



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

**2016**  
SEASON



**HEAVENLY CREATURES**  
*Mozart, Beethoven & Haydn*

TEA & SYMPHONY  
Friday 22 April 11am



Principal Partner



**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director

CLASSICAL



**Dohnányi conducts Brahms 2**

*An Australian First*

**LUTOSŁAWSKI** Funeral Music  
**BERG** Seven Early Songs  
**BRAHMS** Symphony No.2

**Christoph von Dohnányi** conductor  
**Camilla Tilling** soprano

Thursday Afternoon Symphony

**Thu 14 Apr 1.30pm**

Emirates Metro Series

**Fri 15 Apr 8pm**

Great Classics

**Sat 16 Apr 2pm**



**Heavenly creatures**

*Mozart, Beethoven & Haydn*

**BEETHOVEN**  
 The Creatures of Prometheus: Overture  
**HAYDN** Te Deum for the Empress Marie Thérèse  
**MOZART** Litany of the Blessed Sacrament, K243  
**MOZART** Ave verum corpus, K618

**Brett Weymark** conductor  
**Jacqueline Porter** soprano  
**Sally-Anne Russell** mezzo-soprano  
**Andrew Goodwin** tenor • **David Greco** baritone  
 Sydney Philharmonia Choirs Chamber Singers

Tea & Symphony

**Fri 22 Apr 11am**

Complimentary morning tea from 10am



**Babe – Pig at the Symphony**

*Film with Live Orchestra*

That'll do, pig. That'll do.' A screening of the family favourite *Babe* with Nigel Westlake's score played live and in full.  
**Nigel Westlake** conductor and composer

Meet the Music

**Thu 28 Apr 6.30pm**

At the Movies

**Fri 29 Apr 7pm**

**Sat 30 Apr 7pm**



**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**



**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

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**David Robertson**  
Chief Conductor and Artistic Director

TEA & SYMPHONY

FRIDAY 22 APRIL, 11AM

.....  
SYDNEY OPERA HOUSE CONCERT HALL



# HEAVENLY CREATURES

**Brett Weymark** *conductor*

**Jacqueline Porter** *soprano*

**Sally-Anne Russell** *mezzo-soprano*

**Andrew Goodwin** *tenor*

**David Greco** *baritone*

**Sydney Philharmonia Choir Chamber Singers**

**LUDWIG VAN BEETHOVEN (1770–1827)**

***The Creatures of Prometheus: Overture***

**JOSEPH HAYDN (1732–1809)**

**Te Deum in C, Hob.XXIIIc:2**

**(For the Empress Marie Thérèse)**

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Litaniae de venerabili altaris sacramento, K243**

**(Litany of the Blessed Sacrament)**

**MOZART**

**Ave verum corpus, K618**

Estimated durations: 5 minutes,  
12 minutes, 34 minutes, 5 minutes  
The concert will conclude at  
approximately 12.05pm

.....  
COVER IMAGE: See page 6 for details



Principal Partner

## ABOUT THE MUSIC

The creatures in the concert title aren't heavenly at all. Peter Jackson's – and Kate Winslet's – breakthrough film *Heavenly Creatures* (1994) is the true story of the obsessive relationship between two 1950s Christchurch teenage girls who murder the mother of one of the girls. Prometheus' creatures made mischief too – he who created mankind out of clay, but offended heaven by stealing fire from the gods. Prometheus is the subject of Beethoven's first major work for the stage, a ballet. The premiere in 1801 prompted a punning exchange between the youthful Beethoven and his erstwhile teacher Haydn. When Haydn congratulated him, Beethoven thanked him for his kindness, but demurred, observing that his work was not yet 'a Creation' by any stretch of the imagination. Rather nonplussed, Haydn managed to say he found it difficult to believe it would ever become one. Everyone agreed that Haydn's oratorio *The Creation* was heavenly. Showing the composer at the height of his powers, this enlightened celebration of God's work took European music by storm after its premiere in Vienna in 1798. Only a year or so later Haydn condensed all his musical discoveries with masterly concision in a setting of the Te Deum.

As for Mozart, his imagination was stimulated when he escaped for once from imposed concision. Perhaps the best-known thing about Mozart's Salzburg church music is that his princely employer, the reforming Archbishop Colloredo, insisted that 'even the most solemn Mass held by the Archbishop himself must not exceed three quarters of an hour', as Mozart reported. What a surprise, then, to come across the elaborate and lengthy Litany of the Blessed Sacrament, composed in March 1776 – while Colloredo ruled but avoiding his strictures. One authority on sacred music of the Classical period, Roger Fiske, claims these litanies of Mozart are 'the best of the Salzburg church music, and deserve to be better known'. We are not aware of any previous Sydney performance, so here there may be a delightful discovery.

JASTROW (2008)



◀ Prometheus creating man in the presence of Athena (1802/1826) by Jean-Baptiste Mauzaisse after Jean-Simon Berthélemy (Louvre Museum).

## BEETHOVEN

### The Creatures of Prometheus: Overture

When Beethoven's *Prometheus* overture is performed without the rest of the music for the ballet, the vital clue is missing why the subject meant so much to Beethoven. A theme in the ballet's finale was the refrain of the composer's young manhood. Beethoven used it for variations, first in the ballet, then in a set of piano variations, and finally and most memorably in the finale of the *Eroica* Symphony. Beethoven identified the Titan Prometheus with the young Napoleon, defender of 'liberty, equality and fraternity'. Prometheus and Napoleon shared a defiant heroism. In the 'heroic and allegorical' ballet *Die Geschöpfe des Prometheus*, Beethoven collaborated with the leading Italian dancer and choreographer Salvatore Viganò.

Although the overture does not include the 'Eroica' theme, its lively fast section prefigures the ballet's joyful conclusion, the triumph of Prometheus, father of human beings, who 'lifts the people of his time out of their ignorance'. It is preceded by a striking opening where – as in Beethoven's First Symphony – the music leads immediately away from the main key (C major). The dashing and brilliant overture's explosive dynamics are prophetic of even more daring music from Beethoven.



The young Beethoven

### HAYDN Te Deum in C, Hob.XXIIIc:2 (For the Empress Marie Thérèse)

Haydn's *Te Deum*, like Beethoven's overture, is in a magnificently affirmative C major, Composed just after *The Creation*, and amidst the series of six masses Haydn wrote for the name day of Prince

The *Te Deum*, also known as the hymn of thanksgiving, and formerly attributed to St Ambrose, was especially associated with victories and anniversaries. Haydn's setting is known as the *Great Te Deum*, to distinguish it from his 1764 setting, and as the *Te Deum for the Empress*, because of the tradition that it was composed for Marie Thérèse, consort of the Emperor Franz II.



◀ Portrait of Haydn by John Hoppner

Esterházy's wife, this *Te Deum* for choir and orchestra, without soloists, is a concise and powerful work. It sums up Haydn's achievement, and brings to a peak his contribution to late 18th-century church music. Haydn allows his symphonic style full rein, and works his material with masterly economy.

In the opening section (in sonata form), the Gregorian plain chant melody *Te Deum* is woven into the inner parts for orchestra and choir. In complete contrast is an *adagio* in C minor at the words 'Te ergo quaesumus' (We therefore praise thee), fervent, thoughtful and searching. The opening tempo resumes at 'Aeterna fac...' then, in a masterly and inevitable transition, a double fugue begins. Haydn authority H.C. Robbins Landon considered this a pinnacle of late 18th-century music. The first subject is announced to the words 'In te Domine speravi', and the second, in counterpoint, to 'let me never be confounded'. This 'non confundar' dominates the end of the work, introducing torment and humility in the face of eternity. Haydn, cheerful as most of his church music seems, was no stranger to deep religious emotions.

**Beethoven was the young radical. Napoleon had not yet disgusted him by declaring himself Emperor. Haydn, however, was celebrating a defeat of Napoleon. This *Te Deum* was performed at Eisenstadt, where Haydn was in charge of music, in August 1800, probably during the visit of Lord Nelson, fresh from victory over Napoleon's French in Egypt.**

## **MOZART *Litaniae de venerabili altaris sacramento*, K243**

Mozart composed four settings of litanies. In Salzburg litanies were especially performed during Holy Week, beginning on Palm Sunday in the cathedral. There was a local tradition: Wolfgang's earlier setting of a Litany of the Blessed Sacrament of the Altar (K125, 1772) is modelled on a setting by his father Leopold.

A litany is a prayer of intercession, in which the people make fixed responses (usually 'pray for us' or 'have mercy on us') to short petitions said or sung by the leader of worship. In this case the litany is addressed to the Sacrament itself, the object of veneration. The *Kyrie* and *Agnus Dei* of the Mass are also included. Mozart's setting is expansive, and most of the movements are elaborately set.

Why is this music not better known? Perhaps some musicians looking into the score have been daunted by the first solo movement, **Panis vivus**, where the living bread is venerated – at length – in a difficult and showy aria for tenor (perhaps Mozart had a particular singer in mind). The aria is in the 'modern', operatic style for church music, balanced in this litany setting by Mozart's equal mastery of the learned 'old' style. The very next movement, **Verbum caro facto**, is near-tragic in its intensity, full of the grief of the Passion, and anticipates the Introit of Mozart's Requiem. In the **Hostia**, some



Of this portrait Mozart's father said: 'It has little value as a piece of art, but as to the issue of resemblance, I can assure you that it is perfect.' (Copied in Salzburg in 1777 from a now-lost original.)

have even heard a prefiguring of Verdi's Requiem. Floating, strangely modern sounds are followed by the shattering entry of the three trombones.

After a sweetly devotional aria for the soprano comes a tour de force in the 'antique' style. Imitating and surpassing his older Salzburg colleague Michael Haydn (brother of Joseph), Mozart follows tradition in setting **Pignus futurae gloria** in double fugue manner – a lengthy display of the 20-year-old Mozart's mastery of counterpoint. The **Agnus Dei** is rounded off by the return of the Kyrie theme, at the third response 'Miserere nobis'. Alfred Einstein suggests that composing this Litany swept away a dam obstructing Mozart's writing for the church. Be that as it may, few of the Masses that followed are so personal, so Mozartian as tonight's music.

DAVID GARRETT © 2016

## Viaticum

The shortest, but in some ways the most striking movement in Mozart's Sacramental litany is called Viaticum. The Latin word means 'provisions for a journey'. It refers especially to the giving of communion to one about to die. Mozart's setting of the words is chanted by the sopranos alone (the boys of a cathedral choir), a chant derived from the Gregorian setting of the 'Pange lingua'. This Corpus Christi hymn is also sung on Holy Thursday while the Blessed Sacrament is carried to the place where it will repose until Easter Day. Mozart accompanies the processional with three trombones, winds, and plucked strings. An ancient liturgy is evoked with ceremonial sound.

Turn to page 10 for the texts and translations.



# TEXTS AND TRANSLATIONS

## HAYDN Te Deum

Te Deum laudamus:

te Dominum confitemur.

Te aeternum Patrem,  
omnis terra veneratur.

Tibi omnes Angeli,  
tibi caeli et universae potestates,  
Tibi Cherubim et Seraphim  
incessabili voce proclamant:

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra majestatis gloriae  
tuae.

Te gloriosus Apostolorum chorus.  
Te Prophetarum laudabilis numerus.  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
sancta confitetur Ecclesia,  
Patrem immensae majestatis;  
Venerandum tuum verum et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe,  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,  
Non horruisti Virginis uterum.  
Tu, devicto mortis aculeo,  
aperuisti credentibus regna  
caelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni,  
quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis  
in gloria numerari.

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.  
Et rege eos et extolle illos usque in aeternum.  
Per singulos dies benedicimus te,  
et laudamus nomen tuum in saeculum  
saeculi.  
Dignare, Domine, die isto sine peccato nos  
custodire.

Miserere nostri, Domine, miserere nostri!

We praise Thee, O God:

we acknowledge thee to be the Lord.

All the earth doth worship thee:  
the Father everlasting.

To thee all Angels cry aloud,  
the heavens and all the Powers therein,  
To thee Cherubim and Seraphim  
continually do cry:

Holy, Holy, Holy, Lord God of Sabaoth.  
Heaven and Earth are full of the majesty of  
thy glory.

The glorious company of the Apostles praise thee,  
The goodly fellowship of the Prophets praise thee,  
The noble army of Martyrs praise thee.  
The holy Church throughout all the world  
doth acknowledge thee,  
The Father of an infinite Majesty,  
Thine honourable, true and only Son,  
Also the Holy Ghost, the Comforter.

Thou art the King of glory, O Christ,  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man,  
Thou didst not abhor the Virgin's womb.  
Overcoming the sharpness of death,  
Thou didst open the kingdom of Heaven to  
all believers.  
Thou sittest on the right hand of God,  
in the glory of the Father.  
We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants,  
redeemed by thy precious blood.

Make us to be numbered with thy saints  
in glory everlasting.

O Lord, save thy people  
and bless thine heritage.  
Govern them and lift them up for ever.  
Day by day we magnify thee,  
and we worship thy name forever, world  
without end.

Vouchsafe, O Lord, to keep us this day  
without sin.

O Lord, have mercy upon us, have mercy upon us.

Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.

In te, Domine, speravi:

non confundar in aeternum.

O Lord, let thy mercy lighten upon us,  
as our trust is in thee.

In thee, O Lord, have I trusted:

let me never be confounded.

## **MOZART Litany of the Blessed Sacrament**

### **Kyrie**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christe audi nos, exaudi nos.

Pater de coelis Deus,

miserere nobis.

Fili Redemptor mundi Deus,

miserere nobis.

Spiritus Sancte Deus,

miserere nobis.

Sancta Trinitas, unus Deus,

miserere nobis.

### **Panis Vivus**

Panis vivus, qui de coelo descendisti,

miserere nobis.

Deus absconditus et Salvator,

frumentum electorum,

miserere nobis.

Vinum germinans virgines,

miserere nobis.

Panis pinguis et deliciae regum,

miserere nobis.

Juge sacrificium, oblatio munda,

miserere nobis.

Agnus absque macula,

miserere nobis.

Mensa purissima, angelorum esca,

miserere nobis.

Manna absconditum,

miserere nobis.

Memoria mirabilium Dei,

panis supersubstantialis,

miserere nobis.

### **Chorus and soloists**

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Christ, hear us, graciously hear us.

God the Father of heaven,

have mercy on us.

God the Son, Redeemer of the world,

have mercy on us.

God the Holy Spirit,

have mercy on us.

Holy Trinity, one God,

have mercy on us.

### **Tenor solo**

Living bread, who from heaven descended,

have mercy on us.

Hidden God and saviour,

grain of the elect,

have mercy on us.

Vine sprouting forth virgins,

have mercy on us.

Wholesome Bread and delicacy of kings,

have mercy on us.

Perpetual sacrifice, clean oblation,

have mercy on us.

Lamb without spot,

have mercy on us.

Most pure feast, food of the angels,

have mercy on us.

Hidden manna,

have mercy on us.

Memory of God's wonders,

supersubstantial bread,

have mercy on us.

**Verbum Caro Factum**

Verbum caro factum, habitans in nobis,  
miserere nobis.

*Mozart begins a new movement*

Hostia sancta, calix benedictionis,  
mysterium fidei, miserere nobis.  
Præcelsum et venerabile Sacramentum,  
sacrificium omnium sanctissimum,  
miserere nobis.

Vere propitiatorium vivis et defunctis,  
coeleste antidotum,  
quo a peccatis praeservamur,  
stupendum supra omnia miracula,  
miserere nobis.

Sacratissima dominicae  
passionis commemoratio,  
Donum transcendens omnem plenitudinem,  
memoriale praecipuum divini amoris,  
divinae affluentia largitatis,  
miserere nobis.  
Sacrosanctum et augustissimum mysterium,  
pharmacum immortalitatis,  
miserere nobis.

**Tremendum**

Tremendum ac vivificum Sacramentum,  
miserere nobis.

Panis omnipotentia verbi caro factus,  
miserere nobis.

Incruentum sacrificium,  
miserere nobis.

Cibus et conviva, miserere nobis.

**Dulcissimum Convivium**

Dulcissimum convivium,  
cui assistunt angeli ministrantes,  
Sacramentum pietatis,  
vinculum caritatis, miserere nobis.  
Offerens et oblatio, miserere nobis.  
Spiritualis dulcedo in proprio fonte degustata,  
refectio animarum sanctarum,  
miserere nobis.

**Viaticum**

Viaticum in Domino morientium,  
miserere nobis.

**Chorus and soloists**

Word made flesh, living in us,  
have mercy on us.

*Mozart begins a new movement*

Holy Victim, Cup of blessing,  
mystery of faith, have mercy on us.  
Most high and venerable sacrament,  
most holy of all sacrifices,  
have mercy on us.  
True atonement for the living and the dead,  
heavenly antidote  
by which we are preserved from sin,  
most stupendous of all miracles,  
have mercy on us.  
Most sacred commemoration  
of the Lord's Passion,  
Gift transcending all abundance,  
extraordinary memorial of divine love,  
affluence of divine largesse,  
have mercy on us.  
Most holy and august mystery,  
medicine of immortality,  
have mercy on us.

**Chorus**

Awesome and life-giving Sacrament,  
have mercy on us.  
Bread made flesh by the omnipotent Word,  
have mercy on us.  
Bloodless sacrifice,  
have mercy on us,  
Our food and guest, have mercy on us.

**Soprano solo**

Sweetest banquet,  
at which the angels serve,  
sacrament of goodness,  
bond of love, have mercy on us.  
Offerer and offering, have mercy on us.  
Spiritual sweetness, tasted at its source,  
refreshment of holy souls,  
have mercy on us.

**Chorus: sopranos**

Parting gift for those who die in the Lord,  
have mercy on us.

### **Pignus**

Pignus futurae gloriae,  
miserere nobis.

### **Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi,  
parce nobis Domine.

Agus Dei,  
qui tollis peccata mundi,  
exaudi nos Domine.

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

### **MOZART Ave verum corpus**

Ave verum corpus,  
Natum de Maria virgine,  
Vere passum immolatum  
In cruce pro homine.  
Cuius latus perforatum  
Unda fluxit et sanguine,  
Esto nobis praegustatum  
In mortis examine.



◀ **Count Hieronymus von Colloredo, the Archbishop of Salzburg, objected to lengthy musical works in church. (Portrait by Johann M Greiter, c.1780)**

### **Chorus**

Pledge of future glory,  
have mercy on us.

### **Soprano and chorus**

Lamb of God,  
who takes away the sin of the world,  
spare us, Lord.

Lamb of God,  
who takes away the sin of the world,  
graciously hear us, Lord.

Lamb of God,  
who takes away the sin of the world,  
have mercy on us.

Hail, true Body,  
born of the Virgin Mary,  
that truly suffered  
sacrificed on the cross for mankind.  
Whose pierced side  
flowed with water and blood,  
be for us foretasted  
in the trial of death.



## **Brett Weymark** *conductor*

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Brett Weymark was born in Sydney and trained at the University of Sydney and NSW Conservatorium of Music. He is currently the Music Director of Sydney Philharmonia Choirs, a post he has held since 2004. He has worked with many organisations in both Australia and internationally, including the BBC Proms, Hong Kong Philharmonic Orchestra and all the Australian state symphony orchestras. He has recorded films scores ranging from *Happy Feet* to *Mad Max: Fury Road*.

Brett Weymark has conducted world premieres of works by Peter Sculthorpe, Dan Walker, Paul Stanhope, Elena Kats-Chernin, Andrew Schultz and Matthew Hindson. He initiated the annual ChorusOz project at the Sydney Opera House in 2005 – this event now draws more than a thousand singers each year. His performance of Purcell's *King Arthur* was nominated for a Limelight Award and his work as chorusmaster on Stravinsky's *Oedipus Rex* and Symphony of Psalms (directed by Peter Sellars) won a Helpmann Award.

Recent conducting highlights have included the premiere of Paul Stanhope's *Jandamarra* with the SSO, and Haydn's *Creation* with the Hong Kong Philharmonic Orchestra; in 2016 he conducts *King Arthur* for Brisbane Baroque and *Jephtha* for Canberra Choral Society.



## **Jacqueline Porter** *soprano*

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Jacqueline Porter holds an honours degree in Music Performance and an Arts degree in Italian from the University of Melbourne and was the recipient of the 2010 Dame Nellie Melba Opera Trust Scholarship. Her concert appearances include *Peer Gynt* (Grieg), *The Ugly Duckling* (Prokofiev), *Bachianas Brasileiras* No.5 (Villa-Lobos) and *Mélisande's Song* (Fauré) with the Sydney Symphony Orchestra; Mahler's Fourth Symphony, Beethoven's Choral Fantasy, *The Bells* by Rachmaninoff, and a Mozart/Haydn concert tour with the Melbourne Symphony Orchestra; Tavener's *Song of the Angel* (Dark MOFO Festival) and Last Night of the Proms with the Tasmanian Symphony Orchestra; and Mahler's Fourth and a New Year's Eve gala with the Adelaide Symphony Orchestra.

Equally at home on the opera stage, she has sung Susanna (*The Marriage of Figaro*), Despina (*Così fan tutte*), Drusilla, Virtù and Pallade (*L'incoronazione di Poppea*), L'Amour (*Orphée et Eurydice*), Saskia and Hendrickje Stoffels (*Rembrandt's Wife*), Clorinda (*Il combattimento di Tancredi e Clorinda*) and Momus (*Der Streit Zwischen Phoebus und Pan*) for Victorian Opera; and Gretel (*Hansel and Gretel*) for State Opera of South Australia.

This year Jacqueline Porter returns to the Melbourne Bach Choir (*St Matthew Passion*), MSO (Fauré's Requiem), Canberra Choral Society (*Jephtha*) and makes her debut with Brisbane Baroque in Purcell's *King Arthur*.



## Sally-Anne Russell *mezzo-soprano*

Sally-Anne Russell has performed in concerts and operatic productions in more than 15 countries and highlights of her extensive discography include the ARIA People's Choice Award for Pergolesi's *Stabat Mater*, her solo operatic disc *Enchanting* and Opera Australia's 50th Birthday DVD.

Recent performances include *Nixon in China* (Auckland Arts Festival), *St John Passion* (West Australian Symphony Orchestra), *Voyage to the Moon* (Musica Viva and Victorian Opera), *St Matthew Passion* (Melbourne Bach Choir), Handel's *Messiah* (Melbourne and New Zealand symphony orchestras), and Mozart's Requiem and arias (Tasmanian Symphony Orchestra). She is a regular guest with all the Australian opera companies and symphony orchestras, as well as the Australian Chamber Orchestra, Australian String Quartet, Musica Viva, major festivals and choral organisations.

International highlights include Bruckner's *Te Deum* at the Musikverein in Vienna, Xerxes for Oper der Stadt Köln, Washington Opera (DC), Carmel Bach Festival in California, Spoleto Festival Italy and festivals in Canada, Japan and Austria. Upcoming engagements include Bach's solo cantata, *Ich habe genug* at Melbourne Recital Centre, and recitals in Adelaide, Tasmania and Sydney, as well as in Canada and Malaysia.



## Andrew Goodwin *tenor*

Australian-born Andrew Goodwin graduated from the St Petersburg Conservatory where he studied voice with Professor Lev Morozov.

His recent engagements have included Britten's *Serenade* for tenor, horn and strings (Adelaide and Melbourne symphony orchestras), Egeo in Cavalli's *Giasone* and Florival in Grétry's *L'amant jaloux* (Pinchgut Opera), the Evangelist in *St Matthew Passion* (Melbourne Bach Choir), a recital with pianist Mira Yevtich at the Concert Hall of the Mariinsky Theatre in St Petersburg, Degtyarev's oratorio *Minin i Pojarsky* with the Moscow Chamber Orchestra, Elgar's *Dream of Gerontius* at St John's Smith Square in London, the title role in *The Rake's Progress* for Auckland Philharmonia, Lensky (*Eugene Onegin*) and Tamino (*The Magic Flute*) with the Bolshoi Opera, *Messiah* for Sydney Philharmonia, and Bach's B Minor Mass with The Song Company, as well as Musica Viva's Huntington Festival and the Australian Festival of Chamber Music in Townsville.

In 2016 he performs with Sydney Chamber Opera (*Passion*), The Song Company (*Bach & Forward*), Four Winds Festival (Britten's *Serenade*), Queensland Symphony Orchestra (in a new work by Lyle Chan), Coriole Festival, Monash Academy (Haydn's *Mass in Time of War*), Sydney Philharmonia Choirs (*Israel in Egypt*) and Auckland Philharmonia (Bach's *Magnificat*), as well as in recital with Daniel de Borah and the Australia Piano Quartet.



### David Greco *baritone*

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Australian baritone David Greco has been based in the Netherlands and Germany for the past seven years. He has sung in Europe's finest concert halls, from the Théâtre des Champs Elysées to Vienna Konzerthaus, last year making his debut at the Amsterdam Concertgebouw.

Highlights of his international solo engagements include appearing at Festival Aix-en-Provence with the Freiburger Barockorchester and at Glyndebourne Festival Opera with the Orchestra of the Age of Enlightenment. Working extensively in the field of oratorio, he has toured throughout Europe with the Academy of Ancient Music under Richard Egarr and the Amsterdam Baroque Orchestra under Ton Koopman. Recent engagements include Wagner in Gounod's *Faust* in a co-production with Lyric Opera Chicago in the Macau International Music Festival and concert tours throughout Switzerland, Germany, Holland and France.

In Australia he has been a regular soloist with ensembles such as the Australian Chamber Orchestra, Pinchgut Opera and the Australian Haydn Ensemble. This year sees his debut as a principal artist with Opera Australia in *The Love for Three Oranges* and *The Eighth Wonder*. He will also feature in Purcell's *King Arthur* in the Brisbane Baroque Festival and appear in concerts with the Canberra International Music Festival, Sydney Philharmonia Choirs and Sydney Chamber Choir.



### SPC Chamber Singers

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Sydney Philharmonia Choirs is Australia's finest choral performing arts company, and will be celebrating its centenary in 2020. Members of the Sydney Philharmonia Choirs believe in sharing the joy of choral singing with fellow choristers and audiences alike. The choristers, numbering 1,500 people across the organisation, volunteer their time and talents to sing in extraordinary performances with major international artists and orchestras, appearing in the country's leading concert halls. Brett Weymark has been the Music Director of Sydney Philharmonia Choirs since 2003. The choirs appear regularly in the SSO's subscription series, most recently in Beethoven's *Missa Solemnis*, conducted by David Robertson. Last season they also performed with the SSO in Holst's *Planets*, Wagner's *Tristan und Isolde*, Danny Elfman's music from the films of Tim Burton and Berlioz's *Te Deum*.

The dynamic Chamber Singers is one of the four choirs that make up Sydney Philharmonia Choirs. Renowned for exceptional performances and professionalism, this 32-voice ensemble performs at the highest standards and is often engaged for commercial performances and corporate functions. In 2016 Chamber Singers will also record the work of Australian composer, Dan Walker, and perform in the Sydney Philharmonia Choirs concert series.

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



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**Celebrating 80 years of singing with the Sydney Symphony Orchestra. Sydney Philharmonia Choirs are looking for passionate singers to join them in 2016 – visit [sydneyphilharmonia.com/sing-with-passion](http://sydneyphilharmonia.com/sing-with-passion)**



### sydney symphony orchestra

David Robertson  
Chief Conductor and Artistic Director

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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, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

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 education 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 its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra's 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 with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

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

# THE ORCHESTRA



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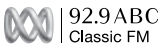


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