



**sydney symphony
orchestra**

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2016
SEASON



FROM PARIS TO PRAGUE

Mozart on the Move

TEA AND SYMPHONY

Friday 15 July 11am



Principal Partner



CLASSICAL



Raiders of the Lost Ark

Film with Live Orchestra

The legendary Indiana Jones must find the Ark of the Covenant in the screening of *Raiders of the Lost Ark* with John Williams' score played live by the Orchestra.

Nicholas Buc conductor

At the Movies

Thu 28 Jul 7pm
Fri 29 Jul 7pm
Sat 30 Jul 2pm
Sat 30 Jul 7pm

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The Rite of Spring – Primal

REICH The Desert Music
 STRAVINSKY The Rite of Spring
 David Robertson conductor
 Synergy Vocals

Thursday Afternoon Symphony

Thu 4 Aug 1.30pm
 Emirates Metro Series
Fri 5 Aug 8pm
 Great Classics
Sat 6 Aug 2pm



The Firebird – Ravishing

SCULTHORPE Sun Music I
 SZYMANOWSKI Violin Concerto No.1
 STRAVINSKY The Firebird – Ballet [1910]

David Robertson conductor
 Christian Tetzlaff violin

APT Master Series

Wed 10 Aug 8pm
Fri 12 Aug 8pm
Sat 13 Aug 8pm
 ■ A BMW Season Highlight



Petrushka – Immortal

GYGER Acquisition* **PREMIERE**
 TAN DUN The Wolf – Double Bass Concerto
 STRAVINSKY Petrushka [1911]*

David Robertson conductor
 Alex Henery double bass

Meet the Music

Wed 17 Aug 6.30pm
 Thursday Afternoon Symphony
Thu 18 Aug 1.30pm
 Tea and Symphony
Fri 19 Aug 11am*
complimentary morning tea from 10am



Mahler 2
Resurrection Symphony

MAHLER Symphony No.2, Resurrection
 David Robertson conductor
 Kiandra Howarth soprano
 Caitlin Hulcup mezzo-soprano
 Sydney Philharmonia Choirs

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Sydney Town Hall



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Meet the Music

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Fri 16 Sep 8pm
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Rachmaninoff’s Second Symphony

BEETHOVEN Coriolan Overture
 SCHUMANN Piano Concerto
 RACHMANINOFF Symphony No.2

Marcelo Lehninger conductor
 Nelson Freire piano

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The Sense of Hearing (1744–47) by Philippe Mercier



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FROM PARIS TO PRAGUE: MOZART ON THE MOVE

Lars Vogt *conductor and piano*

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto No.9 in E flat, K271 (Jeunehomme)

Allegro

Andantino

Rondeau [Presto – Menuetto – Presto]

Symphony No.38 in D, K504 (Prague)

Adagio – Allegro

Andante

Presto

.....
Estimated durations:
32 minutes, 34 minutes
The concert will conclude at
approximately 12.15pm.
.....



Principal Partner

Paris to Prague: Mozart on the Move

Whether or not Mozart was 'on the move' when composing this all-Mozart program, we should stop and say from the get-go that we will be hearing two of Mozart's very greatest things. The concerto, more than any of his youthful works, declared his mastery; the symphony shows him at the very height of his grown-up powers. Mozart was a piano virtuoso famous for playing his own works, but tonight's piano concerto was not written for him. The symphony, when he performed it, was as its sobriquet suggests Mozart's reward to his fans in Prague for their welcome enthusiasm.

To connect the program with Paris is to draw a longer bow. The piano concerto was composed before Mozart returned, in 1778, to the French capital he had visited as a boy. It's true that Mademoiselle Jeunehomme (a problematical name) was from Paris, and Mozart was writing for her. But he had got to know her in Vienna. He may well have wanted to give her a 'suitcase' concerto, one she could carry around wherever she played, but the stimulus was her visit to Salzburg, where Mozart lived.

In any case, city links are external to the music. Only partly can they explain distinctive features, such as (for the only time in Mozart's concertos) the soloist coming in at the very beginning, or the fact that alone of Mozart's mature symphonies, the Prague is in three movements, without a minuet. In many ways Mozart's grandest and most ambitious, this symphony from 1786 makes one wonder why it isn't more often put on a par with the three last symphonies from 1788.

Now read on...

Mozart **Piano Concerto No.9 in E flat, K271** **(Jeunehomme)**

Allegro

Andantino

Rondeau (Presto – Menuetto – Presto)

The visit to Salzburg in the winter of 1776–77 of a French piano virtuosa got Mozart's creative juices flowing. Many of his later piano concertos are more tightly constructed; some are grander, some are more ravishingly beautiful. But none conveys more excitement than this youthful attempt at the challenge a



concerto sets a composer: to reconcile instrumental virtuosity with symphonic form. In the month of his 21st birthday, Mozart far outstripped any previous concerto of his. Some would say it's his greatest work thus far. 'Mozart's Eroica', it has been called, in tribute to this great leap forward – in the same key as Beethoven's symphony, and similarly daring.

Madame Jenamy's influence can be overstated. Mozart was proud of this concerto, and often played it later in his career; he also wrote eight cadenzas and lead-ins for it. Some of these he gave to his sister, who played this concerto as well. When writing for lady pianists, Mozart seems to allow himself more attention-seeking gestures than usual, such as passages with crossed hands.

Bringing in the soloist straight away may be another such gimmick. But the exchange between soloist and orchestra before the presentation of the main themes may also be because they require some prefatory flourish. Another distinctive thing in the first movement is that the solo part has no theme exclusive to it. Very striking is the piano's re-entry, while the orchestra is completing its presentation, with a long trill followed by a lyrical theme which never recurs. The same trill brings the soloist back after the cadenza.

In the searching, thoughtful, and intense slow movement the strings are muted until the very last few bars, and the key, the relative C minor, is often chosen by Mozart to express tragic feeling and sorrow. The soloist heightens the expression with phrases of commentary – a kind of poetic recitative. And it's here that the true French connection of this concerto lies. Even before visiting Paris (the following year), Mozart knew what kind of music was making a big impact there: the operas of Gluck, *Orphée et Euridice*, *Alceste* and *Armide*. This emotional slow movement sounds at points as though it could be from one of those tragic operas.

The rondo begins, most unusually, with 34 bars of solo piano, full of brio. After the refrain comes back there is a surprise: the tempo slows down, and Mozart introduces a minuet with four variations, in which the piano is sometimes joined by plucked and muted strings. Musicologist Neal Zaslaw suggests that the 'French' minuet dance may refer to the nationality of the soloist, a compliment in music.

We should really stop calling this concerto 'Jeunehomme'. We know about the pianist from the correspondence of Mozart and his father. They write her name in various forms – Jenomy, Jenomé and Genomai. A pair of French scholars early in the 20th century, Wyzewa and de Saint-Foix, assumed the Mozarts had misheard, and postulated that the name must be 'Jeunehomme'. But no one has been able to identify a late-18th-century pianist by that name. In 2005 it was proved that the Mozarts were closer to being right: her name was Jenamy (her married name). That identified her as the daughter of the dancer and choreographer J.G. Noverre. When Mozart visited Paris in 1778 he often dined with Noverre, and they are thought to have collaborated on a ballet. They had met in Vienna in 1773. Quite possibly the Mozarts met the daughter then as well, and her visit to Salzburg in 1776 was that of a friend.

Mozart

Symphony No.38 in D, K504 (Prague)

Adagio – Allegro

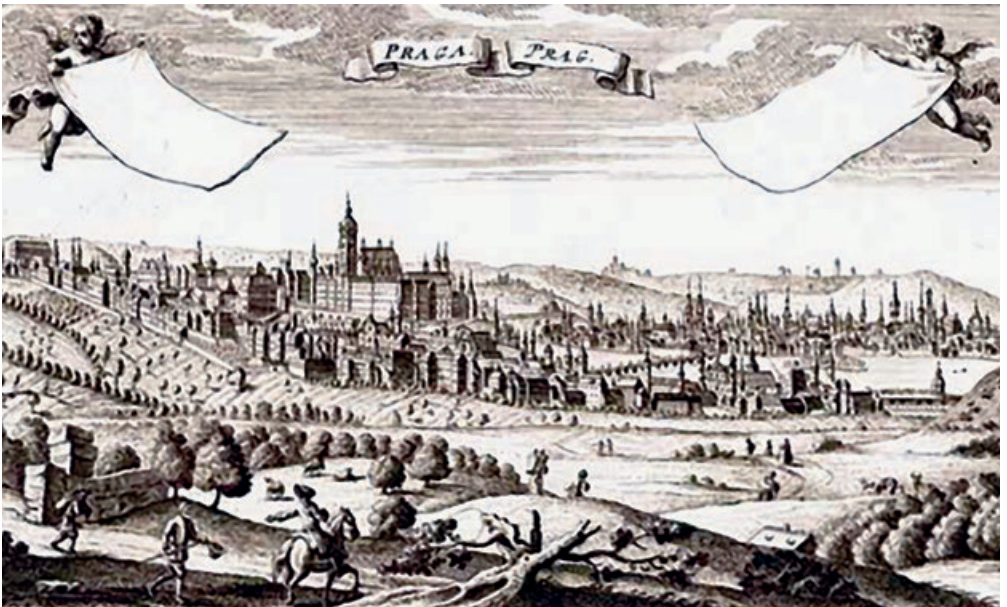
Andante

Presto

Mozart was to experience many disappointments in the years following the 'Jeunehomme' concerto. In 1787 Vienna was proving unappreciative, but Mozart had a really good time in Prague. According to his biographer Niemetschek, who was there with him, Mozart counted the day on which the 'Prague' Symphony was first performed, 19 January, as one of the happiest of his life. His other Prague highlight was conducting a performance of his opera *The Marriage of Figaro*. The symphony was aimed at the 'connoisseurs and music-lovers' who had invited Mozart to Prague. Mozart's extensive sketches for the first movement show that not everything came to him easily, but the result is, as the authoritative H.C. Robbins Landon judges, 'one of Mozart's supreme contrapuntal gestures, worked out in staggering detail'.

Is the 'Prague' Symphony lacking something because there is no minuet? Mozart expert Alfred Einstein replies that in three movements it says everything it has to say. The grand scale of the 'Prague' Symphony is announced by a slow introduction modelled on Haydn's, but longer than any of his – almost a movement in itself. Playing dramatically with the ambiguity

Prague, when Mozart went there to present the symphony, was already in the grip of a craze. 'Here they talk about nothing but *Figaro*,' wrote Mozart to a friend in Vienna. Nothing is played, sung, or whistled but *Figaro*. Not surprisingly, a reference to Figaro has been detected in the symphony. The bustling, leaping theme of the symphony's finale turns up in the hectic little duet for Susanna and Cherubino, which climaxes with his escape by leaping out the window into the garden beds. But this may be an accident, rather than being planted to delight the audience in Prague; the symphony was finished on 6 December 1786, possibly for an Advent concert in Vienna.



Panorama of Prague from 1750

between D major and D minor, its chromatic scale passages anticipate *Don Giovanni*. The unsettled first subject of the *Allegro*, in syncopated repeated notes, has the potential to launch contrapuntal imitation, like its counterpart in the *Magic Flute* overture. After the amazing intellectual power of the development, worthy to rank with the finale of the Jupiter Symphony, Mozart leads back to the recapitulation through a searing and exquisite sequence of modulations.

Thus the first movement is intricately interwoven; by contrast the *Andante* seems simple, with its relay of continuously flowing ideas. What is complex here is the emotion – a quiet, troubled movement, both happy and sad. A contemporary writer, Spazier, said that a finale should be a still stronger presentation of the mood of the first movement, whether it be joyful, uplifted, proud, solemn, etc. Mozart's finale is all except the last. Niemetschek, writing in 1798, said the symphony Mozart wrote for Prague was full of surprising transitions, rapid and fiery progress, preparing the soul for something sublime. 'Still a favourite of Prague audiences, although they have heard it at least a hundred times'.

DAVID GARRETT © 2016

In a magazine article following Mozart's death, Johann Gottlieb Carl Spazier of Berlin opined that the minuet destroyed the unity and coherence of a symphony. In a dignified work there should be no discordant mirth. The minuet is a reminder of the dance-hall, he writes: 'When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.' This North German seriousness throws light on our symphony by explaining what is not there.



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NEDA NAVAEI

Lars Vogt

piano and conductor

Born in the German town of Düren in 1970, Lars Vogt first came to public attention when he won second prize at the 1990 Leeds International Piano Competition and he has enjoyed a varied career for nearly 25 years. His repertoire ranges from Mozart, Beethoven, Schumann and Brahms to the Romantics Grieg, Tchaikovsky and Rachmaninoff, through to the dazzling Lutosławski concerto. He is now increasingly working with orchestras both as a conductor and directing from the keyboard, and in 2015 he took up the post of Music Director for the Royal Northern Sinfonia at Sage, Gateshead, reflecting this new development in his career. In addition to this role, he has also worked as conductor with several orchestras including the Zurich Chamber Orchestra, Arte del Mondo and Cologne Chamber Orchestra.

During his career, Lars Vogt has performed with many of the world's great orchestras including the Royal Concertgebouw Orchestra, Deutsches Symphonie-Orchester Berlin, Dresden Staatskapelle, Vienna Philharmonic, London Philharmonic, London Symphony Orchestra, New York Philharmonic, Boston Symphony, NHK Symphony and Orchestre de Paris. He has collaborated with leading conductors such as Simon Rattle, Mariss Jansons, Claudio Abbado and Andris Nelsons. In 2003–04 he was the Berlin Philharmonic's first Pianist in Residence, a relationship that has continued with regular collaborations.

He enjoys a high profile as a chamber musician and in 1998 he founded his own chamber music festival in the village of Heimbach near Cologne. Known as *Spannungen* ('voltages' or 'excitements'), the concerts take place in an art-nouveau hydro-electric power station, and the festival's huge success has been marked by the release of ten live recordings. He has enjoyed regular partnerships with colleagues such as Christian and Tanja Tetzlaff, Ian Bostridge and Thomas Quasthoff.

In 2005 he established a major educational program, *Rhapsody in School*, which brings his colleagues to schools across Germany and Austria, connecting children with inspiring world-class musicians. He is also an accomplished and enthusiastic teacher, and in 2013 was appointed Professor of Piano at the Hannover Conservatory of Music.

His recent recordings include solo Schubert, Mozart concertos with the Salzburg Mozarteum Orchestra, solo Liszt and Schumann, Mozart violin sonatas with Christian Tetzlaff and, most recently, Bach's *Goldberg Variations*.

Lars Vogt's most recent engagement with the SSO was in 1997, when he played Mozart and also gave a solo recital.

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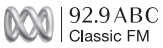
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