

2009 SEASON
MEET THE MUSIC

BACH VOICES

Wednesday 11 March | 6.30pm
Thursday 12 March | 6.30pm
Sydney Opera House Concert Hall

Georg Christoph Biller conductor
Jacqueline Porter soprano
St Thomas Boys' Choir, Leipzig

JOHANN SEBASTIAN BACH (1685–1750)
Singet dem Herrn ein neues Lied – Motet, BWV 225

FELIX MENDELSSOHN (1809–1847)
Two Psalms for unaccompanied chorus

Richte mich, Gott (Psalm 43), Op.78 No.2
Denn er hat seinen Engeln befohlen über dir (Psalm 91)

BACH
Der Geist hilft unser Schwachheit auf – Motet, BWV 226

MENDELSSOHN
Singet dem Herrn ein neues Lied (Psalm 98), Op.91

INTERVAL

GEORG PHILIPP TELEMANN (1681–1767) and BACH
Jauchzet dem Herrn alle Welt

MENDELSSOHN
Wie der Hirsch schreit (Psalm 42), Op.42

Jacqueline Porter soprano

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of *The Music Show* on ABC Radio National.



This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 5.45pm in the Northern Foyer.

Estimated timings:
14 minutes, 9 minutes, 8 minutes,
20-minute interval, 12 minutes,
27 minutes

The concert will conclude at approximately 8.30pm.

ABOUT THE MUSIC

Three Composers in Leipzig

Leipzig is a city of music and all three of tonight's composers have an association with it. At the age of 20 Telemann arrived at the university to study law. His fellow students found a psalm setting in his luggage and there was no hiding his musical gifts after that. The psalm was performed at the St Thomas Church, after which the mayor commissioned him to write music for the church every fortnight. Twenty years later, in 1722, he applied for the newly vacant job of Cantor at St Thomas. So did Bach. Telemann, the more famous musician, was appointed but his employers in Hamburg refused to release him – indeed they offered him more money, and so he withdrew. Graupner, a former student at the St Thomas School, was next in line, but he too was offered more money elsewhere, and so the job fell to Bach, the composer best remembered today, not least for the magnificent choral music that he composed in Leipzig between 1723 and 1750. But immediately after his death he was largely forgotten by all but the librarians and a few enthusiasts. When Mendelssohn revived Bach's *St Matthew* Passion in 1829, it was the first performance of the work in nearly a century.

In 1835 Mendelssohn began a 12-year association with Leipzig as its municipal music director and conductor of the Gewandhaus Orchestra. For a composer the terms were excellent: 1000 thalers a year and six months' annual leave. Between October and March each season he conducted 20 subscription concerts, and his influence in shaping the character and repertoire of orchestral concert programming can still be felt today. In 1843 he founded the Leipzig Conservatory and was made an honorary citizen of the city. That same year he began work on a project, instigated by the king: a revitalisation of the Prussian liturgy with new music that placed fresh emphasis on *a cappella* (unaccompanied) choral singing. We hear fruit from that project in tonight's concert.



Johann Sebastian Bach



Felix Mendelssohn



Georg Philipp Telemann

BACH Singet dem Herrn ein neues Lied – Motet, BWV 225 **(Sing unto the Lord a new song)**

Bach was a devout Lutheran, whose music was written to the service of God. So it's not surprising that he set the Psalm text 'Sing unto the Lord a new song' no fewer than three times. This motet from 1726–27 was his second effort, the first appearing in a cantata for New Year's Day two years earlier. The motet is ambitious and complex, with the text and music broken into several contrasting 'movements' in the style of an instrumental concerto.

Bach's use of an eight-voice double chorus was typical for a sacred motet, but the music he writes for these forces is strikingly original. Amidst the expected straightforward textures he includes full-blown fugues, including, in the first section a fugue for choir I ("The children of Zion") accompanied by choir II with music from the beginning. In the slow central section he alternates the two choirs in question-answer style, each choir singing its own text in its own style (simple, chorale-like music against more lyrical and elaborate music). In the final section the two choirs come together for another fugue and the exciting Hallelujahs that conclude the motet send the treble voices into the stratosphere.

Singet dem Herrn ein neues Lied,
die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem
Könige,
Sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen
sollen sie ihm spielen.

Wie sich ein Vater erbarmet
über seine junge Kinderlein
so tut der Herr uns allen
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen
ein Blum und fallend Laub.
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet
sein End das ist ihm nah.

DOUBLE CHORUS

Sing unto the Lord a new song,
the assembly of saints shall praise him.
Israel, rejoice in that which he has made.
The children of Zion, be joyful for your
king,
you should praise his name in procession;
with timpani and with harps
should you play to him.

CHORALE (CHOIR II) AND ARIA (CHOIR I) ALTERNATING

Just as a father has mercy
on his young little children
so does the Lord unto us all,
so we innocently fear him, like children.
He knows our feeble doings,
God knows we are merely dust,
just like the grass on the rake
a blossom and fallen leaf.
The wind simply blows across it
and it is no longer there,
even so the human passes away
its end is close at hand.

*Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.*

*God, accept us furthermore
for without you nothing is done
by any deed of ours.
Thus be our shield and light,
and if our hopes do not deceive us,
so will you do this furthermore.
Blessed are they, that fast and firmly,
surrender themselves to you and your grace.*

DOUBLE CHORUS

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
Alles, was Odem hat,
lobe den Herrn, Halleluja!

Praise the Lord for his acts,
praise him for his great splendour!
Everything that has breath,
praise the Lord, Hallelujah!

MENDELSSOHN Two psalms for unaccompanied double chorus

In 1844, as General Music Director to King Friedrich Wilhelm IV of Prussia, Mendelssohn was responsible for church music and for realising the king's vision of suitable music for a renewed liturgy. This included *a cappella* singing and music that would evoke the idea of responsorial psalmody between congregation and choir. Early that year Mendelssohn set Psalm 43 ('Judge me, O God') to begin the service for Passion Sunday, avoiding instruments and instead exploiting the rich possibilities of double choir. Listen for the music of the final section ('Why art thou cast down?') – you'll hear it again at the end of this concert when the same words appear in Psalm 42.

Later that year, on 26 July, the king survived an assassination attempt – miraculously, since two shots were fired at point blank range and one hit its mark. Mendelssohn heard the news and was inspired to set words from Psalm 91: 'For he shall give his angels charge over thee...'. Later, with the addition of an orchestral accompaniment, this 'angelic' music became well known as a number in his oratorio *Elijah*.

Richte mich, Gott, Op.78 No.2 (Judge me, O God)

Richte mich, Gott, und führe meine Sache
wider das unheilige Volk,
und errette mich von den falschen und
bösen Leuten.
Denn du bist der Gott meiner Stärke,
warum verstößest du mich?
Warum lässest du mich so traurig geh'n,
wenn mein Feind mich drängt?

Judge me, O God, and plead my cause
against an ungodly nation.
O deliver me from the deceitful and
unjust man.
For Thou art the God of my strength,
why dost Thou cast me off?
Why go I mourning because of the
oppression of the enemy?

Sende dein Licht und deine Wahrheit,
daß sie mich leiten
zu deinem heiligen Berge, und zu
deiner Wohnung.

Daß ich hinein gehe zum Altar Gottes,
zu dem Gott, der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott.

Was betrübst du dich meine Seele,
und bist so unruhig in mir?

Harre auf Gott!

Denn ich werde ihm noch danken,
daß er meines Angesichts Hülfe,
und mein Gott ist.

O send out thy light and thy truth:
let them lead me;
let them bring me unto thy holy hill, and to
thy tabernacles.

Then will I go unto the altar of God,
unto God my exceeding joy:
yea, upon the harp will I praise Thee,
O God my God.

Why art Thou cast down, O my soul?
And why art Thou disquieted within me?

Hope in God:

for I shall yet praise him,
who is the health of my countenance,
and my God.

Psalm 43:1–5

MENDELSSOHN Denn er hat seinen Engeln befohlen über dir (For he shall give his angels charge over thee)

Denn er hat seinen Engeln befohlen über dir,
daß sie dich behüten auf allen deinen Wegen.
Daß sie dich auf Händen tragen
und du deinen Fuß nicht an einen Stein stoßest.
Denn er hat seinen Engeln...

For he shall give his angels charge over thee,
to keep thee in all thy ways.
They shall bear thee up in their hands,
lest thou dash thy foot against a stone.
For he shall give his angels...

Psalm 91:11–12

BACH Der Geist hilft unser Schwachheit auf – Motet, BWV 226 **(The Spirit helps us in our weakness)**

For Bach a motet was a sacred vocal composition with no independent instruments – where an orchestra was included the scoring was most probably *colla parte*, doubling the vocal lines note for note. According to Bach's original performing parts for the Motet, BWV 226, the first choir was doubled by the strings, while the second was doubled by the woodwinds – contrasts in textures and groupings supported by contrasts in instrumental colour.

This is one of the few Bach motets where there is surviving evidence of its performance context, in this case the burial in 1729 of J.H. Ernesti, a university professor and the Rector of the St Thomas School. The tone isn't funereal, though – the opening is uncharacteristically buoyant. As in the Motet, BWV 225, Bach takes full advantage of the double choir, with intriguing groupings of the eight voices, before bringing them together for a grand fugue and the finale chorale. The text is drawn from Romans 8:26–27 and, for the chorale, a verse from a hymn by Martin Luther.

DOUBLE CHORUS

Der Geist hilft unser Schwachheit auf,
denn wir wissen nicht, was wir beten sollen,
wie sichs gebühret;
sondern der Geist selbst vertritt uns
aufs beste mit unaussprechlichem Seufzen.

The Spirit helps us in our weakness;
for we know not what to pray,
as is proper;
rather the Spirit itself intercedes for us
for our good, with sighs too deep for words.

CHORUS

Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei;
denn er vertritt die Heiligen
nach dem, das Gott gefällt.

But the one who searches the heart,
knows what is the mind of the Spirit
because he represents the saints
according to that which pleases God.

CHORALE

Du heilige Brunst, süßer Trost,
nun hilf uns, fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
daß wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja.

You holy ardour, comfort sweet,
help us now, joyfully and confidently
to remain constant in service to you,
tribulation not impelling us.
Oh Lord, prepare us by your might
and make strong the weakness of our flesh
that we may forever nightly wrestle
through death and life, urgently toward you.
Hallelujah.

MENDELSSOHN Singet dem Herrn ein neues Lied, Op.91 **(Sing unto the Lord a new song)**

Mendelssohn seems to have felt some frustration with King Friedrich Wilhelm IV's attempts to restore liturgical music to a Renaissance ideal – *a cappella* singing in the manner of Palestrina – especially when it appeared that the new church music wouldn't amount to more than 'one piece before the beginning of the service'. This psalm setting is such a piece, the *introit* of the liturgy.

It begins by following the new ideal. The basses intone the opening line, launching an extended section of eight-part unaccompanied choral writing. But soon the text itself ('Shout to the Lord...') gives Mendelssohn a cunning pretext for introducing instruments, literally praising the Lord with trumpets, trombones (*Posaunen*), and harp. The harp, in particular, drew criticism in the sermon at the first performance in 1844 – despite any associations with angels, it was considered a secular instrument with no place in church. Finally, with the roaring sea, clapping floods and joyful hills, a full orchestra was justified and so the psalm ends in radiant triumph.

Singet dem Herrn ein neues Lied; denn er tut Wunder. Er sieget mit seiner Rechten und mit seinem heiligen Arm.	Sing unto the Lord a new song; for he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory.
Der Herr lässt sein Heil verkündigen; vor den Völkern läßt er seine Gerechtigkeit offenbaren. Er gedenket an seine Gnade und Wahrheit dem Hause Israel; aller Welt Enden sehn das Heil unsers Gottes.	The Lord hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen. He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God.
Jauchzet dem Herrn alle Welt; singet, rühmet und lobet! Lobet den Herrn mit Harfen und mit Psalmen! Mit Drommeten und Posaunen jauchz't vor dem Herrn, dem Könige!	Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the Lord with the harp; with the harp, and the voice of a psalm! With trumpets and sound of cornet [trombones] make a joyful noise before the Lord, the King.
Das Meer brause und was darinnen ist, der Erdboden und die darauf wohnen. Die Wasserströme frohlocken, und alle Berge seien fröhlich vor den Herrn; denn er kommt das Erdreich zu richten. Er wird den Erdkreis richten mit Gerechtigkeit und die Völker mit Recht.	Let the sea roar, and the fullness thereof; the world, and they that dwell therein. Let the floods clap their hands: let the hills be joyful together Before the Lord; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

Psalm 98

TELEMANN and BACH Jauchzet dem Herrn alle Welt (Shout to the Lord all the earth)

This motet has patchwork origins: the evidence suggests that the first two sections were assembled by Bach, drawing on his own music as well as music thought to be by his contemporary, Telemann. The third section was most likely added after Bach's death by his successor at the St Thomas School, and this comes from a Telemann Christmas cantata. Nowadays we might call this kind of work an arrangement, but an 18th-century inscription in a St Thomas School choir book described it differently: 'by Telemann, *improved* by Joh. Seb. Bach.'

Bach's improvements probably included expanding the opening chorus from an original four voices to eight, all the better to communicate the joyful and noisy words of Psalm 100:1–2. He also introduces a strategy already heard in 'Singet dem Herrn': one choir accompanying a four-voice fugue in the other. The great chorale in the middle of the motet is all Bach – based on Cantata No.28. The final chorus returns to the eight-voice texture with a text from Revelation 7:12.

Jauchzet dem Herrn alle Welt,
Dienet dem Herrn mit Freuden.

Kommet vor sein Angesicht
mit Frohlokken, Alleluja!

Sei Lob und Preis mit Ehren,
Gott Vater, Sohn und Heiligem Geist,
der woll in uns vermehren,
was er aus Gnaden uns verheißt,
daß wir ihm fest vertrauen,
gänzlich verlassen auf ihn,
von Herzen auf ihn bauen,
das uns'r Herz, Mut und Sinn
ihm tröstlich soll'n anhangen
drauf singen wir zur Stund: Amen!
Wir werd'ns erlangen,
glauben wir aus Herzensgrund.

Amen.
Lob und Ehre und Weisheit und Dank
und Preis und Kraft und Stärke
sei unserm Gott von Ewigkeit zu Ewigkeit.
Amen.

Shout to the Lord all the earth,
Serve the Lord with gladness.

Come before his face
with rejoicing, Hallelujah!

CHORALE

Give glory and praise with honour,
To Father, Son and Holy Ghost,
Who multiplies with favour
His kind and gracious promise blest
May we in faith believe him
Put all our trust in him
Incline our hearts to love him
That heart and mind alone
May rest their faith upon him
And sing this day: Amen!
For we shall gain him
If in our hearts we believe.

FINAL CHORUS

Amen.
Laud and honour and wisdom and thanks
and praise and might and greatness
be to our God eternally from eternity to eternity.
Amen.

MENDELSSOHN Wie der Hirsch schreit nach frischem Wasser, Op.42 (As the hart panteth after the water brooks)

Mendelssohn thought this psalm setting was not only 'by far [his] best sacred composition' but his overall 'best piece of music'. Others agreed: in his lifetime it became one of his most popular sacred works. He began writing it during his honeymoon after marrying Cécile Jeanrenaud in 1837, and for the first play-through (a 'wondrous bellowing') she sang soprano to Felix's alto.

It is more than a psalm setting – with its soprano soloist, orchestral accompaniment and substantial length, it is closer to a cantata, and it's significant that this was not intended for church performance but for the concert hall. Unconstrained by liturgical requirements, Mendelssohn is able to develop his musical ideas over a longer span, highlighting the intrinsic drama of the psalm text.

The yearning of the atmospheric beginning conveys serenity rather than distress. In the following aria, the 'thirsting for God' is personified in the soprano soloist's alternations with the solo oboe. The text journeys from estrangement and longing to the quiet confidence in God heard in the quintet for soprano and four male voices, discreetly accompanied by strings and flute. This leads to the hope and praise of the final chorus, which carries the grand and brilliant air of a coronation anthem.

CHORUS

Wie der Hirsch schreit nach frischem Wasser,
so schreit meine Seele, Gott, zu dir.

As the hart panteth after the water brooks,
so panteth my soul after thee, O God.

ARIA

Meine Seele dürstet nach Gott,
nach dem lebendigen Gott.
Wann werde ich dahin kommen,
daß ich Gottes Angesicht schaue?

My soul thirsteth for God,
for the living God:
when shall I come
and appear before God?

RECITATIVE

Meine Tränen sind meine Speise Tag und Nacht,
weil man täglich zu mir sagt:

My tears have been my meat day and night,
while they continually say unto me,

Wo ist nun dein Gott?
Wenn ich dess innerwerde,
so schütte ich mein Herz aus bei mir selbst;
denn ich wollte gerne hingehen mit dem
Haufen

Where is thy God?
When I remember these things,
I pour out my soul in me:
for I had gone with the multitude,

und mit ihnen wallen zum Hause Gottes
mit Frohlocken und Danken unter
dem Haufen derer, die da feiern.

I went with them to the house of God,
with the voice of joy and praise,
with a multitude that kept holyday.

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?

Harre auf Gott!

denn ich werde ihm noch danken,
daß er mir hilft mit seinem Angesicht.

Mein Gott, betrübt ist meine Seele in mir;
darum gedenke ich an dich.

Deine Fluten rauschen daher,
daß hier eine Tiefe und da eine Tiefe brausen;
alle deine Wasserwogen
und Wellen gehen über mich.

Der Herr hat des Tages verheißen seine
Güte,
und des Nachts singe ich ihm
und bete zu dem Gott meines Lebens.

Mein Gott! Betrübt ist meine Seele in mir,
warum hast du meiner vergessen?
Warum muß ich so traurig gehen,
wenn Feind mich drängt?

CHORUS

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?

Harre auf Gott!

denn ich werde ihm noch danken,
daß er meines Angesichts Hilfe
und mein Gott ist.

Preis sei dem Herrn, dem Gott Israels,
von nun an bis in Ewigkeit!

Psalm 42

PROGRAM NOTES BY YVONNE FRINDLE, SYDNEY SYMPHONY ©2009
BIBLICAL TEXTS AND TRANSLATIONS BASED ON THE LUTHER BIBLE (1545) AND THE
KING JAMES VERSION.

CHORUS

Why art thou cast down, O my soul?
And why art thou disquieted in me?

Hope thou in God:

for I shall yet praise him
for the help of his countenance.

RECITATIVE

O my God, my soul is cast down within me:
therefore will I remember thee.

Deep calleth unto deep
at the noise of thy waterspouts:
all thy waves
and thy billows are gone over me.

QUINTET

Yet the Lord will command his loving
kindness in the day time,
and in the night his song shall be with me,
and my prayer unto the God of my life.

My God! My soul is cast down within me.
Why hast thou forgotten me?
Why go I mourning
because of the oppression of the enemy?

CHORUS

Why art thou cast down, O my soul?
And why art thou disquieted within me?

Hope thou in God:

for I shall yet praise him,
who is the health of my countenance,
and my God.

Praise be to the Lord, the God of Israel,
now and for all time!

ABOUT THE ARTISTS

Georg Christoph Biller conductor



Georg Christoph Biller was appointed Cantor of the St Thomas Boys' Choir in 1992, returning to the choir after his own years as a student (1965–1974) and as a guest conductor and vocal soloist. After graduating from the school he studied orchestral conducting under Rolf Reuter and Kurt Masur and founded the Leipzig Vocal Circle.

In addition to his guest conducting, he has been director of the Leipzig Gewandhaus Choir and has taught choral conducting in Halle, Detmold, Frankfurt/Main and, since 1994, at the Felix Mendelssohn Bartholdy Academy of Music and Theatre in Leipzig.

In 1985 he received the Osaka Music Prize, together with the St Thomas Boys' Choir and the Leipzig Gewandhaus Orchestra, and in 1996 he was elected a member of the Academy of Arts of Saxony. He is the 16th Cantor at St Thomas since Bach, and the choir has made several recordings under his direction.

Jacqueline Porter soprano



Jacqueline Porter holds an honours degree in music performance and a degree in Italian from the University of Melbourne. The winner of the Melbourne Welsh Male Choir 2008 Singer of the Year competition and 2007 Australian Youth Aria, she is a principal artist with Victorian Opera and appears regularly as a soloist with the Melbourne Symphony Orchestra, Orchestra Victoria and MSO Chorus.

Her concert repertoire includes Bach's *Cantata No.207*, Berlioz's *Nuits d'été*, Bernstein's *Chichester Psalms*, Britten's *Les Illuminations* and *Rejoice in the Lamb*, Fauré's *Requiem*, Gounod's *Messe solennelle de Sainte Cécile*, Haydn's *Maria Theresa Mass*, Mozart's *Requiem* and *Coronation Mass*, and Vaughan Williams' *Serenade to Music*.

As a Developing Artist with Victorian Opera (2006–2007) her roles included L'Amour (*Orphée et Eurydice*), Despina (*Così fan tutte*) and roles in *L'Incoronazione di Poppea*. She has also sung the Sandman in *Hänsel und Gretel* for the MSO. This year she performs Saskia and Hendrickje Stoffels in the premiere production of Andrew Ford's *Rembrandt's Wife* (Victorian Opera). This is her Sydney Symphony debut.

St Thomas Boys' Choir, Leipzig



The St Thomas Boys' Choir is one of the oldest and most prominent musical institutions in Leipzig, the city of music. The choir is preparing for its 800th birthday in 2012 and this Australian tour is part of these celebrations. The choristers, aged 10 to 18, live, study and rehearse in the alumnat (boarding house) and attend the St Thomas Secondary College across the street. They sing every day, and give three performances each week in the St Thomas Church: two motet concerts, including a Bach cantata with the Leipzig Gewandhaus Orchestra for audiences numbering up to 1200, and the music for the Sunday service, just as in Bach's lifetime. In addition the choir tours, records and gives regular performances of Bach's Passions, his Christmas Oratorio and the Mass in B Minor.

Founded in 1212, the choir and school has long been an important cultural institution in Leipzig, and became well-known outside the city even before Bach's time. The choir's renown grew significantly in the 20th century – in part the result of increasing performances abroad and radio broadcasts in the 1930s, featuring performances of all Bach's extant cantatas.

Louis Becker
Paul Bernewitz
Lorenz Blattert
Frieder Böhme
Max Börner
Jan Bredehorst
Jean Philipp Chey
Clemens Cramer
Martin Deckelmann
Arthur Engel
Johannes Ernst
Cornelius Frommelt
Ansgar Führer
Martin Gerhardt
Franz Gischke
Felix Glaser
Johannes Gründel
Jonathan Hagel
Friedrich Hamel

Lucas Heller
Paul Heller
Maximilian Hohmann
Felix Hübner
Stefan Kahle
Dennis Keeb
Ferdinand Keller
Arthur Kinder
Tobias Klenke
Malte Klevenow
Florian Knaack
Alexander Kolodko
Christian Koppelt
Richard-Maximilian Lauff
Julius Linnert
Richard Mauersberger
Alexander Olschewski
Maximilian Olschewski
Adrian Patzelt

Benedikt Pilz
Christian Pohlens
Friedrich Praetorius
Gregor Praetorius
Tobias Rommel
Ludwig Rucker
Jan Schlegel
Michael Schmücker
Georg Schütze
Daniel Schwiertz
Paul Stammkötter
Leon Taege
Hans Friedrich Thoß
Friedrich Weißbach
Hans Winkler
Johann Jacob Winter
Conrad Zuber



The debut Australian tour of the St Thomas Boys' Choir is supported by the Goethe-Institut and the Consulate General of the Federal Republic of Germany.

We thank the families of St Andrew's Cathedral School for billeting the choristers.

GOVERNMENT SUPPORT



The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.

Sydney Symphony

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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 Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as 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. This year Vladimir Ashkenazy begins his tenure as the Orchestra's Principal Conductor.



PHOTO: KEITH SAUNDERS

FIRST VIOLINS

Dene Olding

Concertmaster

Kirsten Williams

Assoc. Concertmaster

Kirsty Hilton

Asst Concertmaster

Nicola Lewis

Jennifer Hoy

Sophie Cole

Amber Gunther

Alexandra Mitchell

Léone Ziegler

Marriane Broadfoot

SECOND VIOLINS

Marina Marsden

Susan Dobbie

Principal Emeritus

Stan W Kornel

Nicole Masters

Biyana Rozenblit

Maja Verunica

Alexandra D'Elia#

Emily Long#

VIOLAS

Roger Benedict

Anne-Louise

Comerford

Yvette Goodchild°

Graham Hennings

Justine Marsden

Mary McVarish

Felicity Tsai

Leonid Volovelsky

CELLOS

Catherine Hewgill

Kristy Conrau

Timothy Nankervis

Adrian Wallis

Rowena Crouch#

Rachael Tobin†

DOUBLE BASSES

Kees Boersma

Richard Lynn

David Murray

Benjamin Ward#

FLUTES

Janet Webb

Carolyn Harris

OBOES

Diana Doherty

Alexandre Oguey

Elizabeth Chee*

CLARINETS

Frank Celata

Christopher Tingay

BASSOONS

Matthew Wilkie

Noriko Shimada

HORNS

Ben Jacks

Lee Bracegirdle

TRUMPETS

Paul Goodchild

John Foster

Anthony Heinrichs

TROMBONES

Ronald Prussing

Nick Byrne

Matthew Harrison*

TIMPANI

Richard Miller

HARP

Louise Johnson

ORGAN

David Drury*

PATRON

Her Excellency Professor

Marie Bashir AC CVO

GOVERNOR OF NSW

SYDNEY SYMPHONY BOARD

John Conde AO CHAIRMAN

Libby Christie

MANAGING DIRECTOR

Ewen Crouch

John Curtis

Jennifer Hoy

Stephen Johns

Andrew Kaldor

Goetz Richter

David Smithers AM

Gabrielle Trainor



SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM (Chair)

Mr John Ballard, Mr Wesley Enoch,

Ms Renata Kaldor AO, Ms Jacqueline Kott,

Mr Robert Leece AM RFD, Ms Sue Natrass AO,

Mr Leo Schofield AM, Ms Barbara Ward,

Mr Evan Williams AM

EXECUTIVE MANAGEMENT

CHIEF EXECUTIVE

Richard Evans

DIRECTOR, FINANCE & INNOVATION

David Antaw

DIRECTOR, PEOPLE & CULTURE

Rick Browning

DIRECTOR, MARKETING & DEVELOPMENT

Victoria Doidge

DIRECTOR, PERFORMING ARTS

Rachel Healy

DIRECTOR, BUILDING DEVELOPMENT &

MAINTENANCE

Greg McTaggart

DIRECTOR, COMMERCIAL & OPERATIONS

Maria Sykes

SYDNEY OPERA HOUSE

Bennelong Point

GPO Box 4274 Sydney NSW 2001

Administration (02) 9250 7111

Box Office (02) 9250 7777

Facsimile (02) 9250 7666

Website sydneyoperahouse.com



This is a

PLAYBILL / SHOWBILL publication.

PUBLISHER Playbill Proprietary Limited /

Showbill Proprietary Limited

ACN 003 311 064 ABN 27 003 311 064

1017 Pacific Highway, Pymble 2073.

Telephone: (02) 9449 6433

Fax: (02) 9449 6053

E-mail: admin@playbill.com.au

Website: www.playbill.com.au

Executive Chairman Brian Nebenzahl OAM, RFD

Managing Director Michael Nebenzahl

Editorial Director Jocelyn Nebenzahl

Manager-Production & Graphic Design

Debbie Carke

All enquiries for advertising space in this publication should be directed to the above company and address.

15573 - 1/110309 - 07MM S14/15

Bold = Principal *Italics* = Assoc Principal ° = Asst Principal

* = Guest Musician # = Contract Musician † = Sydney Symphony Fellow