

2009 SEASON
SYDNEY SYMPHONY VISITS PENRITH

BODY, HEART AND SOUL

Friday 20 February | 8pm
Joan Sutherland Performing Arts Centre, Penrith

Michael Dauth director and violin

RICHARD WAGNER (1813–1883)
Siegfried Idyll

JOSEPH HAYDN (1732–1809)
Symphony No.22 in E flat major (The Philosopher)

Adagio
Presto
Minuet and Trio
Finale (Presto)

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)
Romance No.2 in F major
for violin and orchestra, Op.50

Adagio cantabile

WOLFGANG AMADEUS MOZART (1756–1791)
Overture and ballet music from the opera
Idomeneo

Overture –
Gavotte
Passepied (pour Mlle Redwen)
Chaconne –
Pas seul (de M. Le Grand)

Estimated timings:
16 minutes, 18 minutes,
20-minute interval, 10 minutes,
25 minutes

The performance will conclude
at approximately 9.45pm

WHAT'S ON FEBRUARY-MARCH

sydney symphony
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DISCOVER MENDELSSOHN



DISCOVERY PROGRAM
PRESENTED BY TENX
MON 9 FEB 6.30PM

MENDELSSOHN The Hebrides
MENDELSSOHN Symphony No.4,
Italian: Saltarello
JAMESON Pebbles and Stuff PREMIERE
Richard Gill conductor
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ROBERTA FLACK

WITH THE SYDNEY SYMPHONY



PRESENTED BY ERNST & YOUNG
THU 12 | SAT 14 FEB 8PM
SUN 15 FEB 2PM

Roberta Flack vocals
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CONCERT HALL

BODY, HEART & SOUL

MOZART IN THE CITY



THU 19 FEB 7PM

MOZART Idomeneo:
Overture and ballet music
BEETHOVEN Romance No.2
for violin and orchestra
HAYDN Symphony No.22
(The Philosopher)

Michael Dauth violin-director
Damien Beaumont presenter
(ABC Classic FM)

CITY RECITAL HALL ANGEL PLACE

A MIDSUMMER NIGHT'S DREAM

MENDELSSOHN & SHAKESPEARE



SEASON OPENING GALA

PRESENTED BY BIGPOND

THU 26 FEB 8PM

(BLACK TIE OPTIONAL)

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FEB 8PM

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MON 2 MAR 7PM

MENDELSSOHN A Midsummer Night's Dream -
Overture and complete incidental music with an
abridged presentation of Shakespeare's play

Vladimir Ashkenazy conductor
Penelope Mills soprano
Sian Pendry mezzo-soprano
Sydney Philharmonia Choirs
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ASHKENAZY CONDUCTS SHOSTAKOVICH



THURSDAY AFTERNOON SYMPHONY
PRESENTED BY TRUST

THU 5 MAR 1.30PM

EMIRATES METRO SERIES
FRI 6 MAR 8PM

GREAT CLASSICS
SAT 7 MAR 2PM

DVOŘÁK Violin Concerto
SHOSTAKOVICH Symphony No.10

Vladimir Ashkenazy conductor
Janine Jansen violin

SYDNEY OPERA HOUSE
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BACH VOICES



MEET THE MUSIC

WED 11 MAR 6.30PM

THU 12 MAR 6.30PM

TEA & SYMPHONY
PRESENTED BY KARELY
FRI 13 MAR 11AM

JS BACH Singet dem Herrn, BWV 225
TELEMANN/BACH Jauchzet dem Herrn,
alle Welt

JS BACH Motets
MENDELSSOHN Psalma,
including Singet dem Herrn

Georg Christoph Biller conductor
St Thomas Boys' Choir, Leipzig

SYDNEY OPERA HOUSE
CONCERT HALL

BEETHOVEN & BEYOND



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MASTER SERIES

WED 25 | FRI 27 | SAT 28
MAR 8PM

BEETHOVEN Piano Concerto No.1
HAYDN Symphony No.67
BARTÓK Music for Strings,
Percussion and Celesta

Douglas Boyd conductor
Paul Lewis piano

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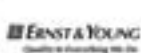
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INTRODUCTION

Body, Heart and Soul

‘Body, heart and soul’ – these three things together make us human: the capacity to feel, to love and to believe. But there’s something else: the capacity to enjoy and make music.

In this concert we bring together the three pillars of the Classical style – Haydn, Mozart and Beethoven – with music for dancing, a lyrical showpiece that will touch the heart, and a symphony for the soul.

Haydn is the oldest composer on the program – in his lifetime the most famous of the three – and orchestras owe everything to him as the father of the symphony. He wrote more than a hundred of them, and each one is in some way witty, dramatic or striking. In the *Philosopher* Symphony he introduces what would have been an exotic instrument, the cor anglais, to create a kind of dialogue between God and sinner. His ‘philosopher’ is a religious one.

Haydn was an inspiration to Mozart and, briefly, the teacher of Beethoven. But where Haydn had worked in near isolation on a rural estate, cultivating an original style by necessity, the two younger composers travelled and absorbed the different national styles from throughout Europe. One of Beethoven’s influences as a young man was the French school and from this comes his early Romance for violin and orchestra – a serenely floating exercise in lyricism and restraint.

Mozart, on the other hand, took inspiration from Italy, and he developed the Classical forms with his sunny, lyrical style and an unerring sense of theatre. That’s where this concert finds him: in the opera house with one of his fondest loves, dancing. His overture and ballet music for the opera *Idomeneo* is as ambitiously conceived as any of his symphonies, ending with a grand chaconne – the perfect finale.

ABOUT THE MUSIC

Richard Wagner Siegfried Idyll

Richard Wagner's courtship with Cosima von Bülow, errant daughter of Liszt, was a dramatic one, complicated at least partly by the fact that she was already married to Hans von Bülow, one of her father's favourite students. Having borne two of her lover's children while still married, she finally fled to the Villa Tribschen, Wagner's home, and settled into a life of relative domestic tranquillity.

At least, this is the picture painted by *Siegfried Idyll* – in Wagner's full title: 'Tribschen Idyll, with Fidi's Birdsong and Orange Sunrise, as a Symphonic Birthday Greeting from Richard to Cosima.' Composed in 1870 as a birthday gift to Cosima, now Wagner's wife, and to celebrate their son Siegfried, the work is indeed idyllic.

The composer, according to his wife, attempted to write a morning serenade, but found – in the way of composers – that 'he had unconsciously woven our whole life into it'. While the work makes reference to themes in the music drama *Siegfried*, Cosima recognised that it was full of personal references: to 'Fidi's [Siegfried's] birth, my recuperation, Fidi's bird.' And the very first theme in the music comes from a string quartet that Richard had planned for Cosima early in their relationship – it was only later that it was incorporated into **Siegfried**.

The work's first performance must have been one of the most touching and personal debuts in the history of music. Cosima awoke on Christmas Day, 1870 – her birthday – to the strains of this enchanting music, performed by 13 musicians posted on the stairwell outside her door.

ADAPTED FROM A NOTE BY ANNA GOLDSWORTHY
©2000

The *Siegfried Idyll* calls for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

The Sydney Symphony first performed the *Siegfried Idyll* in 1942, conducted by Percy Code, and most recently in 2007, conducted by Gianluigi Gelmetti.

Keynotes

WAGNER

Born Leipzig, 1813

Died Venice, 1883

Wagner was the composer who completely transformed opera in the 19th century. He regarded opera as a unity of art forms: music and words inextricably linked and organically developed as 'music drama'. His vision influenced singers, orchestras, theatre, and even the science of acoustics. Wagner's personality, philosophies and music were controversial during his lifetime and after his death, attracting equally passionate fans and detractors within the musical world and beyond. His *Ring* cycle of four operas based on *The Ring of the Nibelung* was his most ambitious creation, composed over 26 years.

SIEGFRIED IDYLL

The *Siegfried Idyll* had intimate beginnings. Unlike Wagner's grand theatrical projects, this was music for a small ensemble (originally 13 musicians) and private performance – intended to wake his wife, Cosima, on her birthday in 1870. It contains motifs Wagner was developing for the *Ring* opera, *Siegfried*, but it also includes a theme from a string quartet that Wagner had planned early in his relationship with Cosima. The *Idyll* was later published for performance with orchestral strings.

Joseph Haydn (1732–1809) Symphony No.22 in E flat, *The Philosopher*

Adagio

Presto

Minuet and Trio

Finale (Presto)

This is a most unusual symphony – indeed nothing quite like it has been composed before or since. The Haydn authority H.C. Robbins Landon thinks Haydn may have been referring to it when he told his biographers Griesinger and Dies that he once composed a symphony in which God speaks with ‘an abandoned sinner, pleading with him to reform, but the sinner in his rashness pays no heed’.

The first movement of Symphony No.22 does give the impression that we are in church rather than in the concert hall, and the symphony as a whole takes the form of the old-fashioned Italian *sonata da chiesa* (church sonata), beginning with a slow movement.

Robbins Landon regards this extraordinary **Adagio** as the most original movement in all Haydn’s symphonies. A chorale (hymn) theme, always entrusted to French horns and ‘angled’ horns (cor anglais, or English horn), is announced, in several keys, with interludes for strings, featuring resolving dissonances and perpetual seconds moving to thirds as in a baroque concerto by Corelli. All this is underpinned by a constant ‘walking’ bass line.

The effect is of a chorale prelude, and the style is deliberately archaic, even for 1764. Perhaps with a little imagination the horns can be heard as representing the voice of God, the somewhat querulous-sounding cor anglais as the unrepentant sinner.

The title ‘The Philosopher’, which was given to this symphony in Haydn’s day, is appropriate only if we think of a *religious* philosopher rather than a ‘philosophe’, an intellectual of the Enlightenment. What we have here is an irruption of the religious dimension into secular music, taking us unexpectedly into a metaphysical dimension. (Mozart does something similar in his opera *The Magic Flute* of 1791, when he gives a chorale prelude to the two men in armour.) We need to remember that both Haydn and Mozart were brought up in a rich tradition of church music, and sometimes

Keynotes

HAYDN

*Born Rohrau (lower Austria),
1732*

Died Vienna, 1809

At the time of his death Haydn was the most illustrious composer in Europe: more famous than Mozart or even Beethoven. He spent much of his working life buried in the provincial estate of Eszterháza, but he became known for his symphonies and string quartets and was widely commissioned. Symphonies were not completely new in 1758 when Haydn – suddenly having an orchestra at his disposal – began composing them. But over the next 40 years or so he developed the symphony as a genre, taking it from its origins in tiny three-movement opera overtures to the grand four-movement form that Beethoven inherited.

‘THE PHILOSOPHER’

Think religious philosopher rather than secular philosopher – this symphony adopts the structure of the old-fashioned church sonata (by beginning with a slow movement instead of a fast movement) and the first movement contains moments that Haydn said were like God speaking to an abandoned sinner. That dialogue is played by the French horns (God) and a pair of cor anglais, exotic instruments for an 18th-century orchestra and making their only appearance in a Haydn symphony.

Symphony No.22 was completed in 1764, Haydn’s fourth year of service in the Esterházy court.

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Joseph Haydn, engraving by Ernst Mansfield, Vienna 1781; this is the first printed portrait of the composer.

mined it in surprising ways in the midst of their more usual 'modern' stylistic language.

The second movement, **Presto**, is more typical of the early Haydn symphonies – a fast, almost fierce piece with only one main theme. Already this movement lightens the mood, making a virtue of the 'necessary or inbuilt psychological decrescendo' which Robbins Landon finds in the church-sonata type of symphony (where the slowest, weightiest movement comes first).

The **Minuet** itself is somewhat strict in feeling, but frames a Trio in which the pairs of 'English' and French horns are given opportunities to show off. This prepares the way for the hunting **Finale**, whose fanfares are shared by both kinds of horns.

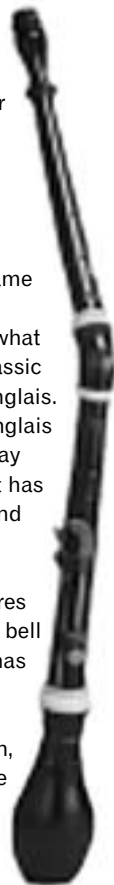
DAVID GARRETT ©1997/2003

Haydn's Symphony No.22 calls for two cor anglais, bassoon, two horns and strings.

The Sydney Symphony first performed this symphony in 1952 with Eugene Goossens conducting, and most recently in 2003, directed by Dene Olding.

Neither English nor a horn

Americans pragmatically translate cor anglais as 'English horn', but as the famous quip goes, this larger cousin of the oboe is 'neither English nor a horn'. Perhaps attempting to translate the name is a misleading exercise since what we have is a classic example of Franglais. Look at a cor anglais from Haydn's day and you'll see it has a distinctive bend midway down. (The modern instrument shares the egg-shaped bell at the end but has a long, straight shape.) What's more likely, then, is that the name was corrupted from *cor anglé* (angled horn).



Ludwig van Beethoven

Romance No.2 in F, Op.50

Adagio cantabile

Michael Dauth violin

Beethoven may have been unlucky in love, but he could write a textbook ‘romance’. Both his romances for violin and orchestra conform to expectation: a lyrical or song-like piece in a slow tempo, adopting a simple and direct style of musical expression.

There was a vogue for music like this. The romance – or *Romanze* as Beethoven would have called it – had a long history that went back to the sung ballads of 15th-century Spain; it had come to instrumental music via literature and song, and storytelling was the unifying idea. By the time the romance had become fashionable in the late 18th century, especially among French violinist-composers, the theorists had it all sorted out.

Instrumental romances were to emulate the song-like character and ‘utmost simplicity’ of their vocal cousins, evoking the ‘antique tone of the old rhymed romances’. The mood could be passionate, tragic or sentimental, but never merry, because the tempo was always slow. Beethoven’s tempo instruction for his Romance in F confirms this: *Adagio cantabile* – literally, a slow movement in a singing style.

Beethoven would have known the standard definition for a vocal romance as it appeared in Jean Jacques Rousseau’s Music Dictionary of 1768, eight years after the earliest known solo instrument and orchestral romances had appeared in Paris. It offers more clues as to the kind of music that a composer of an instrumental romance would have had in mind.

In addition to the storytelling mood, Rousseau points out the simple, affecting style, devoid of mannerisms; and sweet, natural melodies of the romance. You can hear all this in Beethoven. ‘A well-made romance,’ writes Rousseau, ‘having nothing striking about it, does not move one right at the outset, but each strophe [verse] adds something to the effect of the preceding ones, and the interest grows imperceptibly; and the listener finds himself moved to tears without being able to say where the charm lies that has produced this effect.’

You can imagine the appeal of such music to violinists: the expressive, singing character suited their instruments

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

In his lifetime, Beethoven was a renowned piano virtuoso, although his deafness eventually forced him off the concert platform. His piano concertos, all written with his own performance in mind, stand with his symphonies as staples of orchestral concerts to this day. But Beethoven was also a passable violinist and he wrote one of the great violin concertos of the repertoire (*not* for himself to play!). His ‘warm-ups’ for the concerto included the beginnings of a youthful concerto, never finished, and two exquisite romances for violin and orchestra, composed between 1798 and 1802.

ROMANCE IN F

According to Beethoven’s tempo instruction, this piece for violin and orchestra is literally a ‘slow movement in a singing style’. The beautifully lyrical main theme that begins the Romance returns in the middle and at the end, each appearance alternating with music that shifts the mood in subtle, rather than dramatic, ways. The result is serene and jewel-like.

The numbering is misleading: the Romance in F (‘No.2’) was composed first, but published *after* its companion, the Romance in G.

well. And the slow tempo made the romance an ideal form for relaxing the mood in the central movements of sonatas and concertos, supplanting to a certain extent the older 'aria' form, taken from opera. Instead, these romances adopted structures recognizable from narrative song forms, most frequently a recurring refrain alternating with 'verses' (rondo form). Again, you can hear all this in Beethoven.

But if you raised your eyebrows at the idea of Beethoven composing a 'textbook' anything, you were right. Although he was heavily influenced by the French school – represented by violinists such as Rodolphe Kreutzer – he also knew and greatly admired Mozart's Piano Concerto No.20 in D minor (K466) with its deeply expressive *Romanza* second movement.

In Beethoven's hands the romance emerges as elaborate and intricately worked out music (no embellishments left to chance), with a more developed sense of dialogue between soloist and orchestra. He offers a nice balance between lyricism and virtuoso flourishes. And he achieves all this without losing any of the characteristic simplicity or serenity of mood.

In the F major Romance Beethoven spins his elegant melody high in the violin range, underpinning its ornate turns with the simplest of string accompaniments before introducing the colours of the woodwinds and horns. This main theme appears three times – beginning, middle and end – alternating with episodes in which Beethoven deftly introduces virtuosic leaps and runs and, in the later part of the romance, weaves an agitated mood by shifting to a minor key. Dramatic pronouncements from the orchestra mark the structural landmarks in the music as Beethoven sensitively and imaginatively builds the lyrical and emotional interest.

If soloist and orchestra do their job well tonight you may be moved to tears. But even if you're not, the charm of Beethoven's 'well-made' Romance will surely reach you in its simple beauty and subtle effect.

YVONNE FRINDLE
SYDNEY SYMPHONY ©2009

The orchestra for Beethoven's Romance No.2 calls for flute, two oboes, two bassoons, two horns and strings.

The Sydney Symphony first performed the Romance (together with No.1) in the 1943 Beethoven Festival conducted by Bernard Heinze. Lionel Dawson was the soloist. The most recent performance was in 1974, with Georg Tintner conducting and violinist William Hennessy.



The slow movement of Beethoven's great Violin Concerto of 1806 is a romance in all but name, and it's easy to imagine him preparing the way with the two earlier violin romances. Although these are stand-alone pieces, it's possible they were conceived as potential slow movements for a violin concerto in C major that Beethoven began in 1790 but never completed. (Both the romances and the concerto fragment call for the same orchestral forces.)

Wolfgang Amadeus Mozart (1756–1791) Overture and ballet music from the opera

Idomeneo

Overture –

Gavotte

Passepied (pour Mlle Redwen)

Chaconne –

Pas seul (de M. Le Grand)

We do not think of Mozart as a composer of dance music, even though he composed at least eight hours worth of it, mostly commissioned for balls during his later years in Vienna. And although ballet played an important part in 18th-century opera, the operas of Mozart's Vienna years, which we know best, contain little or no dance. But Mozart loved dancing, and as a child had lessons from the great Gaetano Vestris. He was also friendly with the ballet master and theoretician Jean Georges Noverre, for whom he wrote his only surviving score for a ballet as such, *Les petits riens*, during his stay in Paris in 1778. Mozart hoped through Noverre's influence to obtain a commission for a big opera in the French style, that is to say, the style of Rameau as modified by Gluck, with a large element of dance-spectacle.

Although this hope, like most of Mozart's ambitions in Paris, ended in disappointment, he did after all get the opportunity, two years later, to write an operatic ballet in the French style. That was in his *Idomeneo, Rè di Creta* (Idomeneus, King of Crete), an opera seria composed for the Munich court in the last months of 1780, and premiered on 29 January 1781.

Idomeneo is a tragic opera, with a plot reminiscent of the story of Jephthah in the Bible. During a shipwreck, King Idomeneo vows to Neptune, if he and his companions are saved, to sacrifice to the god the first human he encounters. This is his son, Idamante, who is loved both by Ilia, a Trojan Princess captive on Crete, and by the exiled Electra. Seeking to avoid the consequences of his vow, Idomeneo orders his son into exile, but the angry Neptune prevents him by sending a sea monster. When the King prepares to sacrifice Idamante, Ilia offers herself in his place. Speaking through a statue, the voice of Neptune proclaims the triumph of love. Idomeneo will abdicate in favour of his son, who takes Ilia as his wife. Only Electra, spurned and furious, does not share in the general rejoicing.

Keynotes

MOZART

Born Salzburg 1756

Died Vienna 1791

In Mozart's day, as now, opera was an ambitious and spectacular affair – the kind of music that any composer worth his salt would want to have in his portfolio. As with everything else, Mozart started young, writing his first opera at the age of 11. Ten more operatic or sung theatrical works, as well as a ballet, followed before he composed *Idomeneo* in 1781.

IDOMENEO MUSIC

The unusual thing about the *Idomeneo* ballet music is that Mozart composed it at all. It was usual for a second composer to write the danced 'diversions' that were inserted in French-style operas. But in this case Mozart was pleased that the dancing would form an integral part of the action – he could justify writing the ballet music himself. The result is a wonderful stylistic and thematic unity and highly superior music. In the opera the Overture doesn't end but segues into the first act; we link it to the Gavotte, which quotes a phrase from the overture. We don't know exactly how the dancing fitted into this tragic opera with a 'happy ending', but it's almost certain that the grand Chaconne and Pas seul formed the conclusion, as it does in tonight's suite.

Since the ballet, as Mozart explains in a letter to his father, was not an added-on spectacle, but an ‘appropriate divertissement’ in the opera itself, Mozart had the honour of composing its music as well. This broke with convention and meant that Mozart was ‘up to the eyes in work’, but he was glad of it ‘for now all the music will be by the same composer’.

Mozart was excited, too, to be writing for a fine orchestra. Shortly before beginning work on *Idomeneo*, Mozart attended a performance in the rococo Cuvilliés Theatre (then the Residenztheater), the Elector’s new opera house in the Munich Court, where he saw a ‘magnificent ballet’, and heard an overture by the Mannheim composer Cannabich, so enjoyable, he told his father, that if he hadn’t known beforehand he wouldn’t have believed it was by Cannabich, and the orchestra was amazing! The Elector had brought the musicians with him from Mannheim, where the orchestra had been regarded as the best of its time.

Why is Mozart’s masterly ballet music, written for these same players, not better known, if only as a concert extract? It has come down to us in a bundled-together form, with no indication of the original order of the pieces, or even of where they fitted into the opera; the score gives the names of the dancers (several of them French, including the Ballet master, M. Le Grand), but not the action of the dances. Mozart’s autograph contains many cuts and corrections, and we cannot be sure which of the musical numbers was actually performed in the opera. They are almost always omitted in modern revivals, not least because they would prolong the evening to Wagnerian lengths! To present this music tonight in a way that emphasises its greatness, we have decided to make a suite, according to 18th-century practice, beginning with the overture to the opera, followed by the *Gavotte*, the *Passepied*, and finally the *Chaconne* and *Pas seul*.

Mozart was ‘up to the eyes in work’...

Listening Guide begins on page 12.

Listening Guide

The grandeur and intensity of the opera's music is suggested in the **Overture**, which immediately contrasts heroism with an air of unsettled foreboding. Powerful orchestral writing, with special emphasis on the lower strings, reinforced by horns and kettle drums, conveys the tragic atmosphere of an opera about a king trapped by the consequences of his vow, and dominated by the fury of the God of the Sea. In the opera, a gradual diminishing of the stormy music leads straight into Ilia's first scene.

The **Gavotte** (possibly a dance of Cretan girls in Act I) opens with a phrase heard near the beginning of the Overture. Mozart used this theme again, many years later, for the finale of the Piano Concerto in C major, K503. To the nostalgic strains of the *Idomeneo Gavotte*, writes Erik Smith, the *ancien régime* seems to dance out. The same French-inspired style is found in the delicate **Passepied pour Mlle Redwen**.

...contrasts heroism
with an air of unsettled
foreboding.



The **Chaconne** is joined with the **Pas seul de M. Le Grand** to form a single mighty movement, perhaps the longest in all Mozart's instrumental music. The chaconne of French baroque opera is a dance for the full company, with elaborate orchestral music in triple meter. In form, it is a *rondeau*, with a refrain and several couplets or episodes. In Lully and Rameau such pieces often form the conclusion of the evening's staged entertainment. Although *Idomeneo* is a tragic opera, like most 18th-century tragedies it has the mandatory *lieto fine* (happy ending). The *Chaconne* and *Pas seul* were probably a danced celebration of the triumph of love which ends the opera, and Mozart's movement ends in such a way as to suggest a magnificent conclusion.

The *Idomeneo* ballet is not quite like anything else in Mozart's music. The extraordinary scale of the main movement allows the composer not only a richness of scoring, but also contrasts of tempo and texture. Although Gluck's music may have been a model, and the theme of this *Chaconne* occurs in that composer's *Iphigénie en Aulide*, one is reminded at least as much of the more inventive Rameau, in the formal gestures and dotted rhythms of the French overture. The new techniques of the Mannheim orchestra are also heard, notably in the crescendos built up with repeated figures. The music has a *galant* charm, too, reminding us that the young Mozart was deftly poised between Italian and German idioms, and could, on occasion, add a French ingredient to the recipe.

...like most 18th-century tragedies it has the mandatory happy ending.

DAVID GARRETT ©1998

The *Idomeneo* overture and ballet music calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani, keyboard continuo, and strings.

Idomeneo was first performed in Munich at the Residenz on 29 January 1781. The Sydney Symphony first performed ballet music from the opera in 1950 with Eugene Goossens, and most recently in 1998 with Christopher Hogwood.

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GLOSSARY

CHACONNE – a baroque dance originating in Latin America and becoming popular in Spain and Italy in the 17th century. Usually in triple time, it typically took the shape of a set of variations above a repeated bass line or set of chords. Chaconnes appear frequently in French baroque opera and were often used to create dramatic and weighty finales. Perhaps the most famous chaconne is the one in Bach's Partita in D minor for solo violin. (The term is often used interchangeably with passacaglia, and the form was revived in the 19th century by composers such as Brahms.)

CHORALE PRELUDE – a chorale is a hymn tune for congregational singing; a chorale prelude is an instrumental piece based on a chorale

CRESCENDO – gradually becoming louder. (The English idiom 'rising to a crescendo' is a tautology.)

FRENCH OVERTURE – a form originating with Lully's ballets and operas in 17th-century France, but rapidly adopted elsewhere and popular for most of the baroque period. It was characterised by a slow, solemn opening, majestic in character and a very lively second section.

GALANT – a light, elegant style which developed in the 18th century. 'Being galant, in general,' wrote Voltaire, 'means seeking to please.' The galant style is characterised by simple textures and a focus on melody.

GAVOTTE – a French dance in duple time with a two-note upbeat, and with the phrases usually beginning and ending in the middle of a bar. It had a regular rhythm and a strong sense of balance. There are many conflicting descriptions of its mood (brisk, lively, tender, graceful, joyful, sad...) but all are moderate: the gavotte was not a dance of emotional extremes.

MANNHEIM – in the second part of the 18th century Mannheim was famous for

the virtuosity and precision of its orchestra and for the distinctive symphonic style developed by Stamitz and other composers in the city. Signatures of the Mannheim style included striking effects involving sudden and gradual changes of volume (e.g. the so-called Mannheim 'steamroller', a dramatic crescendo), and musical gestures exploiting the full register of the orchestra from low to high (e.g. the Mannheim rocket, a popular device for beginning a movement). The influence of the Mannheim style was far-reaching and can be heard in the music of Haydn and Mozart.

MINUET AND TRIO – a French court dance from the baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time. The **TRIO** is a contrasting central section.

PAS SEUL – a solo dance, literally 'step alone'

PASSEPIED – a French couple dance of the 17th and 18th centuries ; a faster variant of the *minuet*, and often associated with pastoral scenes.

SONATA DA CHIESA – 'church sonata', a baroque instrumental work, normally in four movements and characteristically beginning with a slow movement. By the 18th century this form was already considered slightly old fashioned.

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

Adagio cantabile – slow, in a singing style

Presto – as fast as possible

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.

TIMELINE

Meetings in Time – Haydn, Mozart and Beethoven

- 1732 31 March: FRANZ JOSEPH HAYDN is born in the tiny Austrian village of Rohrau, near the border of modern Hungary.
- 1756 27 January: WOLFGANG AMADEUS MOZART is born in Salzburg. His father Leopold is a musician in the service of the Prince Archbishop, and a respected violin teacher.
- 1761 Haydn joins the Esterhazy court for what would effectively become a lifetime of service in Eisenstadt (Austria) and the summer palace of Eszterháza (Hungary). The originality 'forced' on him by his remoteness from the great cities will last throughout his creative life.
- 1764 Haydn's 'Philosopher' Symphony (No.22) is completed.**
- 1770 17 December: LUDWIG VAN BEETHOVEN is baptised in Bonn.
- 1778 In Paris Mozart composes ballet music (*Les petits riens*) and a new symphony but can't establish a career there.
- 1781 Mozart's opera *Idomeneo* is premiered in Munich.**
Unhappy with his lowly servant status, Mozart gets himself literally kicked out of the Salzburg court and moves to Vienna to establish himself as a freelance musician.
- 1783 Beethoven's first press clipping: 'a boy of 11 years and of most promising talent. He plays the piano very skilfully and with power...This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.'
- 1784 Haydn plays chamber music in Vienna with Mozart; Mozart dedicates a set of six string quartets to him (1785).
- 1787 Beethoven visits Vienna briefly. He meets Mozart and probably takes a few lessons with him.
- 1790 The death of Prince Nikolaus ('the Magnificent') Esterhazy frees Haydn to live in Vienna and accept invitations from other countries, including England, where his impending arrival has been rumoured constantly since 1784.
On his way to London, Haydn passes through Bonn where he meets some of 'the most capable musicians'. Was Beethoven among them?
Beethoven begins work on a violin concerto in C major; it remains a fragment.

- 1791 5 December: MOZART dies in Vienna, his Requiem unfinished.
- 1792 Beethoven leaves Bonn to ‘receive Mozart’s spirit from Haydn’s hands’.
Beethoven is unimpressed by Haydn’s teaching.
- 1793 Haydn asks the elector of Bonn for an increase in Beethoven’s allowance, enclosing five compositions ‘of my dear pupil’. The elector replies that four of the five works had been performed in Bonn and so no evidence of progress and that Beethoven was still receiving his regular salary as well as the allowance! Perhaps, he wonders, Beethoven might do better to resume his duties in Bonn.
Beethoven’s first Viennese publication is a set of variations for violin and piano on ‘Se vuol ballare’ from Mozart’s *Marriage of Figaro*.
- 1795 Beethoven makes his first appearances in Vienna as a composer-virtuoso, playing a piano concerto of his own and one of Mozart’s. He reacts to Haydn’s brilliant London symphonies by beginning then abandoning a symphony in C major.
- 1798 Beethoven composes his ‘Romance No.2’ for violin and orchestra. It is his first such Romance, but was published second.**
First (private) performance of Haydn’s oratorio *The Creation*; the public premiere follows in 1799.
- 1800 Beethoven gives his first concert for his own benefit. The program includes a Mozart symphony and numbers from *The Creation*, as well as his own Septet (Op.20) and First Symphony.
- 1801 Beethoven admits to close friends that he is going deaf.
- 1802 Beethoven completes his second Romance (‘No.1’) for violin and orchestra.
- 1806 Premiere of Beethoven’s Violin Concerto in D, Op.61
- 1808 Antonio Salieri (Mozart’s supposed nemesis) conducts a gala performance of *The Creation* to celebrate Haydn’s 76th birthday. The once-dismissive Beethoven publicly honours his former teacher.
- 1809 31 May: HAYDN dies in Vienna, and Mozart’s Requiem is performed in his honour.
- 1827 26 March: BEETHOVEN dies in Vienna. His funeral draws a crowd of 10,000.

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ADAPTED IN PART FROM
TIMELINES BY
ANTHONY CANE (HAYDN)
AND DAVID GARRETT
(MOZART)

MUSICIAN SNAPSHOT

Carolyn Harris – quietly confident

The Concert Hall is the home of a symphony orchestra; in the hall next door, most nights of the week, you can hear another orchestra, a ‘pit orchestra’. Carolyn Harris has enjoyed the distinction of playing in both. She describes herself as ‘very fortunate to have had two orchestral jobs – one in the pit and one on the stage’.

Before joining the Sydney Symphony in 2005 as Second Flute, Carolyn was a member of the Australian Opera and Ballet Orchestra. ‘Playing in the pit is completely different to playing in the symphony orchestra. It’s like apples and oranges really. I find the two jobs hard to compare.’

‘Working for the opera is very exciting because you can’t see the singers or what’s happening on stage. You’re reliant on the conductor to guide you and to be that crucial link between the stage and the pit.’

Tucked away underneath the action and mostly out of sight of the audience, performances for the opera or ballet had a different feeling to being centre stage in the concert hall. ‘You know you’re not the main attraction. People generally come to hear the music but more specifically, to watch the stage. I sometimes feel the music is a bit like in a film – it creates the atmosphere but you’re not always listening intently to it.’

After successfully auditioning for the Sydney Symphony, Carolyn was surprised to discover her sight-reading skills had lapsed. ‘They were completely kaput! I’d lost them playing the same operas, two or three nights a week, for weeks on end.’ The greatest challenge of the first six months in her new job was learning a lot of symphonic repertoire quickly. ‘It was repertoire that I’d listened to for years and years, but never actually played, so it was pretty gruelling in the beginning, but very satisfying too.’



KEITH SAUNDERS

Other aspects of orchestral music-making didn’t change, however. ‘In a wind section, you listen to one another’s breath, pitch, sound, articulation and phrasing. It’s an organic being in a way; we all have to breathe together. Sometimes we make this huge block of sound – on our own in certain parts of the repertoire, or within the orchestra – but our sound has to blend, and has to come out as one “wind” sound.’

Quietly determined and self-assured, Carolyn does occasionally marvel at her job. ‘Sometimes I sit there thinking “Gee, I’m at work, and all these people are looking at me, and I had to go through a lot to get here. Not just today, not just last week, or last year. Over my life – just going through lots of hoops and hurdles, and ups and downs – to get here.”’

GENEVIEVE LANG ©2008

MORE MUSIC

Selected Discography

MOZART'S IDOMENEO

Very few recordings of the complete *Idomeneo* opera include any of the ballet music and those that do typically offer the grand Chaconne and Pas seul as an appendix to the main recording.

Charles Mackerras's 2002 release takes this approach and, at just over three hours of music, offers the most complete recording of the opera on disc, restoring even cuts that Mozart made for the premiere. Tenor Ian Bostridge is Idomeneo and the Scottish Chamber Orchestra is joined by the Edinburgh Festival Chorus and Dunedin Consort.

EMI CLASSICS 57260

Christopher Hogwood and the Academy of Ancient Music recorded the complete *Idomeneo* ballet music in 1999. Unfortunately it's out of print and hard to find, but well worth seeking out.

L'OISEAU LYRE 452 604-2

The ballet music can also be found in the Philips Complete Mozart Edition, Vol.17 (Theatre and Ballet Music, Rarities, Surprises). This 5-CD set includes 18th-century wind band arrangements of music from *Don Giovanni* and *The Abduction from the Seraglio*, the ballet *Les Petits riens*, and the incidental music to *Thamos, King of Egypt*. The *Idomeneo* music is performed by the Netherlands Chamber Orchestra with David Zinman.

PHILIPS 586502

BEETHOVEN FOR VIOLIN AND ORCHESTRA

Beethoven completed just three works for violin and orchestra: the two early Romances and the great Violin Concerto. Three releases that offer this combination:

Christian Tetzlaff and Zürich Tonhalle Orchestra, conducted by David Zinman.

ARTE NOVA 769940

Thomas Zehetmair with the Orchestra of the 18th Century conducted by Frans Brüggen.

PHILIPS 462 123

Frank Peter Zimmermann with the English Chamber Orchestra and Jeffrey Tate.

EMI SERAPHIM 7328

PHILOSOPHER SYMPHONY

Adám Fischer's cycle of the complete Haydn symphonies with the Austro-Hungarian Haydn Orchestra remains a benchmark. Symphony No.22 is included in Vol.2 (5 CDs).

NIMBUS 5683

Simon Rattle's performances of Haydn symphonies with the City of Birmingham Symphony Orchestra are included in the EMI Great Artists of the Century series. The Philosopher Symphony is joined by Symphony No.86 and No.102.

EMI 62976

Broadcast Diary



FEBRUARY–MARCH

28 February, 8pm

A MIDSUMMER NIGHT'S DREAM

Vladimir Ashkenazy conductor
Penelope Mills, Sian Pendry vocal soloists
Sydney Philharmonia Choirs
and a company of actors
Mendelssohn & Shakespeare

6 March, 8pm

ASHKENAZY CONDUCTS SHOSTAKOVICH

Vladimir Ashkenazy conductor
Janine Jansen violin
Dvořák, Shostakovich

7 March, 12.05pm

BODY, HEART & SOUL

Michael Dauth violin-director
Haydn, Beethoven, Mozart

3 April, 8pm

HERO IN THE MAKING

Douglas Boyd conductor
Paul Lewis piano
Beethoven

11 April, 8pm

MAHLER 6 (2007)

Yannick Nézet-Séguin conductor

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

10 March, 6pm

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Webcast Diary



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sydneyssymphony.com

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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

THE SYDNEY SYMPHONY

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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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Dene Olding
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Second Violins



First Violins

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Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Kirsty Hilton
Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
- 05 Julie Batty
- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell
Moon Chair
- 14 Léone Ziegler
Marriane Broadfoot
Brielle Clapson

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- 01 Marina Marsden
Principal
- 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
- 12 Maja Verunica

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Cello#
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Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



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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
 - Timothy Walden
Principal
 - 02 Leah Lynn
Assistant Principal
 - 03 Kristy Conrau
 - 04 Fenella Gill
 - 05 Timothy Nankervis
 - 06 Elizabeth Neville
 - 07 Adrian Wallis
 - 08 David Wickham

- Double Basses**
- 01 Kees Boersma
Principal Double Bass
Brian and Rosemary
White Chair
 - 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
Flute
Mr Harcourt Gough
Chair
 - 03 Carolyn Harris

- Piccolo**
- Rosamund Plummer
Principal

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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



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Associate Principal

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- Alexandre Oguey
Principal

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Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

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Bassoons

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Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

- Noriko Shimada
Principal

Horns

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Principal
- 02 Ben Jacks
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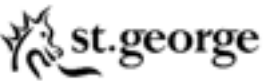
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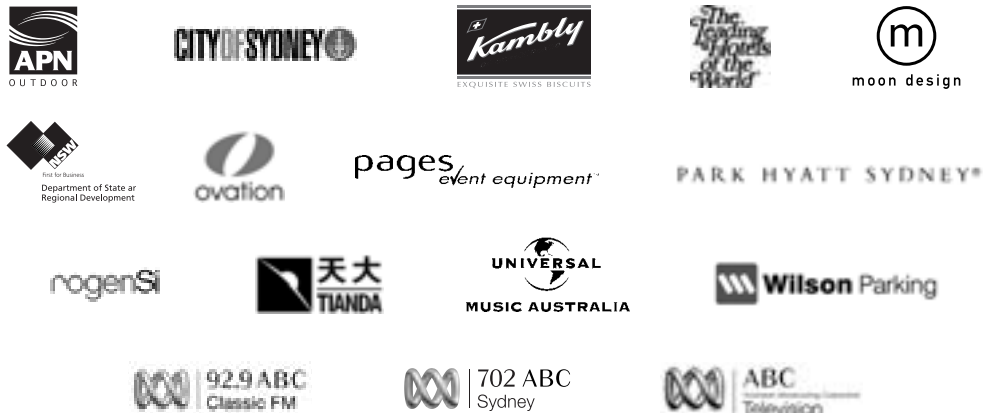
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