



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

**2016  
SEASON**



**HAYDN'S CREATION**

APT MASTER SERIES

**Wednesday 11 May 8pm**

**Friday 13 May 8pm**

**Saturday 14 May 8pm**

■ A BMW Season Highlight

MONDAYS @ 7

**Monday 16 May 7pm**





sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



## Leningrad Symphony

*Shostakovich & Tchaikovsky*

**P STANHOPE** Dawn and Darkness –  
Cello Concerto **PREMIERE**  
**TCHAIKOVSKY** Rococo Variations  
**SHOSTAKOVICH** Symphony No.7, Leningrad  
**Oleg Caetani** conductor • **Narek Hakhnazaryan** cello

Meet the Music  
**Wed 4 May 6.30pm**

Emirates Metro Series

**Fri 6 May 8pm**

Great Classics

**Sat 7 May 2pm**

Sydney Opera House, Concert Hall



## Haydn's Creation

**HAYDN** Die Schöpfung (The Creation)  
*Sung in German*  
**Masaaki Suzuki** conductor  
**Lydia Teuscher** soprano • **Allan Clayton** tenor  
**Neal Davies** bass-baritone  
**Sydney Philharmonia Choirs**

APT Master Series

**Wed 11 May 8pm****Fri 13 May 8pm****Sat 14 May 8pm**

▪ A BMW Season Highlight

Mondays @ 7

**Mon 16 May 7pm**

Sydney Opera House, Concert Hall



## Winds of Change

*Cocktail Hour*

**BACH** Trio Sonata in D minor, BWV 1036  
**STRAVINSKY after Gesualdo, arr. Kinmont:**  
Tres Sacrae Cantiones [Three Sacred Songs]  
**STRAVINSKY** Wind Octet

**Sat 14 May 6pm**

Utzon Room, Sydney Opera House



## The Composer is Dead

*An SSO Family Concert*

**STOOKEY & SNICKET** The Composer is Dead  
**Toby Thatcher** conductor  
**Frank Woodley** narrator and The Inspector

**Sun 22 May 2pm**

Sydney Opera House, Concert Hall



## Rick's Playlist

**BEETHOVEN** Symphony No.9 [Choral]: Scherzo  
**MOZART** Serenata notturna, K239: March  
**STRAVINSKY** Dances from The Soldier's Tale  
**ELGAR** Enigma Variations: Troyte  
**JS BACH** Matthew Passion:  
'Erbarme dich, mein Gott'  
**WAGNER** Parsifal: Good Friday Music  
**Brett Weymark** conductor • **Nicole Youl** mezzo soprano  
**Musicians of the SSO**

Presented by BresicWhitney

**Tue 24 May 6.30pm**

City Recital Hall



## Mozart at Night

**MOZART** Serenata notturna, K239  
**SCHOENBERG** Transfigured Night  
**BRITTEN** Les Illuminations  
**Roger Benedict** conductor • **Brenton Spiteri** tenor

**Thu 2 Jun 7pm**

City Recital Hall

SSO PRESENTS



## David Bowie – Nothing has Changed

*A Tribute*

**iOTA** • **Tim Rogers** • **Steve Kilbey**  
**Deborah Conway** • **Adalita** • **Jack Ladder**  
**Benjamin Northey** conductor

**Thu 19 May 8pm****Fri 20 May 8pm****Sat 21 May 2pm****Sat 21 May 8pm**

Sydney Opera House, Concert Hall

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BresicWhitney



Principal Partner



*WELCOME*



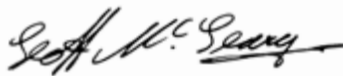
**Welcome to this concert in the APT Master Series. Tonight we hear *The Creation* – a Classical choral masterwork by the great Joseph Haydn.**

This is music in which the orchestra paints stunning musical pictures of Chaos and a glorious sunrise. Then, through the voices of his three soloists, Haydn tells the creation story. And, above all, there are the thrilling sounds of the full choir in uplifting choruses such as ‘The heavens are telling’.

With this single, triumphant work, we can be immersed in striking images and powerful storytelling. In a single evening, we can experience music that is capable of lifting us out of the everyday and inspiring wonder and joy.

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We hope you enjoy tonight’s performance and that it leaves you inspired!



**Geoff McGeary OAM**  
APT Company Owner



# sydney symphony orchestra

**David Robertson**  
Chief Conductor and Artistic Director

## APT MASTER SERIES

WEDNESDAY 11 MAY, 8PM

FRIDAY 13 MAY, 8PM

SATURDAY 14 MAY, 8PM

## MONDAYS @ 7

MONDAY 16 MAY, 7PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL



# HAYDN'S CREATION

**Masaaki Suzuki** *conductor*

**Lydia Teuscher** *soprano (Gabriel, Eve)*

**Allan Clayton** *tenor (Uriel)*

**Neal Davies** *baritone (Raphael, Adam)*

**Sydney Philharmonia Choirs**

## JOSEPH HAYDN (1732–1809)

### Die Schöpfung (The Creation)

(Sung in German)

#### 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

*Full text with English translation begins on page 14*

PRESENTED BY



92.9 ABC  
Classic FM

Friday's performance will be broadcast live across Australia on ABC Classic FM.

.....  
Pre-concert talk by David Garrett in the Northern Foyer, 45 minutes before each performance.

For more information visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios)

.....  
Estimated duration:

35 minutes, 30 minutes,  
20-minute interval, 28 minutes

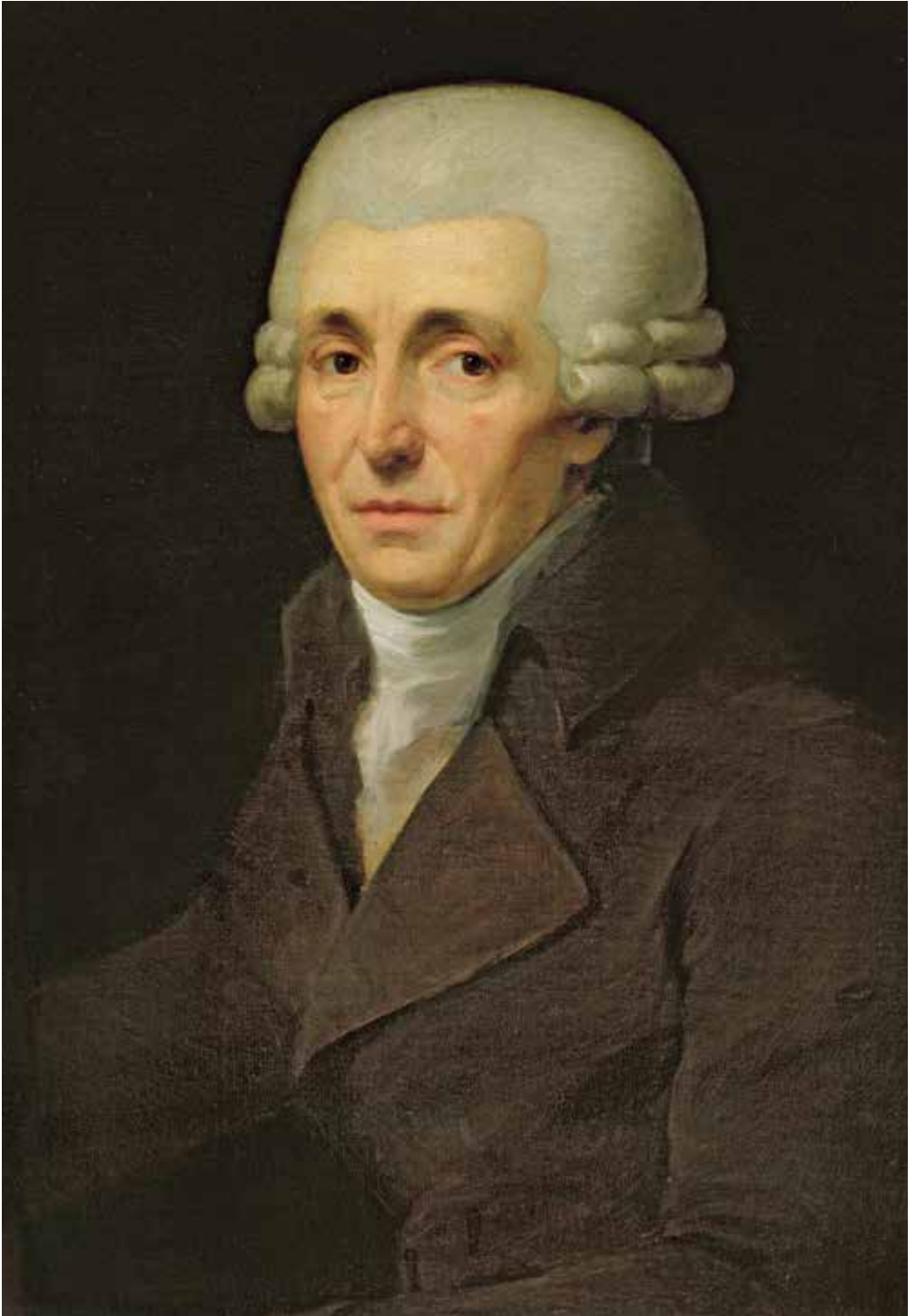
The concert will conclude at approximately 10pm (9pm on Monday).

.....  
COVER IMAGE: Detail from The Garden of Eden with the Fall of Man (c.1615), showing landscape and animals by Jan Brueghel the Elder. (The figures of Adam and Eve, not shown, are by Rubens.) Held in the Royal Picture Gallery Mauritshuis.

.....  
Saturday's night's performance is a BMW Season Highlight



Principal Partner



Portrait of Haydn from 1799, the year following the hugely successful premiere of *Die Schöpfung* in Vienna. By German artist Johann Carl Rößler (1775–1845).

# Haydn's Creation

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*Die Schöpfung/The Creation* is, for many, Haydn's greatest work – the culmination of an illustrious career. The composer himself would have agreed. The oratorio wasn't simply an artistic triumph but a box-office hit by the most famous composer in Europe.

The first performance in 1798 was a private one before Vienna's nobility. But 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 takings broke records. Police were hired for crowd control. If you imagine an analogous situation at the Sydney Opera House, Haydn would be on the level of celebrity of someone like Oprah.

Even today, whenever this oratorio is performed there is a palpable feeling of exhilaration, joy and celebration, a feeling that emerges directly from the music and its sublime depiction of nature and the joy of creation.

Our most recent performances of this oratorio were in 2009, when we performed 'The Creation' – that is, the English-language version of this 'bilingual' choral work. This time we are performing 'Die Schöpfung' in the German (the language of the premiere and Haydn's native tongue), which has become common practice, even in English-speaking countries. But regardless of the language, Haydn's music speaks as powerfully as it did more than two centuries ago.

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## ABOUT THE MUSIC

### Joseph Haydn

#### ***Die Schöpfung* (The Creation)**

(Sung in German)

**Lydia Teuscher** *soprano* (*Gabriel, Eve*)

**Allan Clayton** *tenor* (*Uriel*)

**Neal Davies** *baritone* (*Raphael, Adam*)

**Sydney Philharmonia Choirs**

*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)

To hear *The Creation* is to repeat what its first audiences experienced: they were bowled over by this masterpiece of Haydn's last years. Few works at any time have had such universal 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

**In 1808, the year before his death, Haydn (seated in the foreground) attended his final concert, a gala performance of *Die Schöpfung*, directed by composer Antonio Salieri and attended by the Viennese nobility. (After a lost miniature by Balthasar Wigand.)**



famous composer in Europe. His symphonies written for his London visits in the 1790s had consolidated his fame. *The Creation*, Haydn's most ambitious music with words thus far, 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 (1780–90) of the Emperor 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 into German, 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. 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

## 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.**



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. Performing the work in English can be justified, but the more consonantal German we hear this evening gives better definition to Haydn's rhythms and articulation.

Swieten's adaptation of the text reveal him completely in tune with 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.

This is basically a Masonic message. Both Mozart and Haydn were Masons, and Swieten was at least a sympathiser. Mozart's opera *The 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. The message 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, composing slowly but in a state of great excitement. He used to the full the possibilities of the largest orchestra for which he had ever written, and put 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 the 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



**Baron von Swieten – diplomat, politician, a man of letters and a great musical enthusiast. (Engraved portrait from 1790, possibly by Johann Georg Mansfeld, after a drawing by Lakner).**

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 musical speech almost 'popular' in tone. Haydn, like Mozart in *The Magic Flute*, often approached the style of the German Lied. Much of *The Creation* is simple and songlike, warm and humane, as befits the almost naive innocence of some of the text. The great achievement was to build such unpretentious material into most satisfying large-scale structures.

## 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. As each day ends, the heavenly host sing in triumph.

Musical illustrations of natural events are one of the most obvious features of *The Creation* (and have drawn most criticism



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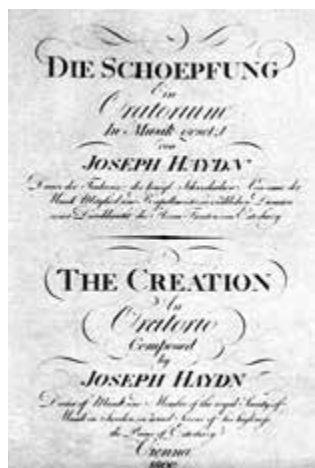
from serious-minded people, notably Beethoven, who laughed angrily at the details of Haydn's musical menagerie). The illustrations are fresh and often humorous, sometimes awesome, as in Raphael's description of the mystery of birth, multiplication and growth, with divided violas, cellos, and the bottom range of the double basses (Part II, Fifth Day).

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 paradisiacal 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



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

*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 and strings.

The SSO 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 2009, conducted from the keyboard by Martin Haselböck with soloists Sara Macliver, Steve Davislim and Florian Boesch, and Cantillation.

# Die Schöpfung

## PART ONE

### Overture – The Representation of Chaos

#### The First Day

RECITATIVE (*Raphael, Uriel*) AND CHORUS

*Raphael*

Im Anfange Gott schuf Himmel und Erde;  
und die Erde war ohne Form und leer;  
und Finsternis war auf der Fläche der Tiefe.

CHORUS

Und der Geist Gottes  
schwebte auf der Fläche der Wasser  
und Gott sprach: Es werde Licht!  
und es ward Licht.

*Uriel*

And God saw the light, that it was good: and  
God divided the light from the darkness.

# The Creation

## PART ONE

THE ORCHESTRA

#### 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.



◀ Frontispiece from an 1801 edition  
of *The Creation*.

ARIA (*Uriel*) WITH CHORUS

Nun schwanden vor dem heiligen Strahle  
Des schwarzen Dunkels gräuliche Schatten:  
Der erste Tag entstand.  
Verwirrung weicht, und Ordnung keimpt empor.  
Erstarrt entflieht der Höllengeister Schar  
In des Abgrunds Tiefen hinab  
Zur ewigen Nacht.

CHORUS

Verzweiflung, Wut und Schrecken  
begleiten ihren Sturz  
und eine neue Welt  
entspringt auf Gottes Wort.

### **The Second Day**

RECITATIVE (*Raphael*)

Und Gott machte das Firmament  
und teilte die Wasser, die unter dem Firmament  
waren,  
von den Gewässern, die ober dem Firmament waren  
und es ward so.  
Da tobten brausend heftige Stürme.  
Wie Spreu vor dem Winde, so flogen die Wolken.  
Die Luft durchschnitten feurige Blitze  
und schrecklich rollten die Donner umher.  
Der Flut entstieg auf sein Geheiß der  
allerquickende Regen,  
der allverheerende Schauer, der leichte, flockige  
Schnee.

SOLO (*Gabriel*) WITH CHORUS

Mit Staunen sieht das Wunderwerk  
der Himmelsbürger frohe Schar  
und laut ertönt aus ihren Kehlen  
des Schöpfers Lob  
das Lob des zweiten Tags.

CHORUS

Und laut ertönt aus ihren Kehlen  
des Schöpfers Lob  
das Lob des zweiten Tags.

ARIA (*Uriel*) WITH CHORUS

Now before the second ray  
the dismal shadows of black darkness vanish  
the first day has begun.  
Confusion yields before emergent order.  
Benumbed, the host of hellish spirits flees  
down to the abyss  
To eternal night.

CHORUS

Despair, rage and terror  
accompany their fall  
and the new world arises  
at God's word.

### **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.  
There mighty storms did rage and bluster.  
Like chaff before the wind, so flew the clouds.  
Fiery lightnings clove the air,  
and fearful thunder rolled on every side.  
From the water at his bidding came the  
quickenning rain,  
the devastating downpour, the light flakes of  
snow.

SOLO (*Gabriel*) WITH CHORUS

Astonished, heaven's happy host  
gazes on the wondrous work  
and from their throats ring out  
praise for the Creator  
praise for the second day.

CHORUS

And from their throats ring out  
praise for the Creator  
praise for the second day.

### The Third Day

RECITATIVE (*Raphael*)

Und Gott sprach: Es sammle sich das Wasser unter dem Himmel zusammen an einem Platz und es erscheine das trockne Land; und es ward so. Und Gott nannte das trockne Land 'Erde' und die Sammlung der Wasser nannte er 'Meer'; und Gott sah, daß es gut war.

ARIA (*Raphael*)

Rollend in schäumenden Wellen bewegt sich ungestüm das Meer. Hügel und Felsen erscheinen der Berge Gipfel steigt empor die Fläche, weit gedehnt, durchläuft der breite Strom in mancher Krümme. Leise rauschend gleitet fort im stillen Tal der helle Bach.

RECITATIVE (*Raphael*)

Und Gott sprach: es bringe die Erde Gras hervor Kräuter, die Samen geben, und Obstbäume, die Früchte bringen ihrer Art gemäß, die ihren Samen in sich selbst haben auf der Erde; und es ward so.

ARIA (*Gabriel*)

Nun beut die Flur das frische Grün dem Auge zur Ergötzung dar. den anmutsvollen Blick erhöht der Blumen sanfter Schmuck. Hier duften Kräuter Balsam aus hier sproßt den Wunden Heil. Die Zweige krümmt der gold'nen Früchte Last; hier wölbt der Hain zum kühlen Schirme sich, den steilen Berg bekrönt ein dichter Wald.

RECITATIVE (*Uriel*)

Und die himmlischen Heerscharen verkündigten den dritten Tag, Gott preisend und sprechend:

CHORUS

Stimmt an die Saiten, ergreift die Leier, laßt euren Lobgesang erschallen!

### The Third Day

RECITATIVE (*Raphael*)

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear. And it was so. And God called the dry land 'Earth' and the gathering together of the waters he called 'Seas', and God saw that it was good.

ARIA (*Raphael*)

Rolling in frothy waves the sea stirs stormily. hills and rocks appear mountain-tops rear aloft. Across the far-flung plains broad rivers wind their way. Softly murmuring, the clear stream glides Along the quiet valley.

RECITATIVE (*Raphael*)

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

ARIA (*Gabriel*)

Now verdure fills the meadow to delight the eye and flowers enhance the vista with their gentle, jewelled charm. Here herbs waft their balm upon the air, here, nascent, lies the power to heal. Branches bend, bowed with golden fruit; here the arching grove a shelter provides, thick forests crown the mountain's steep incline.

RECITATIVE (*Uriel*)

And the hosts of heaven proclaimed the third day, praising God and saying:

CHORUS

Seize the lyre and let its strings resound, Let paeans of praise ring out!

Frohlocket dem Herrn, dem mächtigen Gott,  
denn er hat Himmel und Erde  
bekleidet in herrlicher Pracht!

### The Fourth Day

RECITATIVE (*Uriel*)

Und Gott sprach: Es sei'n Lichter an der Feste  
des Himmels, um den Tag von der Nacht zu  
scheiden  
und Licht auf der Erde zu geben  
und es sei'n diese für Zeichen und für Zeiten  
und für Tage und für Jahre.  
Er machte die Sterne gleichfalls.

RECITATIVE (*Uriel*)

In vollem Glanze steigt jetzt  
die Sonne strahlend auf  
ein wonnevoller Bräutigam  
ein Riese stolz und froh  
zu rennen seine Bahn.  
Mit leisem Gang und sanftem Schimmer  
schleicht der Mond die stille Nacht hindurch.  
Den ausgedehnten Himmelsraum  
ziert ohne Zahl der hellen Sterne Gold.  
Und die Söhne Gottes  
verkündigten den vierten Tag  
mit himmlischem Gesang,  
seine Macht ausrufend also:

CHORUS WITH TRIO

Die Himmel erzählen die Ehre Gottes,  
und seiner Hände Werk  
zeigt an das Firmament.

*Gabriel, Uriel, Raphael*

Dem kommenden Tage sagt es der Tag  
Die Nacht, die verschwand der folgenden Nacht:

CHORUS

Die Himmel erzählen die Ehre Gottes...

*Gabriel, Uriel, Raphael*

In alle Welt ergeht das Wort  
jedem Ohre klingend  
keiner Zunge fremd:

CHORUS

Die Himmel erzählen die Ehre Gottes...

Rejoice in the Lord the almighty God!  
For he hath clothed the heaven and earth  
in glorious splendour.

### The Fourth Day

RECITATIVE (*Uriel*)

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

RECITATIVE (*Uriel*)

In fullest splendour now the sun  
arises, radiant;  
a blissful bridegroom  
a giant, proud and joyful  
to run his course.  
Floating and softly lustrous  
the moon steals through the silent night.  
The gold of numberless bright stars  
bedecks the wide vault of heaven.  
And the sons of God  
proclaimed the fourth day  
with heavenly song,  
and praised his power thus:

CHORUS WITH TRIO

The heavens relate the glory of God,  
and the firmament shows forth  
his handiwork.

*Gabriel, Uriel, Raphael*

One day tells it to the next,  
the night that fades to that which follows.

CHORUS

The heavens relate the glory of God...

*Gabriel, Uriel, Raphael*

The word goes out through all the world,  
sounding in every ear  
stranger to no tongue:

CHORUS

The heavens relate the glory of God...



## PART TWO

### The Fifth Day

RECITATIVE *(Gabriel)*

Und Gott sprach: Es bringe das Wasser in der  
fülle hervor webende Geschöpfe, die Leben  
haben,  
und Vögel, die über der Erde fliegen mögen  
in dem offenen Firmamente des Himmels.

ARIA *(Gabriel)*

Auf starkem Fittiche  
schwinget sich der Adler stolz  
und teilet die Luft  
im schnellsten Fluge  
zur Sonne hin.  
Den Morgen grüßt  
der lerche frohes Lied,  
und Liebe girrt  
das zarte Taubenpaar.  
Aus jedem Busch und Hain erschallt  
der Nachtigallen süße Kehle  
Noch drückte Gram nicht ihre Brust  
noch war zur Klage nicht gestimmt  
Ihr reizender Gesang.

RECITATIVE *(Raphael)*

Und Gott schuf große Walfische und ein jedes  
Lebende Geschöpf, das sich bewaget,  
und Gott segnete sie, sprechend:  
Seid fruchtbar alle, mehret euch,  
bewohner der Luft, vermehret euch  
und singt auf jedem Aste!  
Mehret euch, ihr Flutenbewohner,  
und füllet jede Tiefe!  
seid fruchtbar, wachset, mehret euch,  
erfreuet euch in eurem Gott!

RECITATIVE *(Raphael)*

Und die Engel rührten ihr' unsterblichen  
Harfen  
und sangen die Wunder des fünften Tags.

## PART TWO

### The Fifth Day

RECITATIVE *(Gabriel)*

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

ARIA *(Gabriel)*

On mighty pinions rising  
the proud eagle  
cleaves the air  
and soars in swiftest flight  
towards the sun.  
The lark greets the morning  
with a happy song  
and a pair of amorous turtle doves  
bill and coo.  
From every bush and glade  
the sweet notes of the nightingale resound.  
No sorrow weighs as yet upon her breast,  
as yet no note of sadness  
sounds in her lovely song.

RECITATIVE *(Raphael)*

And God created great whales and  
every living creature that moveth,  
and God blessed them, saying:  
Be fruitful and multiply!  
Dwellers of the air, increase  
and sing from every branch!  
Increase, ye dwellers of the seas,  
and fill every ocean!  
Be fruitful, grow and multiply!  
Rejoice in your God!

RECITATIVE *(Raphael)*

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

CHORUS WITH TRIO

*Gabriel*

In holder Anmut steh'n  
mit jungem Grün geschmückt  
die wogigten Hügel da  
aus ihren Adern quillt  
in fließendem Kristall  
der kühlende Bach hervor.

*Uriel*

In frohen Kreisen schwebt  
sich wiegend in der Luft  
der munteren Vögel Schar  
den bunten Federglanz  
erhöht im Wechselflug  
das goldene Sonnenlicht.

*Raphael*

Das helle Naß durchblitzt  
der Fisch und windet sich  
in stetem Gewühl umher.  
Vom tiefsten Meeresgrund  
wälzet sich Leviathan  
auf schäumender Well' empor.

*Gabriel, Uriel, Raphael*

Wie viel sind deiner Werk', o Gott!  
Wer fasset ihre Zahl?  
Wer, o Gott  
Wer fasset ihre Zahl?

TRIO AND CHORUS

Der Herr is groß in seiner Macht  
und ewig bleibt sein Ruhm.

## The Sixth Day

RECITATIVE [*Raphael*]

Und Gott sprach: Es bringe die Erde hervor  
lebende Geschöpfe nach ihrer Art:  
Vieh und kriechendes Gewürm  
und Tiere der Erde nach ihren Gattungen.

RECITATIVE [*Raphael*]

Gleich öffnet sich der Erde Schoß  
und sie gebiert auf Gottes Wort  
Geschöpfe jeder Art,  
in vollem Wuchs und ohne Zahl.

CHORUS WITH TRIO

*Gabriel*

Their loveliness adorned  
with tender greenery,  
the rolling hills now stand;  
and from their veins  
in streams of liquid crystal  
the cooling waters flow.

*Uriel*

Circling in happy flight,  
merry flocks of birds  
soar and hover in the air:  
their multicoloured plumage  
as they fly to and fro  
brightened by the golden sunlight.

*Raphael*

Through the clear water  
fishes dart and swirl  
in bushy shoals.  
From the deepest ocean bed  
Leviathan rolls up  
borne on the foaming wave.

*Gabriel, Uriel, Raphael*

How manifold are thy works O God!  
Who can grasp their number?  
Who, O God?  
Who can grasp their number?

TRIO AND CHORUS

The Lord is great in his might  
and his glory endureth forever.

## The Sixth Day

RECITATIVE [*Raphael*]

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

RECITATIVE [*Raphael*]

At once earth's womb is opened  
and brings forth at God's word  
all kinds of creatures,  
fully grown and without number.

Vor Freude brüllend steht der Löwe da.  
Hier schießt der gelenkige Tiger empor.  
Das zack'ge Haupt erhebt der schnelle Hirsch.  
Mit fliegender Mähne springt und wieh'rt  
voll Mut und Kraft das edle Roß.  
Auf grünen Matten weidet schon  
das Rind, in Herden abgeteilt,  
die Triften deckt,  
als wie gesät,  
das wollenreiche, sanfte Schaf.  
Wie Staub verbreitet sich  
In Schwarm und Wirbel  
Das Heer der Insekten.  
In langen Zügen kriecht  
am Boden das Gewürm.

ARIA *[Raphael]*

Nun scheint in vollem Glanze der Himmel  
nun prangt in ihrem Schmucke die Erde.  
Die Luft erfüllt das leichte Gefieder  
die Wässer schwellt der Fische Gewimmel  
den Boden drückt der Tiere Last.  
Doch war noch alles nicht vollbracht  
dem ganzen fehlte das Geschöpf  
das Gottes Werke dankbar seh'n  
des Herren Güte preisen soll.

RECITATIVE *[Uriel]*

Und Gott schuf den Menschen nach seinem  
Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn.  
Mann und Weib erschuf er sie.  
Den Atem des Lebens hauchte er in sein  
    Angesicht,  
und der Mensch wurde zur lebendigen Seele.

ARIA *[Uriel]*

Mit Würd' und Hoheit angetan  
mit Schönheit, Stärk' und Mut begabt  
Gen Himmel aufgerichtet steht der Mensch  
ein Mann und König der Natur.  
Die breit gewölbt' erhab'ne Stirn  
verkünd't der Weisheit tiefen Sinn  
und aus dem hellen Blicke strahlt  
der Geist, des Schöpfers Hauch und  
    Ebenbild.

Roaring in his joy the lion stands.  
The agile tiger lithely springs.  
The swift stag lifts his antlered head.  
With flying mane the noble horse,  
Courageous and powerful leaps and neighs.  
In alpine meadows oxen already graze  
divided into herds.  
In pasturelands broadcast by seed,  
stand gentle woolly sheep.  
Like chaff, the insect-host  
spreads out upon the air  
in whirling swarms.  
The worm trails its slow length  
upon the ground.

ARIA *[Raphael]*

Now the heavens shine in all their glory  
now the earth is splendidly adorned.  
The air is filled with fluttering plumage  
the seas are swollen by the fishy host  
the earth's pressed down by the weight of beasts.  
But all was not accomplished yet.  
That being was still lacking from the whole  
who could look upon God's work with gratitude  
and praise the goodness of the Lord.

RECITATIVE *[Uriel]*

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

ARIA *[Uriel]*

With dignity and nobility invested,  
with beauty, strength and courage endowed,  
erect before heaven stands Man,  
a man and Nature's king.  
The broad and lofty brow bespeaks  
the power of the intellect  
and from the clear, bright glance  
the spirit shines forth, the breath of the Creator and  
    his image.

An seinen Busen schmieget sich  
für ihn, aus ihm geformt,  
die Gattin, hold und anmutsvoll.  
In froher Unschuld lächelt sie,  
des Frühlings reizend Bild  
Ihm Liebe, Glück und Wonne zu.

RECITATIVE (*Raphael*)

Und Gott sah jedes Ding, was er gemacht hatte;  
und es war sehr gut. Und der himmlische Chor  
feierte das Ende des sechsten Tages mit  
lautem Gesang:

CHORUS AND TRIO

Vollendet ist das große Werk  
Der Schöpfer sieht's und freuet sich.  
Auch unsre Freud' erschalle laut  
Des Herren Lob sei unser Lied!

*Gabriel, Uriel*

Zu dir, o Herr, blickt alles auf.  
Um Speise fleht dich alles an.  
Du öffnest deine Hand  
Gesättigt werden sie.

*Raphael*

Du wendest ab dein Angesicht,  
da bebet alles und erstarrt.  
Du nimmst den Odem weg,  
Im Staub zerfallen sie.

*Gabriel, Uriel, Raphael*

Den Odem hauchst du wieder aus  
Und neues Leben sproßt hervor.  
Verjüngt ist die Gestalt der Erd'  
An Reiz und Kraft.

CHORUS

Vollendet ist das große Werk,  
des Herren Lob sei unser Lied!  
Alles lobe seinen Namen,  
Denn er allein ist hoch erhaben!  
Alleluja! Alleluja!

To his bosom clings  
for him and from his formed  
his lovely, gracious wife.  
In innocence she smiles  
O image of delightful spring!  
And in her smile are love, joy and delight.

RECITATIVE (*Raphael*)

And God saw everything that he had made,  
and behold, it was good; and the heavenly choir  
celebrated the end of the sixth day with  
full-throated song.

CHORUS AND TRIO

The great work is completed  
the Creator looks upon it and rejoices.  
Let our joy too, resound.  
Let us sing in praise of the Lord!

*Gabriel, Uriel*

All things O Lord, look up to thee;  
For sustenance all things beseech thee.  
Thou openest thy hand,  
and they are satisfied.

*Raphael*

Thou turnest thy face away;  
all things tremble and grow cold.  
Thou takest away the breath of life;  
they crumble into dust.

*Gabriel, Uriel, Raphael*

Thou breathest out again  
and new life doth appear.  
Restored is the form of the earth  
to loveliness and vigour.

CHORUS

The great work is completed.  
Let us sing in the praise of the Lord!  
Let all things praise his name,  
For he alone is exalted on high.  
Alleluia, alleluia!

## PART THREE

### In the Garden of Eden

INTRODUCTION AND

RECITATIVE (*Uriel*)

Aus Rosenwalken bricht,  
geweckt durch süßen Klang,  
der Morgen jung und schön.  
Vom himmlischen Gewölbe  
strömt reine Harmonie  
zur Erde hinab.  
Seht das beglückte Paar  
wie Hand in Hand es geht!  
Aus ihren Blicken strahlt  
des heißen Danks Gefühl.  
Bald singt in lautem Ton  
ihr Mund des Schöpfers Lob;  
Laßt unsre Stimme dann  
Sich mengen in ihr Lied.

DUET WITH CHORUS

*Eve, Adam*

Von deiner Güt', o Herr und Gott,  
ist Erd' und Himmel voll.  
Die Welt, so groß, so wunderbar  
ist deiner Hände Werk.

CHORUS

Gesegnet sei des Herren Macht  
sein Lob erschall' in Ewigkeit.

*Adam*

Der Sterne hellster, o wie schön  
verkündest du den Tag!  
Wie schmückst du ihn, o Sonne du  
des Weltalls Seel' und Aug'!

CHORUS

Macht kund auf eurer weiten Bahn  
des Herren macht und seinen Ruhm!

*Eve*

Und du, der Nächte Zierd' und Trost  
und all das strahlend' Heer  
verbreiter überall sein Lob  
in eurem Chorgesang.

*Adam*

Ihr elemente, deren Kraft

## PART THREE

### In the Garden of Eden

INTRODUCTION AND

RECITATIVE (*Uriel*)

Awakened by sweet sounds  
the morning breaks through rosy clouds  
young and beautiful.  
From heaven's vaults  
sweet harmony streams down  
upon the earth.  
See the happy pair  
walking hand in hand!  
Their eyes are shining  
with warm gratitude.  
Soon they raise their voices  
in praise of the Creator.  
Then let our voice, too,  
mingle with theirs in song!

DUET WITH CHORUS

*Eve, Adam*

Heaven and earth, O Lord our God  
are full of thy goodness.  
The world so vast, so wonderful  
is thy handiwork.

CHORUS

Blest be the power of the Lord!  
Let his praises sound for evermore!

*Adam*

Brightest of stars, how beautifully  
dost thou herald the day!  
O sun, how thou dost adorn it  
thou soul and eye of the world!

CHORUS

Proclaim upon your journeyings  
the Lord's might and his glory!

*Eve*

Thou jewel and comfort of the night  
and all the starry host  
spread his praises far and wide  
in your harmonious song!

*Adam*

Ye elements, whose strength

stets neue Formen zeugt  
Ihr Dünst und Nebel  
die der Wind versammelt und vertreibt:

*Eve, Adam, CHORUS*

Lobsinget alle Gott, dem Herrn  
Groß wie sein Nam' ist seine Macht.

*Eve*

Sanft rauschend lobt, o Quellen, ihn!  
Den Wipfel neigt, ihr Bäum'!  
Ihr Pflanzen duftet, Blumen haucht  
Ihm euern Wohlgeruch!

*Adam*

Ihr, deren Pfad die Höh'n erklimmt  
und ihr, die neidrig kriecht  
ihr deren Flug die Luft durchschneid't  
und ihr im tiefen Naß.

*Eve, Adam, CHORUS*

Ihr Tiere preiset alle Gott!  
Ihn lobe, was nur Odem hat!

*Eve, Adam*

Ihr dunk'len Hain', ihr Berg' und Tal',  
Ihr Zeugen uns'res Danks  
ertönen sollt ihr früh und spät  
von unserm Lobgesang.

CHORUS

Heil dir, o Gott, o Schöpfer, Heil!  
Aus deinem Wort entstand die Welt  
dich beten Erd' und Himmel an  
wir preisen dich in Ewigkeit!

RECITATIVE *(Adam and Eve)*

*Adam*

Nun ist die erste Pflicht erfüllt  
dem Schöpfer haben wir gedankt.  
Nun folge mir, Gefährtin meines Lebens!  
Ich leite dich, und jeder Schritt  
weckt neue Freud' in unsrer Brust  
Zeigt Wunder überall.  
Erkennen sollst du dann,  
welch unaussprechlich Glück  
der Herr uns zugedacht.  
Ihn preisen immerdar  
Ihm weihen Herz und Sinn.  
Komm, folge mir, ich leite dich.

Ever gives rise to new forms  
ye mists and clouds  
that the wind gathers and disperses.

*Eve, Adam, chorus*

Sing praises to the Lord God!  
His power is as mighty as his name!

*Eve*

Praise him, ye softly murmuring streams!  
Tree-tops bow your heads!  
Plants, give out your fragrance,  
flowers, your perfumed breath!

*Adam*

Ye, whose paths scale the heights,  
and ye who creep below,  
ye whose flight cleaves the air,  
and ye in the ocean depths:

*Eve, Adam, CHORUS*

Ye beasts, all praise the Lord!  
Praise him, all things that have breath!

*Eve, Adam*

Ye dark groves, mountains and valleys  
witnesses of our gratitude  
By morning and by night shall ye resound  
with our songs of praise!

CHORUS

Hail to thee O God! Creator, hail!  
From thy word the world arose  
Heaven and earth adore thee;  
We praise thee for evermore!

RECITATIVE *(Adam and Eve)*

*Adam*

Now the first duty has been discharged;  
We have offered the Creator thanks.  
Now follow me my life's companion!  
I shall lead thee, and every step  
will awaken new joy in our hearts  
and reveal wonders everywhere.  
Thou shalt know  
what inexpressible joy  
the Lord intends for us  
and shalt praise him evermore  
dedicating thy heart and mind to him.  
Come, follow me! I shall lead thee.

*Eve*

O du, für den ich ward,  
Mein Schirm, mein Schild, mein All!  
Dein Will' ist mir Gesetz  
So hat's der Herr bestimmt  
und dir gehorchen bringt  
Mir Freude, Glück und Ruhm.

DUET (*Adam and Eve*)

*Adam*

Holde Gattin, dir zur Seite  
fließen sanft die Stunden hin.  
Jeder Augenblick ist Wonne  
keine Sorge trübet sie.

*Eve*

Teurer Gatte, dir zur Seite  
Schwimmt in Freuden mir das Herz.  
Dir gewidmet ist mein Leben,  
Deine Liebe sei mein Lohn.

*Adam*

Der tauende Morgen  
O wie ermuntert er!

*Eve*

Die Kühle des Abends  
O wie erquicket sie !

*Adam*

Wie labend ist  
der runden Früchte Saft!

*Eve*

Wie reizend ist  
der Blumen süßer Duft!

*Eve, Adam*

Doch ohne dich, was wäre mir –  
Der Morgentau  
Der Abendhauch  
Der Früchte Saft  
Der Blumen Duft.  
Mit dir erhöht sich jede Freude  
mit dir genieß' ich doppelt sie  
mit dir ist Seligkeit das Leben  
dir sei ganz geweiht!

*Eve*

O thou, for whom I was created!  
My shelter, my shield, my all!  
Thy will is my law  
for so hath God disposed  
and in obedience to thee I find joy  
good fortune and honour.

DUET (*Adam and Eve*)

*Adam*

Dearest wife! By thy side  
the hours flow sweetly by.  
Every moment is bliss,  
no sorrow troubles them.

*Eve*

Dear husband at thy side  
my heart is bathed in rapture.  
My life is devoted to thee;  
May thy love be my reward.

*Adam*

The dewy morning,  
What cheerfulness it brings!

*Eve*

The cool of evening  
how it revives!

*Adam*

How refreshing is  
the juice of the plump fruit!

*Eve*

How lovely is  
the sweet smell of the flowers!

*Eve, Adam*

Yet without thee, what would they be to me  
The morning dew,  
The evening breeze,  
The juice of the fruit,  
The scent of the flowers.  
With thee each joy is enhanced  
With thee my enjoyment is redoubled;  
With thee life is blissful;  
to thee may it be wholly dedicated.

## Final Scene

RECITATIVE *[Uriel]*

O glücklich Paar, und glücklich immerfort,  
wenn falscher Wann euch nicht verführt,  
noch mehr zu wünschen als ihr habt,  
und mehr zu wissen als ihr sollt!

CHORUS WITH SOLOISTS

Singt dem Herren, alle Stimmen!  
Dankt ihm alle seine Werke!  
Laßt zu Ehren seines Namens  
Lob im Wettgesang erschallen!  
Des herren Ruhm, er bleibt in Ewigkeit!  
Amen! Amen!

German translation of the (now lost) original  
English libretto by Baron Gottfried von Swieten.

## Final Scene

RECITATIVE *[Uriel]*

O happy pair, happy forevermore  
if vain delusion lead you not astray  
to want more than you have  
and know more than you should!

CHORUS WITH SOLOISTS

Let every voice sing unto the Lord!  
Thank him for all his works!  
To the Glory of his name  
let song with song compete!  
The glory of the Lord shall endure forever!  
Amen! Amen!

English translation (not Swieten's English libretto)  
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**sydney symphony  
orchestra**

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Chief Conductor and Artistic Director

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## MORE MUSIC

### HAYDN'S CREATION

Haydn's *Creation* – as a bilingual oratorio – offers English speakers a choice: a recording in German or in English. Haydn himself would have thought it a 'no-brainer', but there are certainly arguments for listening to *The Creation* in German even if it's not your language. In addition, there is the question of whether you seek out a performance on period instruments or one using modern orchestral forces.

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

DEUTSCHE GRAMMOPHON 073 4551 (DVD)

Or, more recent, Bernard Haitink's recording of *Die Schöpfung* with the Bavarian Radio Symphony Orchestra and Chorus, and soloists Camilla Tilling (who recently sang Berg songs with the SSO), Mark Padmore and Hanno Müller-Brachmann.

BR KLASSIK 900125

Among the most recent of the historically informed recordings in German is Philippe Herreweghe's with the Orchestre des Champs-Élysées and Collegium Vocale Gent. His soloists are Christina Landshamer, Maximilian Schmitt and Rudolf Rosen.

PHI 18

One of the most recent historically informed 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. There's no doubling up in his cast, with Sandrine Piau, Mark Padmore and tonight's soloist Neal Davies as the angels, while Peter Harvey and Miah Persson sing Adam and Eve. It's been described as both exhilarating and poetic.

ARCHIV PRODUKTION (DG) 477 7631

Haydn's other great oratorio is *The Seasons* (Die Jahreszeiten). As with *The Creation*, there are many recordings to choose from. One worth looking out for is Nikolaus Harnoncourt's with Vienna Concentus Musicus and the Arnold Schoenberg Choir, and soloists Dorothea Röschman, Michael Schade and Christian Gerhaher.

DEUTSCHE HARMONIA MUNDI 728 126

### MASAOKI SUZUKI

In the past 25 years Masaaki Suzuki has established himself as a conductor of Baroque choral music, and his discography is dominated by nearly 90 releases featuring the cantatas and sacred choral works of

Johann Sebastian Bach, recorded with the period instrument ensemble Bach Collegium Japan. All available on the BIS label, either as single discs or multi-CD collections.

BIS

Suzuki has yet to record *The Creation* but you can hear him conduct the most famous oratorio in the English tradition: Handel's *Messiah*. Again the Bach Collegium Japan provides orchestra and chorus, with soloists Midori Suzuki (soprano), John Elwes (tenor), Yoshikazu Mera (countertenor) and David Thomas (bass).

BIS 891/2

## Broadcast Diary

### May–June



92.9 ABC  
Classic FM

[abc.net.au/classic](http://abc.net.au/classic)

Friday 13 May, 8pm

#### HAYDN'S CREATION

*See this program for details.*

Monday 30 May, 10pm

#### YUJA WANG IN RECITAL (2015)

**Yuja Wang** piano

Scriabin, Chopin, Balakirev, Schumann, Prokofiev and encores

Monday 6 June, 8pm

#### MY COUNTRY MY LIFE (2015)

**David Robertson** conductor

**Anthony Marwood** violin

Dvořák, Smetana, Mackey

#### SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

[sydneyphilharmonics.com/SSO\\_radio](http://sydneyphilharmonics.com/SSO_radio)



#### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 14 June, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

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

## SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we've since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit [sydneyssymphony.com/shop](http://sydneyssymphony.com/shop)



### Strauss & Schubert

Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803



### Sir Charles Mackerras

A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705



### Brett Dean

Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Lost Art of Letter Writing*. SSO 200702, SSO 201302



### Ravel

Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Balero*. SSO 200801



### Rare Rachmaninoff

Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901



### Prokofiev's Romeo and Juliet

Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205



### Tchaikovsky Violin Concerto

In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206



### Tchaikovsky Second Piano Concerto

Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky's Piano Concerto No.2. Ashkenazy conducts. SSO 201301



### Stravinsky's Firebird

David Robertson conducts Stravinsky's brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

## MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons.

As a bonus: recordings from our archives of *Rückert-Lieder*, *Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.



**Mahler 1 & Songs of a Wayfarer** SSO 201001

**Mahler 2** SSO 201203

**Mahler 3** SSO 201101

**Mahler 4** SSO 201102

**Mahler 5** SSO 201003

**Mahler 6** SSO 201103

**Mahler 7** SSO 201104

**Mahler 8 (Symphony of a Thousand)** SSO 201002

**Mahler 9** SSO 201201

**Mahler 10 (Barshai completion)** SSO 201202

**Song of the Earth** SSO 201004

From the archives:

**Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde** SSO 201204

### LOOK OUT FOR...

Our recording of Holst's *Planets* with David Robertson. Available now!

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MARCO-BORGREVE

## Masaaki Suzuki

*conductor*

---

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Johann Sebastian Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA, and building an outstanding reputation for the expressive refinement and truth of his performances.

He is now also invited to conduct repertoire as diverse as Britten, Fauré, Mahler, Poulenc and Stravinsky with orchestras such as the Baltimore Symphony Orchestra, Bergen Philharmonic, Deutsches Symphonie Orchester Berlin, Leipzig Gewandhaus Orchestra, Montreal Symphony Orchestra, New York Philharmonic, Stuttgart Radio Symphony Orchestra and Tokyo Philharmonic. In the 2015–16 season, he has made debuts with the Danish National Radio Symphony Orchestra and San Francisco Symphony as well as the Sydney Symphony Orchestra. Highlights with Bach Collegium Japan include North American and European tours.

Masaaki Suzuki's impressive discography includes all of JS Bach's major choral works as well as the complete works for harpsichord. 2014 marked the triumphant conclusion of Bach Collegium Japan's epic recording of Bach's complete church cantatas, initiated in 1995 and comprising 55 volumes. This major achievement has been recognised with a 2014 ECHO Klassik

Editorial Achievement of the Year award. In 2010, Masaaki Suzuki and his ensemble were awarded both a German Record Critics' Award (Preis der Deutschen Schallplattenkritik) and a Diapason d'Or de l'Année for their recording of Bach motets, which was also honoured in 2011 with a BBC Music Magazine Award. More recently the ensemble has extended their repertoire with a release of Mozart's *Requiem*.

Masaaki Suzuki remains active as an organist and harpsichordist. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.



## Lydia Teuscher

*soprano*

---

Lydia Teuscher was born in Freiburg, Germany and studied at the Welsh College of Music and Drama and at the Hochschule für Musik in Mannheim. Early appearances included the Göttingen Handel Festival, the Stadttheater Heidelberg and the Nationaltheater Mannheim.

On the concert platform she has sung with pianist Graham Johnson in recital in London, Cologne and Antwerp; with the Bachakademie Stuttgart and Helmuth Rilling, at the Ludwigsburger Festspiele, Kammer-musikfestival Schloss Moritzburg, the Hamburg Camerata, the Barockorchester L'Arco, the Fronteras Festival London and the São Paulo Roberto Minczuk Festival. She has appeared with the Hanover Band in Brighton and London, Gürzenich-Orchester Cologne (Markus Stenz), the Royal Concertgebouw Orchestra (Roger Norrington), the Double Bande and René Jacobs (with whom she has also recorded Telemann's *Brockes Passion*), the Orchestra of the Age of Enlightenment in London and on tour in Korea and Japan, and with the Tonhalle Orchestra Zürich and David Zinman. She has toured North America with Bernard Labadie, and Europe with Ton Koopman and the Amsterdam Baroque Orchestra.

Recent concert engagements include J.C. Bach's *Lucio Silla* with Ivor Bolton for the Salzburg Mozartwoche, Haydn's *Mass in Time of War* (Paukenmesse) with the BBC Scottish Symphony Orchestra and Bernard Labadie, Bach's

B Minor Mass with Arcangelo and Jonathan Cohen, and Handel's *Acis, Galatea e Polifemo* with Le Concert d'Astrée and Emmanuelle Haïm. She has toured the Vivaldi and Bach Magnificats with Il Giardino Armonico, and performed with the San Francisco Symphony, St Louis Symphony Orchestra, Chicago Symphony Orchestra and Les Violons du Roy under Bernard Labadie. Highlights of the 2015–16 season include Bach's *St Matthew Passion* with the Amsterdam Concertgebouworkest and Ivor Bolton.

Lydia Teuscher was a resident artist at the Semperoper–Sächsische Staatsoper in Dresden. She has since appeared with the Bavarian State Opera as Pamina (*The Magic Flute*) and as Ighino in the new production of *Palestrina*; for Glyndebourne Festival as Gretel (*Hänsel und Gretel*), Susanna and Cherubino (*The Marriage of Figaro*); at the Aix-en-Provence Festival and the Salzburg Mozartwoche with René Jacobs; at the Deutsche Staatsoper Berlin as Pamina; and most recently at the Saito Kinen Festival with Seiji Ozawa as Cherubino.



LAURA HARLING

## Allan Clayton

*tenor*

---

Allan Clayton is established as one of the most exciting and sought-after singers of his generation. A consummate actor and deeply sensitive musician, he has made a huge impact on the international operatic and concert scene.

The opening of the 2015–16 season saw his debut at the Teatro Real, Madrid in Handel's *Alcina*. He will make return appearances at English National Opera throughout 2015 and 2016, and takes the lead role in Brett Dean's *Hamlet*, which will have its premiere at Glyndebourne Festival Opera in 2017 as part of the nationwide celebrations of the 400th anniversary of Shakespeare's death.

He also enjoys a busy and varied concert career. In 2016 he will join the London Symphony Orchestra and Mark Elder for a performance of Elgar's *Dream of Gerontius* at the Barbican Centre in London; he will also sing Beethoven's *Missa Solemnis* in Spain with the Gulbenkian Orchestra under Paul McCreesh and again at the Royal Festival Hall with the London Philharmonic Orchestra under Mark Elder.

A consummate recitalist, Allan Clayton has given lieder recitals at the Cheltenham and Aldeburgh festivals and at London's Wigmore Hall.

And one of his earliest professional engagements was a performance of the five Britten Canticles at the Perth Festival here in Australia. He has been fortunate to work with many outstanding pianists including Paul Lewis, Graham Johnson, Malcolm Martineau, Roger Vignoles, Julius Drake, James Baillieu, Simon Lepper and Joseph Middleton.

Allan Clayton studied at St John's College, Cambridge and at the Royal Academy of Music in London. An Associate of the RAM and a former BBC New Generation Artist (2007–2009), his awards also include The Queen's Commendation for Excellence, an inaugural Sir Elton John Scholarship at the RAM, the John Christie Award for his Glyndebourne Festival debut as Albert Herring, and a Borletti-Buitoni Trust Fellowship.



SUSSE AHLBURG

## Neal Davies

*baritone*

Neal Davies studied at King's College, London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. As a concert artist, he has appeared with the Oslo Philharmonic under Mariss Jansons, BBC Symphony Orchestra (Pierre Boulez), the Cleveland and Philharmonia orchestras (Christoph von Dohnányi), Chamber Orchestra of Europe (Nikolaus Harnoncourt), Orchestra of the Age of Enlightenment (Frans Brüggen), English Concert (Harry Bicket), Gabrieli Consort (Paul McCreesh), Hallé Orchestra (Mark Elder), Concerto Köln (Ivor Bolton), Scottish Chamber Orchestra (Adám Fischer), Bergen Philharmonic Orchestra (Edward Gardner) and the London Symphony and Vienna Philharmonic orchestras (Daniel Harding). He has also been a regular guest of the Edinburgh Festival and the BBC Proms.

His extensive discography includes *Messiah*, *Theodora*, *Saul* and *The Creation* (Gramophone Award 2008) under Paul McCreesh; *Jenůfa* and *The Makropulos Case* (Charles Mackerras), Barber's *Vanessa* (Leonard Slatkin), *Messiah* (Rene Jacobs), the Hyperion Complete Schubert Edition with Graham Johnson, and *Billy Budd* with Daniel Harding (Grammy Award, 2010).

Operatic appearances have included *Giulio Cesare*, Figaro (*The Marriage of Figaro*) and Alaska Wolf Joe (*The Rise and Fall of the City of Mahagonny*), all for the Royal Opera House Covent Garden.

He has also sung Major General Stanley (*The Pirates of Penzance*) and Ko-Ko (*The Mikado*) for Lyric Opera of Chicago; *L'Allegro*, Zebul (*Jephtha*), Publio (*La clemenza di Tito*), Ariodates (*Xerxes*) and Kolenaty (*The Makropoulos Case*) for English National Opera; Radamisto for Opéra de Marseille; Leporello (*Don Giovanni*) for Scottish Opera and Montreal Opera; *Curlw River* for the Edinburgh Festival; Guglielmo and Don Alfonso (*Così fan tutte*), Papageno (*The Magic Flute*), Leporello, Dulcamara (*The Elixir of Love*), Zebul and Sharpless (*Madama Butterfly*) for Welsh National Opera; and *Agrippina* for the Deutsche Staatsoper Berlin. With William Christie and Les Arts Florissants, he has sung in *Theodora* (Paris and Salzburg) and in the Aix-en-Provence Festival production of Charpentier's *David et Jonathas* (Aix, Edinburgh and New York). He sang Traveller in the Barbican Centre production of *Curlw River*, which also toured to New York's Lincoln Center.

In the 2015–16 season his opera engagements include Alaska Wolf Joe for Rome Opera, *Theodora* with the Scottish Chamber Orchestra (Richard Egarr), and *Ariodante* for the Scottish Opera; he appears in concert with Paul McCreesh (Lisbon and Lucerne), Bernard Labadie (Montreal) and Ivor Bolton (Salzburg).

# THE CHOIR

KEITH SAUNDERS



## Sydney Philharmonia Choirs

Sydney Philharmonia Choirs exists to share the joy of choral music with choristers and audiences alike. Founded in 1920, it is Australia's finest choral performing arts company and now regularly performs at the Sydney Opera House and other leading concert halls around the country. Brett Weymark has been the Music Director since 2003.

The choristers, numbering 1500 people, volunteer their time and talents to rehearsing and singing in extraordinary performances, not only in the organisation's own concerts but in collaborations with major international artists and orchestras, including the Melbourne Symphony Orchestra and the Australian Ballet. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs appear regularly in the SSO's subscription series. Last season they performed with the SSO in Holst's *Planets*, *Tristan und Isolde*, Danny Elfman's music from the films of Tim Burton, and Beethoven's *Missa Solemnis*; and the SPC Chamber Singers recently appeared with the SSO in a Haydn and Mozart program. SPC also presents its own series of programs each year, with forthcoming highlights including ChorusOz 2016 (Handel's *Israel in Egypt*) in June and Vaughan Williams' *Sea Symphony* with music by Wagner and Vine in September.

[www.sydneyphilharmonia.com.au](http://www.sydneyphilharmonia.com.au)

KEITH SAUNDERS



## Brett Weymark *Music Director*

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and the University of Western Sydney, as well as working with many of the major musical organisations in Australia, and in 2002 he was awarded a Centenary Award for his services to music.

In 2003 he was appointed Music Director of Sydney Philharmonia Choirs. He has conducted the SPC in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for conductors such as Simon Rattle, Charles Mackerras, Vladimir Ashkenazy, Paul McCreesh, Edo de Waart and Charles Dutoit as well as David Robertson. In 2005 he initiated the ChorusOz project, which now attracts a thousand singers each year. Recent highlights have included conducting the premiere of *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Haydn's *Creation* (Hong Kong Philharmonic Orchestra), Bach's *St John Passion* (SPC), Handel's *Hercules* (Canberra Choral Society) and *Heavenly Creatures*, a program of Haydn and Mozart choral works for the SSO. In 2016 he also conducts *King Arthur* for Brisbane Baroque and *Jephtha* for Canberra Choral Society.

## Sydney Philharmonia Choirs

Brett Weymark *Music Director*

Hannah Mason *General Manager*

Christopher Cartner *Assistant Chorusmaster & Principal Rehearsal Pianist*

Tanja Binggeli *Language Coach*

Josephine Allan *Rehearsal Pianist*

Michael Curtain *Rehearsal Pianist*



### SOPRANOS

Shelley Andrews  
Debra Baker  
Anne Blake  
Valerie Blechar  
Olga Bodrova  
Nikki Bogard  
Natalie Brown  
Anne Cooke  
Courtney Cox  
Pam Cunningham  
Shamistha De Soysa  
Rachel Evans  
Natalie Fisher  
Natalie Gooneratne  
Judith Gorry  
Caroline Gude  
Rachel Harris  
Keryn Hassall  
Kellie Hewitt-Taylor  
Carine Jenkins  
Sue Justice  
Clare Kenny  
Yi-Hsia Koh  
Grace Leonard  
Yvette Leonard  
Maria Lopes\*  
Lyanne Macfarlane  
Gillian Markham  
Annette McClure  
Nicola McMahon\*  
Bernadette Mitchell  
Sarah Moore  
Nathalie O'Toole  
Jayne Oishi  
Lindsey Paget-Cooke  
Dympna Paterson  
Linda Peach  
Laura Platts  
Jane Prosser

Jolanda Rotteveel  
Elani Rottier  
Julia Schedlberger  
Elna Schonfeldt  
Meg Shaw  
Katherine Thompson  
Katrina Todd  
Jessica Veliscek  
Carolyn  
Joanna Warren  
Jacqui Wilkins  
Cherry Wynn-Williams

### ALTOS

Amanda Baird  
Gillian Behrens  
Jessica Blackburn  
Katie Blake  
Kate Clowes  
Julie Dowsley  
Claire Duffy  
Alison Dutton  
Helen Esmond  
Phoebe Ferguson  
Penny Gay  
Rebecca Gladys-Lee  
Jenny Harry  
Kathryn Harwood  
Vesna Hatezic  
Margaret Hofman  
Sarah Howell  
Tracey Jordan  
Rachel Maiden  
Atalya Masi  
Hannah Mason  
Donna McIntosh  
Janice McKeand  
Maggie McKelvey  
Penelope Morris  
Marj O'Callaghan

Judith Pickering  
Beverley Price  
Virginia Rowlands  
Johanna Segall  
Jan Shaw  
Julia Sheasby  
Megan Solomon  
Erica Svampa  
Melvin Tan  
Robyn Tupman  
Sheli Wallach  
Noriko Yamanaka

### TENORS

Matthew Allchurch  
Paul Boswell  
Simon Cadwallader  
Daniel Comarmond  
Malcolm Day  
Giles Donovan  
Joshua Ebert  
Robert Elliott  
Blade Fuller  
Steven Hankey  
Nick Hazell  
Jude Holdsworth  
Michael Kertesz  
Selwyn Lemos  
Juan Martin Marangoni  
Dimitry Moraitis  
George Panaretos  
Rajah Selvarajah  
Patrick Shearer  
Harrison Steel  
Robert Thomson  
Michael Wallach  
Alex Walter  
Mark Wong

### BASSES

Jock Baird  
Peter Callaghan  
Edwin Carter  
Andy Clare  
Julian Coghan  
Daryl Colquhoun  
Philip Crenigan  
Robert Cunningham  
Nicholas Davison  
Tom Forrester-Paton  
Kevin Gormley  
Paul Green  
Robert Green  
Eric Hansen  
Derek Hodgkins  
David Jacobs  
Timothy Jenkins  
Fintan Keane  
Bruce Lane  
Mark McGoldrick  
Bruce Munro  
Ian Pettener  
Peter Poole  
Michael Ryan  
Robert Sherrington  
Adam Williams  
Arthur Winckler  
David Wood  
Jonathan Wood  
Ben Yi

\* Soloists in the final chorus

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# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....  
PATRON Professor The Hon. Dame Marie Bashir AD cvo  
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra'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, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

# THE ORCHESTRA



**David Robertson**  
THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Brett Dean**  
ARTIST IN RESIDENCE  
SUPPORTED BY  
GEOFF AINSWORTH AM &  
JOHANNA FEATHERSTONE



**Toby Thatcher**  
ASSISTANT CONDUCTOR  
SUPPORTED BY RACHEL &  
GEOFFREY O'CONNOR AND  
SYMPHONY SERVICES  
INTERNATIONAL



**Andrew Haveron**  
CONCERTMASTER



**Dene Olding**  
CONCERTMASTER

## FIRST VIOLINS

**Andrew Haveron**  
CONCERTMASTER

**Sun Yi**  
ASSOCIATE CONCERTMASTER

**Kirsten Williams**  
ASSOCIATE CONCERTMASTER

**Fiona Ziegler**  
ASSISTANT CONCERTMASTER

Brielle Clapson

Amber Davis

Claire Herrick

Nicola Lewis

Alexandra Mitchell

Léone Ziegler

**Dene Olding**  
CONCERTMASTER

**Lerida Delbridge**  
ASSISTANT CONCERTMASTER

Jenny Booth

Georges Lentz

Emily Long

Alexander Norton

## SECOND VIOLINS

**Kirsty Hilton**

**Emma Jezek**  
A/ ASSOCIATE PRINCIPAL

**Sophie Cole**  
A/ ASSISTANT PRINCIPAL

Emma Hayes

Shuti Huang

Benjamin Li

Nicole Masters

Maja Verunica

Monique Irik<sup>o</sup>

Elizabeth Jones<sup>o</sup>

**Marina Marsden**

**Marianne Broadfoot**

Stan W Kornel

## VIOLAS

**Roger Benedict**

**Tobias Breider**

Sandro Costantino

Rosemary Curtin

Graham Hennings

Justine Marsden

Felicity Tsai

Leonid Volovelsky

**Anne-Louise Comerford**

**Justin Williams**

ASSISTANT PRINCIPAL

Jane Hazelwood

Stuart Johnson

Amanda Verner

## CELLOS

**Umberto Clerici**

**Catherine Hewgill**

**Leah Lynn**

ASSISTANT PRINCIPAL

Timothy Nankervis

Christopher Pidcock

David Wickham

Kristy Conrau

Fenella Gill

Elizabeth Neville

Adrian Wallis

## DOUBLE BASSES

**Alex Henery**

David Campbell

Jaan Pallandi

Benjamin Ward

**Kees Boersma**

Neil Brawley

PRINCIPAL EMERITUS

Steven Larson

Richard Lynn

## FLUTES

**Andrew Nicholson\***

**Carolyn Harris**

A/ASSOCIATE PRINCIPAL

Stephanie Vicit

Janet Webb

**Emma Sholl**

**Rosamund Plummer**

PRINCIPAL PICCOLO

## OBOES

**Diana Doherty**

David Papp

**Shafali Pryor**

**Alexandre Oguey**

PRINCIPAL COR ANGLAIS

## CLARINETS

**Irit Silver\***

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SSO Patrons pages correct as of 1 January 2016



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# SALUTE

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Principal Partner

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## GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body



The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW

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## PREMIER PARTNER



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## MAJOR PARTNERS



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## OFFICIAL CAR PARTNER

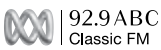
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## GOLD PARTNERS



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