

# WHAT'S ON FEB/MAR 2010

sydney symphony

Vladimir Ashkenazy Principal Conductor & Artistic Advisor

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FRI 12 FEB 8PM  
SAT 13 FEB 8PM

THURSDAY AFTERNOON SYMPHONY

THU 11 FEB 1.30PM

Vladimir Ashkenazy conductor  
Markus Eiche baritone

R STRAUSS Don Juan  
MAHLER Blumine  
MAHLER Songs of a Wayfarer  
MAHLER Symphony No. 1

SYDNEY OPERA HOUSE

Photo: Jim Steere, Courtesy Decca

## MAHLER 8: SYMPHONY OF A THOUSAND

MAHLER SYMPHONY NO. 8

SYDNEY OPERA HOUSE



SEASON OPENING GALA

THU 18 FEB 8PM  
SAT 20 FEB 8PM

Vladimir Ashkenazy conductor  
Annalena Persson soprano  
Marina Shaguch soprano  
Sara MacLiver soprano  
Dagmar Pecková mezzo-soprano

Bernadette Cullen mezzo-soprano  
Simon O'Neill tenor  
Markus Eiche baritone  
Martin Snell bass  
Sydney Philharmonia Choirs  
Adelaide Symphony Chorus  
WASO Chorus  
Sydney Children's Choir

Photo: Zdenek Chrapek

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CHOPIN Polonaise-fantaisie, Op. 61

BEETHOVEN Sonata No. 32 in C minor, Op. 111

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**2009 SEASON**  
**ENERGYAUSTRALIA MASTER SERIES**

## **THE CREATION**

**Wednesday 9 December | 8pm**

**Friday 11 December | 8pm**

**Saturday 12 December | 8pm**

**Sydney Opera House Concert Hall**

**Martin Haselböck** conductor  
**Sara Macliver** soprano (Gabriel, Eve)  
**Steve Davislim** tenor (Uriel)  
**Florian Boesch** baritone (Raphael, Adam)  
**Cantillation** chorus

**JOSEPH HAYDN (1732–1809)**  
**The Creation (Die Schöpfung)**  
(Sung in English)

### **PART I**

Overture – The Representation of Chaos  
The First Day – ‘In the beginning God created the heaven’  
The Second Day – ‘And God made the Firmament’  
The Third Day – ‘Let the waters...be gathered together’  
The Fourth Day – ‘Let there be lights...’

### **PART II**

The Fifth Day – ‘Let the waters bring forth...’  
The Sixth Day – ‘Let the earth bring forth...’

### **INTERVAL**

### **PART III**

In the Garden of Eden

English libretto begins on page 13.

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Friday night's performance will be recorded for later broadcast across Australia on ABC Classic FM.

Pre-concert talk by Tony Cane at 7.15pm in the Northern Foyer. Visit [sydneySymphony.com/talk-bios](http://sydneySymphony.com/talk-bios) for speaker biographies.

Approximate durations:  
35 minutes, 29 minutes,  
20-minute interval, 28 minutes  
The concert will conclude at approximately 10pm.

  
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**EnergyAustralia™**

This program in the 2009 *EnergyAustralia* Master Series brings us to the thrilling finale of an exciting year of concerts. With *The Creation* we celebrate the music of a Classical master, Joseph Haydn, by performing his great choral masterpiece. Some of the famous moments – such as the Representation of Chaos and the sunrise – show Haydn at his pictorial best. Choruses such as ‘The heavens are telling’ are powerful in their energy and joy, and there are beautiful moments for the soloists as they tell the creation story.

We’re delighted to welcome Martin Haselböck, a leading interpreter of the Classical style, and tonight’s soloists, as well as the talented singers of Cantillation. In these hands, we’re assured of a stylish and vigorous performance that will bring Haydn’s music to life.

*EnergyAustralia* is one of Australia’s leading energy companies, with more than 1.4 million customers in NSW, the ACT, Victoria and Queensland.

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We trust that you will enjoy tonight’s performance and look forward to seeing you at concerts in the *EnergyAustralia* Master Series for 2010.



*George Maltabarow*  
*Managing Director*

**2009 SEASON**

**THURSDAY AFTERNOON SYMPHONY  
PRESENTED BY TRUST**

## **THE CREATION**

**Thursday 10 December | 1.30pm  
Sydney Opera House Concert Hall**

**Martin Haselböck** conductor  
**Sara Macliver** soprano (Gabriel, Eve)  
**Steve Davislim** tenor (Uriel)  
**Florian Boesch** baritone (Raphael, Adam)  
**Cantillation** chorus

**JOSEPH HAYDN (1732–1809)**  
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Pre-concert talk by Tony Cane at 12.45pm in the Northern Foyer. Visit [sydneyinsymphony.com/talk-bios](http://sydneyinsymphony.com/talk-bios) for speaker biographies.

Approximate durations:  
35 minutes, 29 minutes,  
20-minute interval, 28 minutes  
The concert will conclude at approximately 3.30pm.

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Trust is proud of its longstanding partnership with the Sydney Symphony and is delighted to bring you the Thursday Afternoon Symphony series in 2009.

The series offers perfect afternoons with some of the best-loved composers – Beethoven, Mendelssohn, Richard Strauss, Brahms, Prokofiev and many others. These concerts bring together some of the world's most talented conductors and soloists. You're in for a truly delightful experience.

Just like the Sydney Symphony, which has been the sound of the city for more than 75 years, entertaining hundreds of thousands of people each year, Trust has been supporting Australians for over 120 years.

Whether it be administering an estate or charity, managing someone's affairs or looking after their interests via estate planning, financial planning or funds management, people come to Trust because of our personal service and commitment to ensuring our clients' interests always come first.

We hope you enjoy a delightful Thursday afternoon with the Sydney Symphony.



A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right.

**Managing Director and  
Chief Executive Officer  
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# TRIBUTE

## Richard Meale (1932–2009)

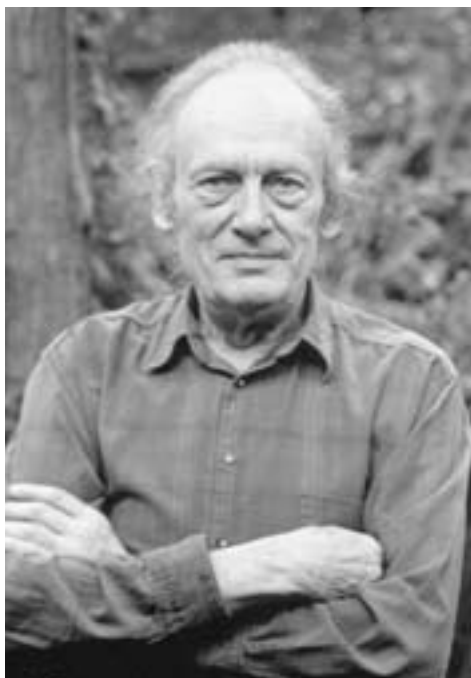
Late last month the musicians and staff of the Sydney Symphony were saddened to learn of the death of Richard Meale, one of the great composers of his generation and a leading creative voice in Australian music.

Meale was born in 1932; many of us recalled the excitement of performing his *Very High Kings* in 2007, the 75th birthday year for composer as well as orchestra. Last year Master Series audiences heard the haiku-inspired *Clouds Now and Then*. These are both works that the orchestra has performed many times, and in the case of *Very High Kings* it was the SSO which gave the premiere in 1968. Other premieres included *Nocturnes*, *Incredible Floridas*, *Scenes from Mer de Glace*, *Three Miró Pieces* (2002), and the work that brought Meale international recognition in the 1960s, *Homage to Garcia Lorca*. In 1987 the orchestra and Stuart Challender recorded the opera *Voss*. Richard Meale will be sorely missed in the musical community, but even this brief list reveals the tremendous and unique legacy that he has left for us.

*A tribute article will appear in the next issue of the subscriber newsletter, Bravo!, in 2010.*



PHOTO COURTESY OF THE AUSTRALIAN MUSIC CENTRE (c.1968)



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PHOTO COURTESY OF ABC DOCUMENT ARCHIVES

**Left: Richard Meale (right) at a rehearsal of *Nocturnes* with Chief Conductor Dean Dixon and the Sydney Symphony Orchestra in 1967**

# INTRODUCTION

## The Creation

For many, the composer included, *Die Schöpfung/The Creation* was Haydn's greatest work, the culmination of an illustrious career. It was given a private performance before Vienna's elite in 1798, and evidently word of this new masterpiece spread quickly: at its public premiere the following year the oratorio drew so much attention that the theatre was packed and the box-office takings broke records.

That excitement has never died: whenever this oratorio is performed there is a palpable feeling of exhilaration, joy and celebration, a feeling that emerges directly from the music itself. It might seem odd to be 'celebrating' the anniversary of a composer's death (Haydn died on 31 May 1809), but in fact what orchestras all over the world are doing this year is celebrating the life and work of one of the greatest composers of the Classical era. And there is no better work to sum up the achievements of a master creator than *The Creation*.

But for us at this concert, what's perhaps most significant is that we're hearing *The Creation*, not *Die Schöpfung*. Although the tendency nowadays is to perform the oratorio in German (even in English-speaking countries), Haydn's source text was English and the music was composed with 'bilingual' publication in mind. Haydn would have expected us to listen to his oratorio in our native tongue, allowing the sublime depiction of nature and the joy of creation to speak to us directly, in words as well as in music.



Portrait of Haydn by Thomas Hardy (1792)

During the interval you're invited to visit the Northern Foyer where more than 40 images depicting the life, work and times of Joseph Haydn are on display.

We're delighted to play host to this exhibition, currently touring Australia, which has been prepared as a project of the Haydn Festival Burgenland and the International Joseph Haydn Foundation Eisenstadt in cooperation with the Embassy of the Republic of Austria, Canberra.

# HAYDN

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# ABOUT THE MUSIC

## Joseph Haydn

### *The Creation (Die Schöpfung)*

Sung in English

Sara MacIver soprano (Gabriel and Eve)

Steve Davislim tenor (Uriel)

Florian Boesch bass (Raphael and Adam)

Cantillation chorus

I was there and I can assure you that I have never experienced anything like it. The flower of Vienna's literary and musical life assembled in the hall... Deep silence, tense attention and I might say – religious devotion prevailed from the moment the violins started.

CARPANI ON THE FIRST PERFORMANCE OF *THE CREATION* (1798)

Hearers of *The Creation* are repeating the experience of its first audiences, who were bowled over by this masterpiece of Haydn's last years. Few works at any time have been so universal in their appeal. The first performances, in Vienna, were semi-private, and word-of-mouth created such excitement that by the time of the first public performance police had to be engaged to control the crowds. *The Creation* brought in the biggest box office returns in the history of Vienna, and almost immediately conquered a Europe divided by the French Revolutionary wars, uniting all classes and religions.

By 1798 Haydn had emerged from his long years of relative obscurity in Eisenstadt and Eszterháza, to become the most famous composer in Europe, and his symphonies written for his London visits in the 1790s had consolidated his fame. *The Creation* was Haydn's most ambitious music with words thus far, and reached beyond musical connoisseurs to a wider public. Few stories about Haydn and *The Creation* are more touching than that of the French army officer, a member of the Napoleonic army bombarding Vienna, who visited the dying Haydn, and moved him greatly by singing the tenor aria 'Mit Würd und Hoheit' (In native worth) from *The Creation*.

The impact of this oratorio was due to its text as well as to Haydn's music, and in this the adaptor of the libretto, Baron Gottfried van Swieten (1734-1803), played a crucial part. Swieten was a diplomat, an important politician, a man of letters and a great musical enthusiast. He had played a central role in Austrian culture during the reforming administration (1780-1790) of the Emperor

## 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 in the provincial estate of Eszterháza, but he became known for his symphonies and string quartets and was widely commissioned. His commitments to the Esterházy princes meant that he rarely travelled, but from 1791 to 1795 he made three hugely successful visits to London. He finally returned home with a lot of money and a libretto for *The Creation* in his luggage, as well as the inspiration of the English oratorio tradition established by Handel.**

### THE CREATION

*The Creation* is organised in three parts, divided into scenes representing the six days of creation. In Parts I and II the soloists, as angels, tell and comment upon the story in a mix of recitative ('sung speech') and arias. The choir is the heavenly host. Part III is set in the Garden of Eden, and two of the soloists sing the parts of Adam and Eve, praising God and his creation and rejoicing in their love for each other. The angel Uriel hints at the Fall to come, but it has no part in this joyous and celebratory oratorio.

Joseph II, as the minister in charge of education and censorship. Haydn had been contemplating a major oratorio project ever since he was deeply impressed by performances in London of Handel's oratorios. As Haydn's biographer Karl Geiringer has written: 'He found a whole nation aroused by compositions offered in monumental performances....He desired intensely to write, as Handel had written, works meant for a whole nation.'

While in England, Haydn had been offered a libretto entitled *The Creation*. The text was an adaptation of parts of Milton's *Paradise Lost* with passages from the *Book of Genesis*, and from the Psalms. It had possibly been intended for Handel, who ultimately did not set it to music. Swieten, who was approached by Haydn to translate the libretto, at once saw its possibilities. He was much more than a musical dilettante, having a great love for and knowledge of the music of Handel and even of the then-forgotten J.S. Bach. And it was Swieten who commissioned from Mozart revisions to Handel's *Messiah*, *Alexander's Feast* and *Acis and Galatea* for performances in Vienna.

The Baron gave his adaptation of the text to Haydn with intelligent suggestions for its musical treatment, many of which the composer followed. Recent research by Edward Olleson and Nicholas Temperley has proved that, in Temperley's words, '*The Creation* is the first large-scale work in musical history to be published with a bilingual text.' Swieten devised his text so that the English version would, as far as possible, keep close to familiar biblical words, and be able to be sung to the same notes as the German. He and Haydn clearly expected *The Creation* to be performed in England, where the oratorio form was so important, and they would have expected the oratorio to be performed in English to an English-speaking audience. But Swieten's English was imperfect, and he couldn't know in advance how Haydn would set each line of the music. There have been many attempts to improve the English text and word-underlay. The edition used tonight, by A.Peter Brown, returns to the original English words as set by Haydn.

Swieten's version of the text showed an astonishing perception of the wishes and dreams of the most aware of his contemporaries. The fundamental idea could be described as 'pantheistic humanitarianism', the belief that the true nature of God is expressed not in the doctrines of the Church but in the manifestations of created nature itself, and that humanity should be propagated in God's image, promoting the brotherhood of man.



Baron van Swieten was a diplomat, an important politician, a man of letters and a great musical enthusiast. He had played a central role in Austrian culture during the reforming administration (1780–1790) of the Emperor Joseph II, as the minister in charge of education and censorship.

This is basically a Masonic message. Both Mozart and Haydn were Masons, and Swieten was at least a sympathiser. Mozart's *Magic Flute*, too, had celebrated the Brotherhood of Man. Music which 'unites in true friendship men who otherwise would have remained strangers' took its part in preaching the Enlightenment's humanitarian ideals, even while Austria was under the conservative regime of the Emperor Franz, who had banned Freemasonry. It was to be proclaimed once again in Beethoven's setting of Schiller's 'Ode to Joy', which crowns his Ninth Symphony.

To this important subject Haydn devoted his most painstaking care, working slowly but in a state of great excitement. He wrote resourcefully for his largest orchestra thus far, putting to good purpose his years of symphonic experimentation with the orchestra of Prince Esterházy. In the conception of the work and the choral writing, Haydn had before him the example of Handel, whose first impact on him, he confessed, was to make him feel that he had known nothing up to that moment, and had been put back to the beginning of his musical studies! Nevertheless, the influence of Handel on *The Creation* has often been exaggerated. It is true that the great choruses which conclude each part have the structural magnificence of Handelian double-fugues, but the basic musical language is Haydn's – symphonic, and based on drama of tonality and rhythm.

There was not much to be learnt from the Italian oratorio tradition, which gave the chorus only a minor role, but Haydn's real apprenticeship for *The Creation*, apart from his symphonies, was his impressive series of masses, especially the ones he was writing annually during the late 1790s – the *Nelson Mass*, *Theresa Mass*, and *Mass in Time of War* among them. But whereas in those masses Haydn's musical imagination was guided (in some ways even limited) by following the requirements of a liturgical text, in *The Creation* he had sovereign musical freedom. Then, too, he was composing, almost for the first time, in his vernacular German, and his treatment of words both in recitative and aria had a directness of communication which was close to 'popular' in tone. Haydn's language, like that of Mozart in *The Magic Flute*, often approached the style of the German Lied. Much of it was simple and songlike, warm and humane, as befits the almost naive innocence of some of the text. The great achievement of both composers was to build such unpretentious material into most satisfying large-scale structures.

*...in The Creation  
Haydn had sovereign  
musical freedom.*

## The Music

The representation of chaos with which the work opens is really most un-chaotic. It achieves its impression of limitless space (Haydn was very interested in the new discoveries of astronomy) through distant modulations and the cancellation of implied tonality by contradictory harmonies. The sense of chaos depends on the background of classical musical order, as Haydn explained: 'I avoided the resolutions that you would most readily expect. The reason is, that there is no form in anything yet.'

Haydn followed Swieten's instructions for the first moment of *The Creation*: 'The darkness can decrease gradually, but enough should remain to make the instantaneous transition to light felt strongly. The words "Let there be light" etc. should be sung only once.' But Haydn's musical imagination transcends the Baron's suggestions. He has the chorus sing God's command, 'Let there be light,' unaccompanied. In the phrase 'And there was light,' at the word 'light', there is an instantaneous transition from the preceding C minor to a loud C major chord. It was common for audiences in Haydn's time to applaud at this point. When, aged and frail, he heard *The Creation* for the last time at the tenth anniversary performance in 1808, Haydn responded to this acclamation by pointing upwards and saying: 'Not from me, it came from above.'

The structure of the libretto is clear. It is divided into the days of creation – the chorus throughout may be considered as the heavenly hosts. They are led by three angels, who are alternately the narrators and commentators on the stages of creation. Uriel (tenor) is the angel of the sun and of daylight, Raphael (bass) of earth, sea, and the beginning of things, Gabriel (soprano) is the leader of the heavenly hosts, and the angel of the vegetable kingdom and the beginning of bird life. After each day, the heavenly host sing in triumph.

The musical illustrations of natural events are one of the most obvious features of *The Creation* (and have drawn most criticism from serious-minded people, notably Beethoven, who laughed angrily at the details of Haydn's musical menagerie). The illustrations are fresh and often humorous, sometimes awesome, as in Raphael's description of the mystery of birth, with divided violas, cellos, and the bottom range of the double basses.



Die Schöpfung/*The Creation* was published simultaneously in German and English (1800) – the first “bilingual” choral work.

This is not musical impressionism. Haydn's musical images suggest, rather than the thing itself, the angelic and human wonder at it. H.C. Robbins Landon, the great modern Haydn authority, wrote perceptively, 'perhaps only an old and very wise man could have written *The Creation*, and perhaps, too, only a sexagenarian could so poignantly recapture the bliss of the early morning, the magic of the moonlight, or the rapture of a spring day: these things which he knows will soon retreat beyond his grasp'.

Some of the greatest of Haydn's imaginative feats are the least obvious, such as the representation of the beginning of the moonlight in the deep bass, and its culmination by the bowed instruments alone on their lower strings. In every case the musical illustration comes first, the words explaining it afterwards: usually the listener will greet the explanation with recognition, and delight. The sunrise, portrayed with obvious but telling effect in rising notes, is the central symbol in *The Creation* – the sun, giving light to the universe, is the agent of enlightenment, and almost to be identified with God, whose goodness radiates from it.

Another great moment is the appearance of man: the King of Nature, the breath and image of God, with his partner and spouse. The simple, popular and lyrical music Haydn invented for this continues in Part III, where Eve and Adam appear in person. After a serene and truly paradisaical orchestral introduction (using three flutes for the only time in the work), Haydn brings together the heavenly rejoicing and earthly celebration of human love – the human voices of Adam and Eve in love-duet lead the choir of angels. Although Haydn goes on to end with a splendid double-fugal chorus, the real climax of *The Creation* is in this duet and chorus: in music often akin to Mozart's for *The Magic Flute*, Haydn similarly celebrates the fulfilment of God's purpose and of human aspirations in the felicity of conjugal love and celebration of the bounties of nature. In this sense he was true to himself when he said 'I was never so religious as during the composition of *The Creation*'.

© DAVID GARRETT

*The Creation* calls for an orchestra of three flutes, two oboes, two clarinets, two bassoons and contrabassoon; two horns, two trumpets and three trombones; timpani, keyboard continuo (in this performance played by the conductor) and strings.

...the sun, giving light to the universe, is the agent of enlightenment...

The Sydney Symphony first performed *The Creation* in 1971 with conductor Fritz Rieger, soloists Rotraud Hansmann, Raymond McDonald and Brian Hansford, and the Philharmonia Choir, and most recently in 1995, conducted by Charles Mackerras with soloists Ghillian Sullivan, Gregory Massingham and Stephen Bennett, and the Sydney Philharmonia Choir. More recently, the Sydney Philharmonia Choirs have presented performances of *The Creation* in Sydney with Antony Walker (1998) and Richard Hickox (2007).

# 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.

**DIVIDED VIOLAS** – (also known as ‘divisi’) term used when a string group, such as the Violas, splits into two or more smaller groups, each with their own notes to play.

**DOUBLE FUGUE** – fugue: a musical form in which a short melody, the subject, is first sounded by one part or instrument alone, and is then taken up in imitation by other parts or instruments one after the other. A double fugue has two distinct subjects. The Latin *fuga* is related to the idea of both ‘fleeing’ and ‘chasing’. Its golden age was the 18th century, and J.S. Bach counts as the greatest writer of fugues in musical history.

**LIBRETTO** – Italian for ‘booklet’. A libretto is the text of an opera or oratorio.

**LIED** – German for ‘song’.

**MODULATION** – a transition from one key (or *tonality*) to another. A ‘distant modulation’ takes the music far away from the home key, creating a sense of unbalance as well as heightened harmonic interest.

**ORATORIO** – in the 17th and 18th centuries, opera and similar ‘profane’ entertainments

were banned during the season of Lent. Crafty composers circumvented this restriction by setting religious stories in a musically dramatic way and then performing them without sets, costumes or staging. (The name comes from the Oratory of St Philip Neri in Rome, where the earliest oratorios in the Italian tradition 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.

**RECITATIVE** – in vocal music a recitative is ‘sung speech’. Recitative typically precedes an aria in opera or oratorio; its function is to move the narrative along (being text-focused) while the aria dwells on the emotional state of the character or situation.

**TONALITY** – another word for referring to ‘key’ in music. In Western music there are two main categories of tonality, major and minor. Music in a major key will sound ‘brighter’ or more cheerful to the ear, while music in a minor key will sound sombre or mournful.

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.



In 1808, the year before his death, Haydn attended his final concert, a gala performance of *The Creation*, directed by composer Antonio Salieri and attended by the Viennese nobility. (From a lost miniature watercolour by Balthasar Wigand.)

# THE LIBRETTO

## PART ONE

OVERTURE – *The Representation of Chaos*

### The First Day

RECITATIVE (*Raphael, Uriel*) AND CHORUS

*Raphael*

In the beginning God created  
the heaven and the earth;  
and the earth was without form, and void; and  
darkness was upon the face of the deep.

CHORUS

And the Spirit of God moved  
upon the face of the waters;  
and God said: Let there be Light,  
and there was Light.

*Uriel*

And God saw the Light, that it was good;  
and God divided the Light from the darkness.

ARIA (*Uriel*) WITH CHORUS

Now vanish before the holy beams  
the gloomy, dismal shades of dark;  
the first of days appears.  
Disorder yields to order fair the place.  
Affrighted fled hell's spirits black in throngs;  
down they sink in the deep of abyss  
to endless night.

CHORUS

Despairing cursing rage  
attends their rapid fall.  
A new created world  
springs up at God's command.

### The Second Day

RECITATIVE (*Raphael*)

And God made the firmament, and divided  
the waters, which were under the firmament  
from the waters, which were above the  
firmament, and it was so.

Outrageous storms now dreadful arose;  
as chaff by the winds are impelled the clouds.  
By heaven's fire the sky is enflamed  
and awful rolled the thunders on high.

Now from the floods in streams ascend  
reviving showers of rain,  
the dreary wasteful hail,  
the light and flaky snow.

SOLO (*Gabriel*) WITH CHORUS

The mar'v'lous work beholds amaz'd  
the glorious hierarchy of heav'n  
and from th' ethereal vaults resound  
the praise of God,  
and of the second day.

CHORUS

And to th' ethereal vaults resound  
the praise of God,  
and of the second day.

### The Third Day

RECITATIVE (*Raphael*)

And God said: Let the waters under the heaven  
be gathered together into one place, and let the  
dry land appear; and it was so.  
And God called the dry land: earth, and the  
gathering of waters called he seas; and God  
saw that it was good.

ARIA (*Raphael*)

Rolling in foaming billows  
uplifted roars the boistr'ous sea.  
Mountains and rocks now emerge;  
their tops into the clouds ascend.

Thro' th'open plains outstretching wide  
in serpent error rivers flow.  
Softly purling glides on  
thro' silent vales the limpid brook.

RECITATIVE (*Gabriel*)

And God said: Let the earth bring forth grass,  
the herb yielding seed,  
and the fruit tree yielding fruit after his kind,  
whose seed is in itself upon the earth;  
and it was so.

ARIA (*Gabriel*)

With verdure clad the fields appear  
delightful to the ravish'd sense;  
by flowers sweet and gay  
enhanced is the charming sight.  
Here vent their fumes the fragrant herbs;  
here shoots the healing plant.  
By load of fruit  
th' expanded boughs are press'd;  
to shady vaults are bent the tufty groves;  
the mountain's brow is crown'd  
with closed wood.

RECITATIVE (*Uriel*)

And the heavenly host proclaimed  
the third day, praising God and saying:

CHORUS

Awake the harp, the lyre awake!  
In shout and joy your voices raise!  
In triumph sing the mighty Lord!  
For he the heavens and earth  
has clothed in stately dress.

## The Fourth Day

RECITATIVE (*Uriel*)

And God said: Let there be lights in the  
firmament of heaven to divide the  
day from the night, and to give  
light upon the earth; and let them be  
for signs and for seasons, and for days  
and for years. He made the stars also.

RECITATIVE (*Uriel*)

In splendour bright is rising now  
the sun and darts his rays;  
an am'rous joyful happy spouse,  
a giant proud and glad  
to run his measur'd course.

With softer beams and milder light steps on  
the silver moon thro' silent night.

The space immense of th' azure sky  
in num'rous host of radiant orbs adorns,  
and the sons of God announced the  
fourth day in song divine,  
proclaiming thus his power:

CHORUS WITH TRIO

The heavens are telling  
the glory of God.

The wonder of his works  
displays the firmament.

*Gabriel, Uriel, Raphael*

To day that is coming speaks it the day;  
the night, that is gone, to following night.

CHORUS

The heavens are telling...

*Gabriel, Uriel, Raphael*

In all the lands resounds the word,  
never unperceived, ever understood.

CHORUS

The heavens are telling...

## PART TWO

### The Fifth Day

RECITATIVE (*Gabriel*)

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

ARIA (*Gabriel*)

On mighty pens uplifted  
soars the eagle aloft,  
and cleaves the sky in swiftest flight  
to the blazing sun.

His welcome bids to morn  
the merry lark, and cooing calls  
the tender dove his mate.

From ev'ry bush and grove resound  
the nightingale's delightful notes.

No grief affected yet her breast,  
nor to a mournful tale were tun'd  
her soft enchanting lays.

RECITATIVE (*Raphael*)

And God created great whales,  
and ev'ry living creature that moveth,  
and God blessed them, saying:

Be fruitful all, and multiply!  
Ye winged tribes, be multiplied,  
and sing on ev'ry tree!  
Multiply, ye finny tribes,  
and fill each wat'ry deep!  
Be fruitful, grow and multiply!  
And in your God and Lord rejoice!

RECITATIVE (*Raphael*)

And the angels struck their immortal harps,  
and the wonders of the fifth day sang.

CHORUS WITH TRIO

*Gabriel*

Most beautiful appear,

with verdure young adorn'd,  
the gently sloping hills.  
Their narrow, sinuous veins  
distil in crystal drops  
the fountain fresh and bright.

*Uriel*

In lofty circles plays,  
and hovers thro' the sky  
the cheerful host of birds.  
And in the flying whirl,  
the glitt'ring plumes are dyed,  
as rainbows by the sun,

*Raphael*

See flashing thro' the wet  
in thronged swarms the fry  
on thousand ways around.  
Upheaved from the deep,  
th' immense Leviathan  
sports on the foaming wave.

*Gabriel, Uriel, Raphael*

How many are thy works, O God!  
Who may their numbers tell?  
trio and chorus

The Lord is great,  
and great his might;  
his glory lasts for ever,  
and for evermore.

### The Sixth Day

RECITATIVE (*Raphael*)

And God said: Let the earth bring forth  
the living creature after his kind;  
cattle and creeping thing,  
and beasts of the earth after their kind.

RECITATIVE (*Raphael*)

Straight opening her fertile womb,  
the earth obey'd the word,  
and teem'd creatures numberless,  
in perfect forms and fully grown.  
Cheerful roaring, stands the tawny lion.

In sudden leaps the flexible tiger appears.  
The nimble stag bears up his branching head.  
With flying mane and fiery look,  
impatient neighs the sprightly steed.  
The cattle in herds already seeks  
his food on fields and meadows green.  
And o'er the ground, as plants,  
are spread the fleecy, meek  
and bleating flock.  
Unnumber'd as the sands  
in whirl arose the host of insects.  
In long dimensions creeps  
with sinuous trace the worm.

ARIA (*Raphael*)

Now heav'n in fullest glory shone;  
earth smiles in all her rich attire.  
The room of air with fowl is fill'd:  
the water swell'd by shoals of fish;  
by heavy beasts the ground is trod.  
But all the work was not complete.  
There wanted yet that wond'rous being  
that grateful should God's pow'r admire,  
with heart and voice his goodness praise.

RECITATIVE (*Uriel*)

And God created man in his own image.  
In the image of God created he him.  
Male and female created he him.  
He breathed into his nostrils  
the breath of life,  
and man became a living soul.

ARIA (*Uriel*)

In native worth and honour clad,  
with beauty, courage, strength adorn'd,  
to heav'n erect and tall, he stands a man,  
the Lord and King of nature all.  
The large and arched front sublime  
of wisdom deep declares the seat,  
and in his eyes with brightness  
shines the soul,  
the breath and image of his God.

With fondness leans upon his breast  
the partner for him form'd,  
a woman fair and graceful spouse.  
Her softly smiling virgin looks,  
of flow'ry spring the mirror,  
bespeak him love, and joy, and bliss.

RECITATIVE (*Raphael*)

And God saw ev'rything, that he had made;  
and behold it was very good;  
and the heavenly choir in song divine  
thus closed the sixth day.

CHORUS AND TRIO

Achieved is the glorious work;  
the Lord beholds it and is pleas'd.  
In lofty strains let us rejoice!  
Our song let be the praise of God.

*Gabriel, Uriel*

On thee each living soul awaits;  
from thee, o Lord, they beg their meat.  
Thou openest thy hand,  
and sated all they are.

*Raphael*

But as to them thy face is hid,  
with sudden terror they are struck.  
Thou tak'st their breath away;  
they vanish into dust.

*Gabriel, Uriel, Raphael*

Thou lett'st thy breath go forth again,  
and life with vigour fresh returns.  
Revived earth unfolds  
new force and new delights.

CHORUS

Achieved is the glorious work.  
Our song let be the praise of God.  
Glory to his name for ever;  
he sole on high exalted reigns,  
alleluia.

## PART THREE

### In the Garden of Eden

INTRODUCTION AND RECITATIVE (*Uriel*)

In rosy mantle appears,  
by tunes sweet awak'd,  
the morning young and fair.  
From the celestial vaults  
pure harmony descends  
on ravished earth.

Behold the blissful pair,  
where hand in hand they go!  
Their flaming looks express  
what feels the grateful heart.  
A louder praise of God  
their lips shall utter soon.  
Then let our voices ring,  
united with their song!

DUET WITH CHORUS

*Eve, Adam*

By thee with bliss, o bounteous Lord,  
the heav'n and earth are stor'd.  
This world, so great, so wonderful,  
thy mighty hand has fram'd.

CHORUS

For ever blessed be his pow'r!  
His name be ever magnified!

*Adam*

Of stars the fairest, o how sweet  
thy smile at dawning morn!  
How brighten'st thou, o sun, the day,  
thou eye and soul of all!

CHORUS

Proclaim in your extended course  
th'almighty pow'r and praise of God!

*Eve*

And thou that rules the silent night,  
and all ye starry host,  
spread wide and ev'rywhere his praise  
in choral songs about!

*Adam*

Ye strong and cumb'rous elements,  
who ceaseless changes make,  
ye dusky mists and dewy steams,  
who raise and fall thro' th'air.

*Eve, Adam*, CHORUS

Resound the praise of God our Lord!  
Great is his name, and great his might.

*Eve*

Ye purling fountains tune his praise,  
and wave your tops, ye pines!  
Ye plants, exhale, ye flowers breathe  
at him your balmy scent!

*Adam*

Ye that on mountains stately tread,  
and ye, that lowly creep,  
ye birds, that sing at heaven's gate,  
and ye that swim the stream,

*Eve, Adam*, CHORUS

Ye living souls, extol the Lord!  
Him celebrate, him magnify!

*Eve, Adam*

Ye valleys, hills, and shady woods,  
our raptur'd notes ye heard;  
from morn to ev'n you shall repeat  
our grateful hymns of praise.

CHORUS

Hail, bounteous Lord! Almighty, hail!  
Thy word call'd forth this wond'rous frame.  
Thy pow'r adore the heav'n and earth;  
we praise thee now and evermore.

RECITATIVE (*Adam and Eve*)

*Adam*

Our duty we performed now  
in off'ring up to God our thanks.  
Now follow me, dear partner of my life!  
Thy guide I'll be, and ev'ry step  
pours new delights into our breast,  
shows wonders ev'rywhere.  
Then may'st thou feel and know

the high degree of bliss  
the Lord allotted us,  
and with devoted heart  
his bounty celebrate.  
Come, follow me! Thy guide I'll be!

*Eve*

O thou, for whom I am!  
My help, my shield, my all!  
Thy will is law to me.  
So God, our Lord, ordains,  
and from obedience grows  
my pride and happiness.

DUET (*Adam and Eve*)

*Adam*

Graceful consort! At thy side  
Softly fly the golden hours.  
Ev'ry moment brings new rapture;  
Ev'ry care is put to rest.

*Eve*

Spouse adored! At thy side  
purest joys o'erflow the heart.  
Life and all I am is thine;  
my reward thy love shall be.

*Adam*

The dew dropping morn,  
O how she quickens all!

*Eve*

The coolness of ev'n,  
O how she all restores!

*Adam*

How grateful is  
of fruit the savour sweet!

*Eve*

How pleasing is  
of fragrant bloom the smell!

*Eve, Adam*

But without thee, what is to me  
the morning dew,  
the breath of ev'n

the sav'ry fruit,  
the fragrant bloom!

With thee is ev'ry joy enhanced,  
with thee delight is ever new;  
with thee is life incessant bliss;  
thine, it whole shall be.

## Final Scene

RECITATIVE (*Uriel*)

O happy pair, and always happy yet,  
if not misled by false conceit;  
ye strive at more, as granted is,  
and more to know, than know ye should!

CHORUS WITH SOLOISTS

Sing the Lord ye voices all!  
Utter thanks, ye all his works!  
Celebrate his pow'r and glory!  
Let his name resound on high!  
The Lord is great;  
his praise shall last for aye.  
Amen.

ENGLISH TEXT BY BARON GOTTFRIED VAN  
SWIETEN WHO ALSO TRANSLATED THE  
(NOW LOST) ORIGINAL ENGLISH LIBRETTO  
INTO GERMAN.

# MORE MUSIC

## Selected Discography

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### THE CREATION

One of the most recent recordings of Haydn's *Creation* in English is a larger-than-life (200-plus performers) interpretation by Paul McCreesh and the Gabrieli Consort and Players with the Chetham Chamber Choir. It's been described as both exhilarating and poetic.

ARCHIV (DG) 001086502

For a performance in German it's worth seeking out Leonard Bernstein's legendary 1986 performance with the Bavarian Radio Symphony Orchestra and Chorus and Lucia Popp amongst the soloists, recorded in the Benedictine Abbey of Ottobeuren.

DEUTSCHE GRAMMOPHON 453031

### MARTIN HASELBÖCK

Martin Haselböck's Haydn recordings include a 2-disc collection of symphonies with the *Surprise* (No.94), the 'Morning, Noon and Night' set (No.s 6–8), and others. Recorded with the Vienna Academy.

NOVALIS 150706

He has also made several recordings with the Musica Angelia Baroque Orchestra, including a disc of Bach cantatas with soprano Dominique Labelle and Florian Boesch.

MEMBRAN/NCA 60199

### SARA MACLIVER

Sara MacLiver's performance as Jonathan in the Pinchgut production of Charpentier's *David et Jonathas* (also featuring Cantillation) was released earlier this year.

ABC CLASSICS 476 3691

Her recording of Haydn arias with the Tasmanian Symphony Orchestra and conductor Ola Rudner includes two numbers from *The Creation*.

ABC CLASSICS 472 447-2

### STEVE DAVISLIM

Steve Davislim's most recent release is a sumptuous collection of orchestral songs by Vierne and Chausson, accompanied by the Queensland Orchestra (now the Queensland Symphony Orchestra) and conductor Guillaume Tourniaire. An SACD-hybrid.

MELBA RECORDINGS MR 301123

### FLORIAN BOESCH

Florian Boesch sings the role of Caronte, ferryman of the underworld in Haydn's *Orlando Paladino*, a comic opera from 1782. Nikolaus conducts Concentus Musicus Wien in this complete recording.

DEUTSCHE HARMONIA MUNDI 82876 73370 2

Among his more recent releases is a recording of Schumann songs with pianist Malcolm Martineau.

ONYX 4041

## Broadcast Diary

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### DECEMBER–JANUARY 2010

18 Dec, 8pm

**NOBODY KNOWS THE TROUBLE I SEE** (2007)

**Hugh Wolff** conductor

**Håkan Hardenberger** trumpet

Haydn, BA Zimmermann, Sibelius

26 Dec, 8pm

**GABRIELA MONTERO IN RECITAL** (2008)

Bach, Chopin, Debussy, Ginastera, and improvisations

8 Jan, 8pm

**DIANNE REEVES: WHEN YOU KNOW** (2009)

**Guy Noble** conductor

**Dianne Reeves** vocalist

**Peter Martin** piano

**Reginald Veal** bass

**Terreon Gully** drums

This concert can also be viewed on demand as a

BigPond webstream at

[sydneyphilharmonysydney.com](http://sydneyphilharmonysydney.com)

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2MBS-FM 102.5

**SYDNEY SYMPHONY 2010**

12 January, 6pm

What's on in concerts, with interviews and music.

## Webcast Diary

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## ABOUT THE ARTISTS

### **Martin Haselböck** conductor

Martin Haselböck's wide-ranging career encompasses performance as an organist and conductor; work as a scholar, teacher, music editor and administrator; and composing. He grew up in Vienna, studying church music, organ, recorder and composition. He also studied philosophy and art history at the University of Vienna and spent a year studying organ in Paris.

He has taught at numerous leading colleges and universities, and in 2003 was appointed organ professor at the Vienna University of Music. As an editor he has prepared more than 70 volumes of organ music, including the first complete editions of Mozart's and Liszt's organ works. As a composer many of his larger works combine language and sound.

Since 1970 he has appeared as a soloist at the leading international music festivals and performed throughout the world, including a visit to Australia, and he has worked with Claudio Abbado, Lorin Maazel, Wolfgang Sawallisch and Horst Stein, among others. Important contemporary composers, including Schnittke, have written works for him, and more than 60 recordings document his diverse repertoire.

His work as a conductor emerged from his role as Viennese court organist, engaging with the Classical church music repertoire, and in 1986 he founded the Wiener Akademie Ensemble. He has also appeared as a guest conductor with the Vienna Symphony Orchestra, the German Symphony Orchestra Berlin, Dresden Philharmonic, Hamburg Symphony Orchestra and other European orchestras, and with the Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh and San Francisco Symphony Orchestra and St Paul Chamber Orchestras. Since 2004 he has been the Music Director of the Musica Angelica Baroque Orchestra in Los Angeles.

He also enjoys success as an opera conductor and was the first to stage new productions in Germany of Mozart operas with historical instruments. In 2007 he was appointed artistic director of the Reinsberg Festival where he has led productions of *Der Freischütz* and *Fidelio*.

His honors and awards include the Austrian Cross of Honour for Science and Art, the Prague Mozart Prize, and the Hungarian Liszt Prize. This is his Australian conducting debut.



## Sara Macliver soprano

Sara Macliver is regarded as a leading exponent of baroque repertoire in Australia. She is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney festivals, Pinchgut Opera, Musica Viva, the Australian Chamber Orchestra, West Australian Opera the Australian Brandenburg Orchestra, and a number of international companies.

In 2008 she sang with the Melbourne, Adelaide, West Australian and Tasmanian Symphony Orchestras; the New Zealand and Musica Viva festivals; and the role of Jonathan in Charpentier's *David et Jonathas* (Pinchgut).

This year she has sung Susanna in *The Marriage of Figaro* (WA Opera), *Elijah* (TSO), *The Creation* (Auckland Philharmonia Orchestra), and a Haydn concert with Steve Davislim (Australian National Academy of Music). In 2010 she will tour with the ACO; sing Fauré with the TSO; and Mahler with the Adelaide, Sydney, West Australian and New Zealand symphony orchestras.

Sara Macliver records for ABC Classics, with more than 30 CDs and many awards to her credit. She has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing. Earlier this year she sang Mozart and Handel arias in the Sydney Symphony's Mozart in the City series.



## Steve Davislim tenor

Twice awarded the Queen Elizabeth II Silver Jubilee award, Steve Davislim began his musical training as a horn player then studied voice at the Victorian College of the Arts. After attending Zurich Opera's Opernstudio, he began his career as an ensemble member there.

He now appears in the leading opera houses and concert halls, and this year his roles have included Pedrillo (*Die Entführung aus dem Serail*) in Chicago and at the Metropolitan Opera, David (*Die Meistersinger*), *Der Freischütz* in Baden Baden with Thomas Hengelbrock, and *Candide* in Vienna. He also sang Beethoven's Ninth Symphony in Lucerne (with Bernard Haitink) and Vienna (with Haselböck), *Elijah* and Liszt's *Faust Symphony*, and recorded Martinů's *Julietta* with Charles Mackerras.

His recordings include Bach cantatas and Weber's *Oberon* with John Eliot Gardiner, Handel's *Lotario*, Mozart's Requiem,



ROSA FRANK

*Christ on the Mount of Olives*, Rossini's *Petite Messe Solennelle*, Haydn's *Creation*, *Seduction* (Richard Strauss orchestral songs), *Winterreise*, the premiere recording of Saint-Saëns' *Hélène*, *Britten Folksongs*, and *Turbulent Heart* (Vierne and Chausson, currently *Gramophone* CD of the Month).

Future projects include Beethoven's Ninth with Gardiner, appearances at the Lucerne Festival and La Scala, Szymanowski's Third Symphony with Boulez, and performances of *Julietta*. His most recent appearances with the Sydney Symphony were in 2007 when he sang Mozart with Mackerras and appeared in *Don John of Austria*.

## **Florian Boesch** baritone

Austrian baritone Florian Boesch studied singing with his grandmother, Ruthilde Boesch, and was a student at the Vienna University of Music. He began his international operatic career in 2003 singing Papageno for Zurich Opera. Since then he has sung Figaro and Count Almaviva (*The Marriage of Figaro*), Leporello and the title role in *Don Giovanni*, and Guglielmo (*Così fan tutte*), appearing for the Vienna Volksoper, Stuttgart State Theatre and Bolshoi Theatre, as well as Hamburg State Opera, Theater an der Wien and other companies. He has appeared at the Salzburg, Lucerne and Bregenz festivals, the Oxford Lieder Festival, the Handel Festival in Halle and the International Haydn Festival in Eisenstadt.

As a concert artist he works regularly with Nikolaus Harnoncourt, Adam Fischer, Philippe Herreweghe and Roger Norrington as well as Martin Haselböck. Recent highlights have included Handel productions at the Theater an der Wien (Ormonte in *Partenope* and a staged *Messiah*), Haydn's *Mass in the Time of War* (Vienna Musikverein) and *Harmoniemesse* (Salzburg Festspielhaus), Mozart's Requiem (Salzburg Mozarteum), Bach's *Matthew Passion* (Amsterdam Concertgebouw), Brahms' *A German Requiem* with Herreweghe, Mozart's *Coronation Mass* with Harnoncourt, and *Die Schöpfung* with Fischer.

In 2009–10 he sings Nanni in Haydn's *L'Infedeltà delusa*, *Die Schöpfung* with Norrington, Mahler's *Lieder aus Des Knaben Wunderhorn* with Herreweghe, Bach cantatas at the Leipzig Gewandhaus, and Stravinsky's *Pulcinella* in Lyon.



STEPHEN DER DENEN

## Cantillation chorus



Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and recording studio.

Performance highlights have included Adams' *Harmonium* and *Transmigration of Souls*, the Australian premiere of Gubaidulina's *Now Always Snow*, Edwards' *Star Chant*, Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony); Butterley's *Spell of Creation*, Mahler's Eighth Symphony, a Musica Viva tour and concerts with Emma Kirkby and the Orchestra of the Antipodes. Recordings include *Allegri Miserere – Sacred Music of the Renaissance*, Fauré's Requiem, *Carmina Burana*, *Prayer for Peace*, *Messiah*, *Silent Night*, *Ye Banks and Braes* and *Magnificat* with Emma Kirkby, as well as Mozart's Requiem and Bach choruses. In addition to opera appearances (most recently Charpentier's *David et Jonathas* for Pinchgut Opera), Cantillation has sung for the Dalai Lama, the Rugby World Cup, and Andrea Bocelli, and recorded movie soundtracks.

Recent collaborations with the Sydney Symphony have included Shock of the New concerts and Brahms' *German Requiem* with Gianluigi Gelmetti, and Rachmaninoff's *The Bells* with Vladimir Ashkenazy, as well as Songs from the Movies, Vaughan Williams' *Sinfonia antartica*, Gelmetti's *Cantata della vita* and Ravel's *Daphnis et Chloé* for the 2008 season opening gala. The chorus's most recent appearance with the Sydney Symphony was in the London Calling concerts, performing music by Vaughan Williams.

Antony Walker music director  
Michael Black guest chorusmaster  
Cathy Davis rehearsal pianist  
Alison Johnston manager

#### **Sopranos**

Catherine Bryant  
Helene Dahlberg  
Keara Donohoe  
Anna Fraser\*  
Amanda Hamilton  
Sarah Jones  
Saira Luther  
Belinda Montgomery  
Alison Morgan  
Josie Ryan  
Jane Sheldon  
Meinir Thomas

#### **Mezzo-sopranos**

Georgina Andrews  
Joanne Burton  
Jenny Duck-Chong  
Anne Farrell  
Kerith Fowles  
Joanne Goodman  
Sue Harris  
Judy Herskovits  
Rose Saunders  
Natalie Shea  
Nicole Smeulders  
Anna Zerner

#### **Tenors**

Paul Bevan  
Philip Chu  
Joseph Hamilton  
Andrei Laptev  
Alan Maddox  
Paul Morris  
John Pitman  
James Renwick  
Joseph Toltz  
Dan Walker  
Michael Warby  
Raff Wilson

#### **Basses**

Chris Allan  
Daniel Beer  
Nicholas Davison  
Craig Everingham  
Ashley Giles  
David Greco  
David Hayton  
Robin Hilliard  
Richard Mitchell  
James Roser  
Sam Roberts-Smith  
David Russell

\* Soloist in the final chorus

#### **Michael Black** chorusmaster

Michael Black holds degrees in Education, Performance and Musicology from the Sydney Conservatorium of Music and the University of NSW. His awards and scholarships have included a Churchill Fellowship (2007), an Opera Foundation Bayreuth Scholarship (2001) and a Green Room Award (2005). He has been Chorusmaster for Opera Australia since 2001 and has prepared more than 80 operas in that time as well as choral works such as Verdi's *Requiem*, Mozart's *Requiem*, Brahms' *A German Requiem*, *Carmina Burana*, *Chichester Psalms*, Holst's *Planets*, *Carmina Burana*, Rossini's *Stabat Mater* and Rimsky-Korsakov's *Polovtsian Dances*.

He is also chorusmaster for two ABC Classics recordings: Verdi *Requiem* (Australian Opera and Ballet Orchestra) and Beethoven Ninth Symphony (Tasmanian Symphony Orchestra); two Chandos recordings: *The Love for Three Oranges* and *Rusalka*; and two recordings on the Sydney Symphony Live label, Ravel's *Daphnis et Chloé* and Gelmetti's *Cantata della vita*, as well as the recently released DVDs of *Pirates of Penzance* and Opera Australia's 50th Anniversary Concert. He has also been guest chorusmaster for Opera Holland Park (UK) and Sydney Philharmonia Choirs as well as Cantillation.

Michael Black is one of Australia's finest accompanists and regularly performs with many singers in recital, broadcast and recording. He has performed with Wigmore Hall Touring Chamber Music and at all the major Australian Festivals including Sydney, Melbourne, Perth International Arts Festival and Brisbane Biennale. As an educator, Michael Black lectured for many years at the Sydney Conservatorium, has been an adjudicator for many competitions, and has given master classes at the Victorian College of the Arts and the Sydney Conservatorium.



# THE SYDNEY SYMPHONY

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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 it has recently returned from a tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdenek Mácal, 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 recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

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

# MUSICIANS



**Vladimir Ashkenazy**  
Principal Conductor and  
Artistic Advisor



**Michael Dauth**  
Concertmaster Chair  
supported by the Sydney  
Symphony Board and Council



**Dene Olding**  
Concertmaster Chair  
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## First Violins



## Second Violins



### First Violins

- 01 Sun Yi  
Associate Concertmaster
- 02 Kirsten Williams  
Associate Concertmaster
- 03 Fiona Ziegler  
Assistant Concertmaster
- 04 Julie Batty
- 05 Sophie Cole
- 06 Amber Gunther
- 07 Jennifer Hoy
- 08 Jennifer Johnson
- 09 Georges Lentz
- 10 Nicola Lewis
- 11 Alexandra Mitchell
- 12 Léone Ziegler
- 13 Brielle Clapson  
Marianne Broadfoot

### Second Violins

- 01 Marina Marsden  
Principal
- 02 Kirsty Hilton  
Principal
- 03 Emma West  
A/Associate Principal
- 04 Shuti Huang  
A/Assistant Principal
- 05 Susan Dobbie  
Principal Emeritus
- 06 Maria Durek
- 07 Emma Hayes
- 08 Stan W Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Bijana Rozenblit
- 13 Maja Verunica

In this concert conductor Martin Haselböck plays continuo. He performs on a fortepiano copied from a Walter instrument by D. Jacques Way (Stonington Connecticut, 1987), courtesy of Neal Peres da Costa and prepared by Carey Beebe.

# MUSICIANS

## Violas



## Cellos



## Double Basses



## Harp

## Flutes

## Piccolo



## Violas

- 01 Roger Benedict  
Principal Viola  
Roger Allen and  
Maggie Gray 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  
Stuart Johnson

## 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  
Flute  
Robert and Janet  
Constable Chair
- 03 Carolyn Harris

## Piccolo

- Rosamund Plummer  
Principal

# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## Bass Clarinet

## Bassoons



## Contrabassoon



## Horns



04



05



06



## Trumpets



02



03



04



## Trombones



## Percussion



**Nicholas Carter**  
Assistant Conductor  
supported by  
Symphony Australia

## Oboes

- 01 Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor *ac* Chair
- 02 Shefali Pryor  
Associate Principal  
David Papp

## Cor Anglais

Alexandre Oguey  
Principal

## Clarinets

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

## Bass Clarinet

Craig Wernicke  
Principal

## Bassoons

- 01 Matthew Wilkie  
Principal
- 02 Roger Brooke  
Associate Principal
- 03 Fiona McNamara

## Contrabassoon

01 Noriko Shimada  
Principal

## Horns

- 01 Robert Johnson  
Principal
- 02 Ben Jacks  
Principal
- 03 Geoff O'Reilly  
Principal 3rd
- 04 Lee Bracegirdle
- 05 Euan Harvey
- 06 Marnie Sebire

## Trumpets

- 01 Daniel Mendelow  
Principal
- 02 Paul Goodchild  
Associate Principal  
Trumpet  
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

## Trombone

- 01 Ronald Prussing  
Principal Trombone  
Industry & Investment  
NSW Chair
- 02 Scott Kinmont  
Associate Principal
- 03 Nick Byrne  
RogenSi International  
Chair

## Bass Trombone

Christopher Harris  
Principal

## Tuba

Steve Rossé  
Principal

## Timpani

Richard Miller  
Principal  
Mark Robinson

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

Josephine Allan  
Principal (contract)

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For information about the Directors' Chairs program, please call (02) 8215 4619.

01



02



03



04



05



06



07



08



09



10



01

Louise Johnson  
Principal Harp  
Mulpha Australia Chair

04

Michael Dauth and  
Dene Olding  
Board and Council of  
the Sydney Symphony  
support the  
Concertmaster Chairs

06

Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor AO Chair

09

Emma Sholl  
Associate Principal Flute  
Robert and Janet Constable  
Chair

02

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Artistic Director Education  
Sandra and Paul Salteri  
Chair

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Nick Byrne  
Trombone  
RogenSi Chair  
with Gerald Tapper,  
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RogenSi

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Paul Goodchild  
Associate Principal  
Trumpet  
The Hansen Family Chair

10

Roger Benedict  
Principal Viola  
Roger Allen and  
Maggie Gray Chair

03

Ronald Prussing  
Principal Trombone  
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NSW Chair

08

Catherine Hewgill  
Principal Cello  
Tony and Fran Meagher  
Chair

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