

2009 SEASON
MOZART IN THE CITY

ANGELS AND BROKEN HEARTS

Thursday 16 April | 7pm
City Recital Hall Angel Place

Michael Dauth director and violin
Sara Macliver soprano

GEORGE FRIDERIC HANDEL (1685–1759)

Music from the opera *Rinaldo*

Overture (*Vivace – Allegro – Adagio – Giga*)

'Molto voglio, molto spero' (I want much, I expect much)

'Lascia ch'io pianga' (Let me weep)

'Vo' far guerra' (I go to make war!)

Music from the oratorio *Samson*

Overture (*Andante – Adagio – Allegro – Menuetto*)

'Let the bright seraphim'

Daniel Mendelow, trumpet solo

WOLFGANG AMADEUS MOZART (1756–1791)

Overture to the opera *Mitridate*

(*Allegro – Andante grazioso – Presto*)

'Alcandro, lo confesso...Non so d'onde viene' –

Concert Aria, K294

(Alcandro, I confess it...I do not know where it comes from)

Two Minuets, K585: No.2 in F and No.3 in B flat

'Ach, ichühl's' from the opera *The Magic Flute*

(Ah, I feel it)

Two Minuets, K585: No.11 in G and No.12 in D

'Vorrei spiegarvi, oh Dio!' – Concert Aria, K418

(Oh heavens! I wish I could explain)



This concert will be recorded
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Pre-concert talk by David Garrett
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Estimated timings:
22 minutes (Rinaldo)
15 minutes (Samson)
36 minutes (Mozart)

The performance will conclude
at approximately 8.25pm



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Douglas Boyd conductor
Paul Lewis piano

SYDNEY OPERA HOUSE

ANGELS & BROKEN HEARTS



MOZART IN THE CITY

THU 16 APR 7PM

HANDEL

Rinaldo: Overture and arias
Samson: Overture and
'Let the bright seraphim'

MOZART

Mitridate: Overture
'Non so d'onde viene', K294
Four Minuets from K585
The Magic Flute: 'Ach ich fühl's'
'Vorne spiegarst, oh Diö!', K418

Michael Dauth violin-director
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Alban Gerhardt cello

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THU 7 MAY 8PM

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Nothing At All

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Sonata in E flat, Hob.XVI:49
Sonata in C sharp minor, Hob.XVI:36
Sonata in E, Hob.XVI:22

Geoffrey Lancaster fortepiano

CITY RECITAL HALL ANGEL PLACE

Pre-concert talk
by Geoffrey Lancaster

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INTRODUCTION

Angels and Broken Hearts

For Mozart and Handel the voice was everything. These composers lived in a world where the musical superstars weren't conductors or instrumentalists but singers. It was the opera star who could touch listeners' hearts and take them on a dramatic journey even as she (or he) dazzled the ears with virtuosity. Meanwhile other musicians – the violinists, the keyboardists and other 'lesser mortals' – aspired to the condition of the voice, to its radiance, its flexibility and its capacity for expression and subtle shadings of emotion.

This is the world of our program tonight.

With Sara Macliver as soloist, we enter an 18th-century aesthetic with music that covers the gamut of emotions, from the perplexed heartbreak of 'Ach ich fühl's' and the don't-mess-with-me rage of 'Vo' far guerra' to the luminous joy of 'Let the bright seraphim'. The instruments, our orchestra, become partners in crime, contributing their own distinctive colours and expressive characters and at times joining in creative rivalry – the oboe, the harpsichord and the trumpet each have some brilliant moments in this concert.

Some of the arias come from the opera theatre, some from the concert hall. But that distinction held little weight for Mozart or Handel, and the oratorio (opera in disguise) was a practical demonstration of how close these two genres sat in their artistic and expressive aims. For these composers the goal was always and simply to place the emotional and dramatic power of the voice centre stage.





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ABOUT THE MUSIC

HANDEL ON THE STAGE

When Handel first arrived in London in 1710 he was visiting a great and splendid city, wealthy, ambitious and cosmopolitan. He must have felt at home; when he returned in 1712 he was back for good. (He overstayed his leave and abandoned his employer, back on the Continent, not to be seen again until, in a twist of fate, the Elector of Hanover was crowned George I of England.)

Handel had travelled Europe, adding the fluent Italian style to the musical language of his German training and discovering a gift for opera. His cosmopolitan outlook was supplemented by an entrepreneurial instinct. London was the perfect place for him. This was where concert life was coming into its own, with such newfangled ideas as professional musicians performing for a paying audience, and regular subscription concerts. The world of theatre was equally thriving.

But one trend took a while to catch on: opera in the Italian style. This ‘exotic and irrational entertainment’ had been late in coming to London and had made an uncertain start. (Early productions frequently featured Italian cast members singing their recitatives and arias in Italian, while the native singers sang their parts in English.) The audiences were more accustomed to Restoration plays with music and the ‘dramatick operas’ of Purcell, and the idea of sung dialogue (recitative), was a startling thing. ‘People were wonderfully surprised,’ wrote Charles Addison in *The Spectator*, ‘to hear Generals singing the Word of Command, and Ladies delivering Messages in Musick.’

Handel’s arrival gave Italian opera the impetus it needed to succeed in London. *Rinaldo*, dating from his first visit, was not only the first opera he wrote in London, it was the first Italian opera composed specifically for English audiences. It was also, needless to say, a huge success.

In time, Handel came to be the head of an operatic company with its own (mostly Italian) stars and royal patronage. Opera itself flourished in London to the extent that it could sustain a rival company and inspire a popular reaction in the form of *The Beggar’s Opera*, a ballad opera sung in English. But eventually the intense competition, subsequent bankruptcy, and, it’s been suggested more recently, Handel’s waning health (the result of lead poisoning), led him to abandon the demands of opera.

Keynotes

HANDEL
Born Halle, 1685
Died London, 1759

Handel shares a birth year with that other baroque master, Johann Sebastian Bach, but you couldn’t imagine two more different composing personalities. Where Bach-the-traditionalist stayed at home in Germany, more famous as an organist than as a composer, Handel travelled widely before bringing his cosmopolitan style to the hub of the 18th-century musical world, London. And there he stayed – a force to be reckoned with in the opera scene and then the leader in a new kind of music-making, the English oratorio. (*Messiah* is his most famous oratorio, although not the most typical.) He died on 14 April 1759, 250 years ago this week.



George Frideric Handel by Philippe Mercier, 1748

MOZART IN THE CITY

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MOZART
IN THE
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Handel with a copy of the *Messiah* manuscript, 1756

From the modern perspective this was all for the good. Turning from opera, Handel developed and perfected the English oratorio, perhaps his greatest contribution to music. Oratorios, with their sacred subject matter, filled the theatres during Lent, when opera was banned. They were presented without sets, costumes or stage action, and placed a greater emphasis on the role of the chorus, but they were effectively operas in disguise.

Messiah is the most famous of Handel's oratorios, but in many ways it is atypical. *Samson* is more representative. Like *Israel in Egypt* and *Judas Maccabeus*, it follows a gripping Old Testament narrative, with solo singers enacting the parts of Biblical characters while the chorus represents the crowds or takes on a commentary role. As summed up in the preface to *Samson*, an oratorio was 'a musical Drama, whose subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage'. Handel may have given up on opera, but his oratorios have the theatre at their heart.

Rinaldo

For an Italian opera, the **overture** to *Rinaldo* has a distinctly French accent. Rather than begin with the Italian-style orchestral *sinfonia* with its fast–slow–fast pattern, Handel adopts the grand style of the French overture. The atmosphere of Versailles is evoked by the slow but vigorous introduction, the majestic character established through the rhythmic alternation of long and quick notes. This launches into a busy fugue, with a featured part for the first violin, followed by a tiny, plangent solo for the oboe, and finally an unabashed *gigue*.

In tonight's concert the overture is followed by three arias: two for the sorceress Armida framing one for Almirena, the romantic heroine of the opera. Giacomo Rossi's texts set out three distinct emotional moods or 'passions'. In the aria from Armida's first scene in Act I, she establishes her personal power and absolute confidence, accompanied by the crisp sounds of an obbligato oboe. The bright assurance of this aria has even greater significance when heard immediately after Armida's fiery and impassioned arrival on the stage.

'Molto voglio, molto spera'

ARMIDA

Molto voglio, molto spero	I want much, and I expect much;
Nulla devo dubitar.	I have no doubts.
Di mia forza all'alto impero	With my strength for high rule
Saprò il mondo assoggettar	I will subdue the world.

Almirena's aria from Act II is among the best-known of all Handel's operatic arias. Abducted by Armida, Almirena has been concealed in a magic garden to prevent her rescue by Rinaldo. Here the mood is one of resignation and despair and Handel's genius is heard in the simplicity of the music – no histrionics or exaggerated gestures, just Almirena's heartfelt plea for liberty.

This music was originally composed for a seductive text in an early allegorical oratorio, *Il trionfo del Tempo e del Disinganno* (The Triumph of Time and Truth), but, as Anthony Hicks observes, it is far more moving in its final dramatic context.

RINALDO

Rinaldo (1711) was Handel's first London opera as well as the first Italian opera composed specifically for London audiences. The story is loosely based on an epic poem by Torquato Tasso and set during the First Crusade. Its cast includes Almirena, betrothed to the Christian knight Rinaldo, and Almirena's father Goffredo, the general who has laid siege to the city of Jerusalem. Argante is the defending king and Armida his lover and ally. Armida is not only the Queen of Damascus but a sorceress of great power. She plans to break the Christian forces by removing Rinaldo's support; abducting Almirena is just one step in the plan. Things are complicated when Argante himself falls for Almirena, but all ends well with a proper reuniting of the various lovers.

...Handel's genius is heard in the simplicity of the music...

'Lascia ch'io pianga'

ALMIRENA

Lascia ch'io pianga	Let me weep
Mia cruda sorte,	For my harsh fate,
E che sospiri	And sigh
La libertà.	For liberty.

Il duolo infranga	May my distress break
Queste ritorte,	These chains
De' miei martiri	Of my suffering
Sol per pietà.	Out of very pity.

If Armida's first aria in this concert suggested that she was accustomed to getting her own way, this next aria, from the end of Act II, reveals that she is not someone to be messed with. The text is a vow of vengeance from a woman scorned. Armida has adopted Almirena's form with the hope of duping Rinaldo, but she is discovered by her lover Argante, who has meanwhile fallen for Almirena. He unwittingly makes advances and is accused of treachery. The former allies are now enemies and Argante has more to fear than Rinaldo!

**...a vow of vengeance
from a woman scorned.**

In its first performances this aria was as much a showpiece for Handel himself. Directing from the keyboard, he interpolated harpsichord improvisations between the vocal phrases, their increasing brilliance reflecting Armida's mounting rage. Soon after the premiere the aria was published with written-out solos at these points as 'perform'd by Mr. Hendel'.

'Vo' far guerra'

ARMIDA

Vo' far guerra, e vincer voglio,	I go to make war, and I shall conquer
Collo sdegno chi m'offende	With scorn the one who offends me,
Vendicar i torti miei.	To avenge the wrongs done on me.

Per abbatter quel orgoglio,	To strike down that pride
Ch'il gran foco in sen m'accende,	May fire kindle in my breast
Saran meco gli stessi dei.	And the gods assist me!

Rinaldo libretto:
Giacomo Rossi

Rinaldo translations
© Sydney Symphony

Samson

Tonight's selection literally tops and tails this great oratorio, with the overture and the final aria, 'Let the bright seraphim'. The **overture** again shows a French influence, but the overall effect is less buoyant and more substantial (this is one of Handel's longest overtures). In the extended opening section Handel achieves an opulent sound by adding horns to the customary strings and oboes. With the arrival of the fast *Allegro* section halfway through, the horns are given prominence with music in their upper register, and the overture concludes with dancing in the form of an elegant minuet.

The libretto for *Samson* was based on Milton's poem, *Samson Agonistes*, a tragedy about blindness in which the poet reflects on the destiny which befell him in old age (Handel was also to lose his sight). The oratorio is shot through with the imagery of light, from Samson's complaint 'Total eclipse' in Act I to the imagery in the final aria of rows of seraphim, angels bearing flaming torches.

'**Let the bright seraphim**' is sung by an Israelite woman who takes part in the 'requiem' for Samson. His father, Manoah, then appeals to the people to cease lamenting one who was heroic in life and death. The aria begins the rejoicing and, in the oratorio, leads into a chorus: 'Let their celestial concerts all unite, Ever to sound his praise in endless blaze of light.' In concert performances, the first section of the aria is repeated, giving a second opportunity to hear this resplendent music for soprano and gleaming obbligato trumpet.

'Let the bright seraphim'

Let the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow.
Let the cherubic host, in tuneful choir,
Touch their immortal harps with golden wire.
Let the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow.

Newburgh Hamilton after John Milton

YVONNE FRINDLE, SYDNEY SYMPHONY ©2009
ADAPTED IN PART FROM NOTES BY DAVID GARRETT

SAMSON

Handel completed most of his oratorio *Samson* in 1741, not long after he wrote *Messiah*. It draws its narrative from the Bible (chapters 13 to 16 of the Book of Judges), but Handel's librettist omits the well-known part of the story in which Samson, whose tremendous strength depends on his hair, is betrayed by Dalila, who cuts his hair and hands him over to the Philistines. Instead the oratorio begins with Samson weakened, blind and imprisoned, and deploring his fate. Over the course of its three acts, Samson's strength returns, he rejects the treacherous Dalila, and the demands of the Philistines, and finally, 'off-stage', he brings down the Philistines' temple on his and their heads. Samson's sacrifice inspires first lamentation among the Israelites and then brilliant songs of rejoicing.

MOZART ON THE STAGE

Mozart's greatest operas sit at the core of the repertoire. *The Abduction from the Seraglio*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* and *The Magic Flute* – these all made an impression at their premieres and have been performed ever since. These are mature works, from Mozart's years in Vienna, but he began his apprenticeship young, with a tiny intermezzo in Latin, *Apollo et Hyacinthus*, composed for children's voices in 1767. *Bastien und Bastienne*, a pastoral Singspiel ('song-play') in German, followed and then an opera buffa, *La finta semplice*. **Mitridate, re di Ponto** (1770) was his fourth work for the stage and his first big opera: a substantial drama with a great deal of music (in its original form, with ballet music, it lasted six hours), following a traditional formula with historical characters and a tragical theme.

The **overture** to *Mitridate* also conforms to tradition: it is a three-movement sinfonia in the Italian style with fast sections (*Allegro* and the even quicker *Presto*) framing a slower section (*Andante grazioso*). Mozart adds pairs of flutes, oboes and horns to the strings, with the flutes making a special contribution to the gracefulness of the *Andante*.

One of Mozart's most significant contributions to opera was the way in which he lightened things up, bringing freshness to the genre while honouring its conventions. Where there had previously been sharp divisions between the remote artifice of opera seria and the earthiness of opera buffa, between tragedy and comedy, Mozart demonstrated that seriousness and levity could live together on the same stage and that better drama would come of it. He pioneered contemporary themes in opera, eschewing the mythological and historical characters who 'shit marble' (as Peter Shaffer has him say in *Amadeus*) for flesh and blood characters with human passions and human concerns. And he led the way in writing opera in the German of his audience rather than the Italian of convention.

Historically and theoretically, opera had cast music as the handmaiden to poetry. But since opera also demanded that every passion, every emotion be sung, in practice music dominated. This had been true for Handel and it was true for Mozart, who insisted on the primacy of the music even as he exercised his unerring dramatic instinct. (It remains true for us: it is *Mozart's Don Giovanni*, for example, not da Ponte's.) In opera the composer and the singers are the stars, and the most successful composers were those who were attuned to the character

Keynotes

MOZART
Born Salzburg, 1756
Died Vienna, 1791

Whether we hear Mozart in a simple ballroom minuet, a brilliant concerto or a powerful requiem mass, his music has an air of classical perfection and sublime mastery. But there was one genre that was especially close to his heart and where his music seems especially transcendent: opera. His first music for the stage was premiered when he was a boy of 11, and his last, *The Magic Flute*, just months before he died. There are some 20 works in all. They reveal his understanding of the voice – writing music that brought emotions to life and carried the drama while showing his singers in the best light – and his supreme instinct for theatre.

MITRIDATE

Mithridates, King of Pontus is a three-act opera based on a play by Racine. It was premiered with a run of 21 performances at the end of 1770, when Mozart was 14 years old. *Mithridates* was a historical character – a king defending his empire against the Romans – but the plot of the opera is a fiction. Its intricacies turn on rivalry in love, ambition and the treachery of sons, and the drama concludes with *Mithridates* victorious in battle but mortally wounded. His dying moments see loyalties restored and true loves united.

and strengths of each singer's voice, writing and adapting their music to show them at their best.

Like Handel, Mozart spent the major part of his composing career working closely with singers. Indeed, he went further than Handel: he fell in love with one singer, then married her sister (also a soprano) on the rebound.

It is the first soprano, the extremely talented Aloysia Weber, who has a connection with **'Alcandro, lo confesso... Non so d'onde vieni'**. This concert aria was composed especially for her in 1778, and although the text is an expression of paternal love, it seems clear that Mozart intended it as a kind of love letter, communicating his own 'tender affection'.

According to Mozart, Aloysia sang the aria 'exactly' as he had wished, but even so he recomposed the two slow sections, adding elaborate embellishments as well as adjusting the rhythms of the vocal line to suit her voice. He also poured his heart into the accompaniment, with a rich scoring that includes one of his earliest uses of clarinet.



Aloysia Lange (née Weber)

'Alcandro, lo confesso...Non so d'onde vieni', K294

Recitativo

Alcandro, lo confesso
Stupisco di me stessa.
Il volto, il ciglio
La voce di costui nel cor me desta
Un palpito improvviso
Che lo risente in ogni fibra il sangue
Fra tutti i miei pensieri
La cagion ne ricerco, e non la trovo.
Che sarà, giusti Dei!
Questo ch'io provo?

Aria

Non so d'onde viene
Quel tenero affetto,
Quel moto che ignoto
Mi nasce nel petto,
Quel gel che le vene
Scorrendo mi va.
Nel seno a destarmi
Sì fieri contrasti
Non parmi che basti
La sola pietà.

Pietro Metastasio
(from the libretto for L'olimpiade)

Recitative

Alcandro, I confess it,
I am astounded at myself.
That face, those eyes,
That man's voice, make my heart
Unexpectedly beat faster,
Making blood stir in every fibre.
In all my thoughts
I seek reason, but do not find it.
What is happening, O just gods!
What am I feeling?

Aria

I do not know where it comes from,
This tender affection,
This unfamiliar feeling
Born in my bosom,
This ice that runs
Through my veins.
Such fierce contrasts
Are stirred up in my breast
That pity alone
Cannot calm them.

Translation ©Sydney Symphony

This expression of adolescent love is followed by music from the end of Mozart's life, an aria born from the testing of true love in **The Magic Flute**. In a scenario reminiscent of the Orpheus story, the prince Tamino has undergone a series of trials, which include a vow to silence. He must not speak, not even to his beloved Pamina. Her joy at seeing him again is thus turned to puzzlement and quickly despair. Not only does he refuse to speak to her, but he turns away. Overwhelmed, she sings a brief, heartbreaking aria that aches to its core.

'Ach, ich fühl's' from *The Magic Flute*

PAMINA

Ach, ich fühl's, es ist verschwunden,	Ah, I feel it, it has disappeared
Ewig hin der Liebe Glück!	Forever gone, love's happiness!
Nimmer kommt ihr Wonnestunde	Nevermore will come the hour of bliss
Meinem Herzen mehr zurück!	Back to my heart!
Sieh', Tamino, diese Tränen, Fließen, Trauter, dir allein!	See, Tamino, these tears, Flowing, beloved, for you alone!
Fühlst du nicht der Liebe Sehnen,	If you don't feel the longing of love
So wird Ruh' im Tode sein!	Then there will be peace in death!

Emanuel Schikaneder

*Translation: Natalie Shea
Reprinted courtesy of ABC Classics*

THE MAGIC FLUTE

Technically *Die Zauberflöte* is not an opera but a Singspiel (a 'song-play'), and its original title reveals all: this is opera in German, the language of Mozart's audience, rather than the Italian of 'serious opera'. It combines comic entertainment with allegory, exoticism and coded depictions of Freemasonry. Pamina and the Egyptian prince Tamino are its 'romantic leads', young and idealistic, and the opera follows the testing of their love and nobility. Meanwhile, the Queen of the Night (Pamina's mother and a bad influence) and Sarastro, a Priest of the Sun, represent the conflict between the darkness and ignorance of superstition and the light and truth of knowledge.

The final Mozart aria, '**Vorrei spiegarvi, oh Dio!**' returns to the concert platform and the talented Aloysia Weber, now Aloysia Lange. Strictly speaking, it is not a concert aria but an *Einlage* – an insertion or 'filler' aria composed for performance in an existing opera. These were sometimes intended to give a singer music better suited to her voice, sometimes to give her more music than originally allocated to the role. In this respect singers were able to call the shots and composers seemed happy to oblige, especially if the opera was by someone else. Mozart, in particular, took pride in being able to provide an aria that would fit 'like a well-made suit of clothes'.

In this case the opera was *Il curioso indiscreto* (Indelicate Curiosity) by Pasquale Anfossi, composed in 1777 and receiving its Viennese premiere in 1783 with Aloysia in the leading role as Clorinda. She commissioned two fresh arias from her brother-in-law, using new texts.

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According to Mozart these were the only two numbers to meet with the audience's approval. But there was also a rumour circulating that he wanted to 'correct' Anfossi's opera, causing Mozart to add a disclaimer to the printed libretto that the arias were composed by him only because Anfossi's had not been compatible with Aloysia's specific talent.

'Vorrei spiegarvi' was sung in Act I, in a scene where Clorinda, denying her own affections, encourages a lover to seek happiness with her rival, Emilia. It begins slowly with an *Adagio*, sung more to herself, lamenting her predicament (she is betrothed to another but is falling for the man who has been sent to test her loyalty). The orchestration features the first oboe and a plucked string accompaniment. In the following *Allegro* section ('Ah conte') Clorinda urges her wooer to flee. The entire aria gives an idea of that specific talent. It is a vehicle for what must have been a breathtaking agility and vocal range: in the final lines Mozart allows his soprano to show off with a leap from the bottom of her register to a top D ('parlate'), earlier she floats on top Es.

...breathtaking agility
and vocal range...

'Vorrei spiegarvi, oh Dio!', K418

CLORINDA

Vorrei spiegarvi, oh Dio!	Oh heavens! I wish I could explain
Qual è l'affanno mio;	What I am suffering,
Ma mi condanna il fato	But fate condemns me
A piangere e tacer.	To weep and be silent.
Arder non può il mio core	My heart cannot burn
Per chi vorrebbe amore	For the man who seeks my love
E fa che cruda io sembri,	And cruel duty
un barbaro dover.	Makes me seem heartless.

Ah conte, partite,	Ah count, leave me,
Correte, fuggite	Run, fly,
Lontano da me.	Far from me.
La vostra diletta	Your beloved
Emilia v'aspetta,	Emilia awaits you;
Languir non la fate,	Don't make her suffer,
È degna d'amor.	She is worthy of love.
Ah stelle spietate!	Oh pitiless stars!
Nemiche mi siete.	You are my enemies
(Mi perdo s'ei resta, oh Dio!)	(If he stays, I am lost, O heaven!)
Partite, correte,	Go, run from me,
D'amor non parlate,	Do not speak of love
È vostro il suo cor.	Her heart belongs to you!

Anonymous

Translation ©Sydney Symphony

MOZART IN THE BALLROOM

If you attended the first Mozart in the City concert this year you would have heard Mozart's splendid ballet music from the opera *Idomeneo*. Dancing and composing for ballet gave Mozart special pleasure, and he composed far more dance music in his lifetime than most music lovers realise. In particular, he wrote hundreds of contredanses, minuets and German dances (a precursor to the waltz) for the ballroom – enough music to occupy six CDs in a modern recording.

Social dance music is light, and above all functional. Mozart no doubt 'churned it out' with ease – there is one story of a host shutting him in a room on arrival, until he had written the dance music for the evening. And when he was finally given the job of Chamber Composer at the court of Emperor Joseph II, a post that entailed writing dance music for a meagre salary, his aggrieved response was 'too much for what I do, too little for what I could do'. Perhaps we might agree that Mozart's great gift was wasted on such trivial music, but whatever his personal feelings, Mozart imbued these pieces with the elegance and imagination that is his trademark.

Although the minuet was already old-fashioned by 1789, when Mozart composed a set of 12 minuets (K585), it remained the principal dance of the Viennese ballroom. It was a couple dance with a courtship subtext – the dancers do not embrace, as in a waltz, but trace intricate patterns on the floor. It is in triple metre, with three beats to a bar, but the basic minuet step occupies six beats (two bars), creating its own rhythmic layer.

As was the custom for ballroom music in 18th-century Austria, Mozart omits the violas from the orchestra, placing emphasis on the rhythmic impetus of the bass line and a clear melody. But the textures are in no way spare: he includes pairs of flutes, oboes, clarinets, bassoons, horns and trumpets as well as timpani and even a piccolo – a colourful scoring to rival any symphony or concerto.

**'too much for what I do,
too little for what I
could do.'**

MOZART

YVONNE FRINDLE
SYDNEY SYMPHONY ©2009

GLOSSARY

ARIA – Italian for ‘song’. In the 18th-century opera the term *aria* also implied a particular form known as the *da capo aria*, since the opening material returns ‘from the top’ after a contrasting middle section.

GIGUE – the French word for ‘jig’ (**GIGA** is the Italian equivalent); a gigue is a lively dance with characteristic skipping rhythms.

MINUET – (also **MENUETTO**) a French court dance from the baroque period. During the 18th century, in the hands of composers such as Haydn, it became a dance-like movement in a moderately fast triple time and a regular element in the four-movement symphony.

OBBLIGATO – literally, ‘obligatory’: an instrument or part that must not be omitted. By extension, a prominent accompanying melody.

OPERA BUFFA – literally ‘comic opera’; in fact, an opera buffa typically included a mixture of serious and comic characters, but always presented in a down-to-earth fashion. Each act would typically finish with an extended number for chorus and soloists. Opera buffa came to prominence in the 18th century; examples include Mozart’s *Marriage of Figaro* and Rossini’s *Barber of Seville*.

OPERA SERIA – literally ‘serious opera’; these operas were characterised by characters, plots taken from mythology or ancient history and an elevated style.

ORATORIO – during Lent, opera and similar ‘profane’ entertainments were banned. Crafty composers in the 17th and 18th centuries circumvented this restriction by setting religious stories, usually drawn from the Old Testament, in a musically dramatic way then performing them without sets, costumes or staging. (The name comes from the Oratory of St Philip

Neri in Rome, where the earliest oratorios were performed.) Handel perfected the English oratorio and established its principle features: a robust narrative with soloists taking the part of the major characters and with an emphasis on the role of the chorus as both ‘crowd’ and commentator.

SINFONIA – Italian for ‘symphony’ and a precursor to the Classical symphonies of Haydn and Mozart. The Italian orchestral *sinfonia* typically functioned as a prelude or overture to an opera performance. It was usually quite short and fell into three linked sections, fast–slow–fast.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Adagio – slow

Allegro – fast

Andante – at a walking pace

Andante grazioso – at a walking pace, gracefully

Presto – as fast as possible

Vivace – lively

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.



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HARMONIA MUNDI 901796/98

Or seek out Christopher Hogwood's recording of the opera with the Academy of Ancient Music and a cast including Cecilia Bartoli, Catherine Bott and David Daniels.

L'OISEAU LYRE 467087

The oratorio *Samson* is available in a highly praised recording by Harry Christophers with The Sixteen and The Symphony of Harmony and Invention. The soloists include tenor Thomas Randle as Samson and Lynne Dawson singing 'Let the bright seraphim'.

CORO 16008

MOZART

Sara Macliver sings Mozart opera and concert arias with the Tasmanian Symphony Orchestra and conductor Sebastian Lang-Lessing.

ABC CLASSICS 476 5949

The aria 'Non so d'onde viene' was composed as an exercise in ornamentation and you can hear it 'with and without frills' in a fascinating recording by Charles Mackerras and the Hanover Band: *Mozart the Supreme Decorator*. The sopranos are Majella Cullagh and Elizabeth Futral.

OPERA RARA 232

SARA MACLIVER

Sara Macliver joins mezzo-soprano Sally-Anne Russell in baroque arias and duets by Bach, Handel, Vivaldi and others. Antony Walker conducts the Orchestra of the Antipodes in this 2-CD set.

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And she is the soprano soloist in the 2006 recording of Handel's *Messiah* with the Orchestra of the Antipodes, Cantillation and conductor Antony Walker. Available as a 2-CD set with DVD.

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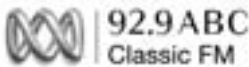
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Broadcast Diary



APRIL–MAY

18 April, 8pm

MOZART IN ITALY (2008)

Michael Dauth director
Orli Shaham piano

Rossini, Mozart, Respighi

22 April, 1.05pm

SONG OF LIFE (2008)

Gianluigi Gelmetti conductor

Ionut Pascu baritone; **Anna Rita Taliento** soprano;
Alexandra Oomens child soprano; **Luca Vignali** oboe;
soloists from the Sydney Symphony; **Cantillation**

Antill, Taralli, Marcello, Gelmetti

29 April, 8pm

SENSE AND SENSUALITY

John Nelson conductor
Alban Gerhardt cello

Bizet, Saint-Saëns, Debussy

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9 May – Serenade, Sea Pictures, Symphony No.2

16 May – Violin Concerto, Pomp & Circumstance
Marches, Enigma Variations

23 May – The Dream of Gerontius

Vladimir Ashkenazy conductor

11 May, 8pm

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SYDNEY SYMPHONY 2009

12 May, 6pm

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April webcast:

A MIDSUMMER NIGHT'S DREAM

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ABOUT THE ARTISTS

Michael Dauth violin-director
CO-CONCERTMASTER OF THE SYDNEY SYMPHONY

Of English-German origin, Michael Dauth began violin studies under the direction of his father, later studying with Franz Josef Maier and the Amadeus Quartet in Cologne, and with Yfrah Neaman at the Guildhall School in London. Soon after, he became Concertmaster of Hanover's North German Radio Orchestra and successfully auditioned for the Berlin Philharmonic under Herbert von Karajan. He was invited to lead the Berlin Philharmonic Octet, Berlin Piano Trio and Chamber Virtuosi. In 1988 he moved to Australia, became Concertmaster of the Melbourne Symphony, and was a founding member, Special Concertmaster and Artistic Director of the Orchestra Ensemble Kanazawa, Japan, a position he still holds today.

Michael Dauth has appeared as a soloist with major orchestras in Japan, Australia, New Zealand and Europe. His chamber music partners include Wenzel Fuchs, Pavel Gillilov, Phillip Moll, Karl Leister, Gerhard Oppitz, Leif Ove Andsnes, Cyprien Katsaris, Hiroku Nakamura, Vadim Sakarov, Geoffrey Tozer and Piers Lane, and he has appeared at all the major festivals including Salzburg, Lucerne, Berlin and Tokyo.

He has recorded the Beethoven, Tchaikovsky and Mendelssohn violin concertos, the Beethoven Romances, works by Saint-Saëns, Massenet, Kreisler and Drdla, Schnittke's Concerto Grosso (which received the Deutsche Grammophon prize in Japan), and the world premiere recording of Takemitsu's *Nostalghia*, as well as the Mozart and Brahms Clarinet Quintets with his Japan-based Sunrise String Quartet and Wenzel Fuchs. His recordings with Orchestra Ensemble Kanazawa include all-Johann Strauss release and most recently *Eight Seasons*, a recording of Piazzolla and Vivaldi.

Michael Dauth is frequently a guest professor and a juror at international violin competitions. In 2003 he received the Centenary medal awarded by the Governor-General for service to Australian society and the advancement of music.

As Concertmaster, Michael Dauth is sponsored by the Board and Council of the Sydney Symphony as part of the Orchestra's Directors' Chairs program.



KEITH SAUNDERS

Sara Macliver soprano

Sara Macliver is regarded as one of the leading exponents of baroque repertoire in Australia. She is a regular performer with the Australian symphony orchestras as well as appearing for the Perth, Melbourne and Sydney Festivals, Musica Viva, Melbourne Chorale, Australian Chamber Orchestra, Australia Bach Ensemble, Australian Brandenburg Orchestra and Sydney Philharmonia Choirs.

Her career highlights include a performance in the presence of Diana, Princess of Wales, a recital concert in Japan, a tour of Italy with Ola Rudner and the Haydn Orchestra, Mahler's Fourth Symphony with Edo de Waart and the Sydney Symphony, a program based on the life of Jane Austen for Musica Viva, and productions for Pinchgut Opera, including Monteverdi's *Orfeo* and Purcell's *Fairy Queen*.

In 2007 she sang the role of Echo/Aphrodite in the premiere of Richard Mills' opera *Love of the Nightingale* (Perth Festival), appeared in concerts and recordings with the Tasmanian Symphony Orchestra and in Pinchgut Opera's production of Vivaldi's *Juditha Triumphans*.

Last year her engagements included concerts with the Melbourne, Adelaide, West Australian and Tasmanian Symphony Orchestras, the New Zealand, Woodend and Musica Viva Festivals, concerts with Sydney Philharmonia and the Art Gallery of NSW, and touring with pianist Bernadette Balkus. For Pinchgut Opera she sang the role of Jonathan in Charpentier's *David et Jonathas*.

Her discography includes Fauré's Requiem and *Birth of Venus*, Orff's *Carmina Burana*, the title track for a trilogy of Christmas albums, and Haydn arias with the Tasmanian Symphony Orchestra and Ola Rudner. In 2002 she recorded Handel's *Messiah* for CD and DVD, and this has been screened several times on national television. Recent releases include award-winning discs of Bach arias and duets and the Pergolesi Stabat Mater with mezzo-soprano Sally-Anne Russell, and Mozart arias with the TSO and Sebastian Lang-Lessing.

Sara Macliver trained in Perth, where she was a pupil of the renowned soprano Molly McGurk, and the University of Western Australia recently awarded her an honorary doctorate in recognition of her services to singing.



THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



PHOTO: KEITH SAUNDERS

Founded in 1932, the Sydney Symphony 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 Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a boxed set of Rachmaninov orchestral works, conducted by Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

MUSICIANS



Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



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Associate Concertmaster
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Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
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- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
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- 11 Georges Lentz
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- 13 Alexandra Mitchell
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- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
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Cello#
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Timpani#
- Anthony Hamad
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MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Andrew Turner and
Vivian Chang Chair
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- 02 Timothy Walden
Principal
- 03 Leah Lynn
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

Double Basses

- 01 Kees Boersma
Principal
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
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Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



03



Contrabassoon



Horns



02



03



04



05



06



Trumpets



02



03



04



Trombones



02



03



Bass Trombone



Tuba



Timpani



Percussion



02



Piano



Oboes

- 01 Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor Ao Chair
- 02 Shefali Pryor
Associate Principal

Cor Anglais

- Alexandre Oguey
Principal

Clarinets

- 01 Lawrence Dobell
Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

- Craig Wernicke
Principal

Bassoons

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Principal
- 02 Roger Brooke
Associate Principal
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Horns

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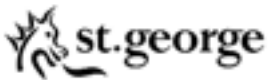
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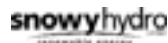
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08



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09



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Moon Design Chair
with Stuart O'Brien,
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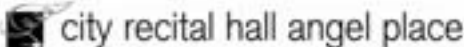
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