



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

**2016  
SEASON**



**MOZART IN THE CITY**

Heavenly Creatures  
**THURSDAY 31 MARCH 7PM**

Mozart at Night  
**THURSDAY 2 JUNE 7PM**

From Paris to Prague:  
Mozart on the Move  
**THURSDAY 14 JULY 7PM**

Mad about Mozart  
**THURSDAY 6 OCTOBER 7PM**



Principal Partner



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# MOZART IN THE CITY

CITY RECITAL HALL ANGEL PLACE

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*This program book for Mozart in the City contains articles and information for all four concerts in the 2016 series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert.*

### MYSTERY MOMENTS

Each Mozart in the City concert ends with a Mystery Moment – one delightful musical jewel to send you into the evening with a smile. We'd like to let the mystery linger after the concert, but we don't want to keep you in unnecessary suspense, so we'll be revealing the name of the piece on the Friday after each concert.

.....  
To find out the identity of the Mystery Moment, you can:



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**MOZART IN THE CITY**

THURSDAY 31 MARCH, 7PM

CITY RECITAL HALL ANGEL PLACE

# 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 MYSTERY MOMENT

To be announced on Friday. See page 3 for details.

.....  
Pre-concert talk by David Garrett  
at 6.15pm in the First Floor  
Reception Room.

Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios)  
for speaker biographies.

.....  
Estimated durations: 5 minutes,  
12 minutes, 34 minutes, 5 minutes,  
The concert will conclude at  
approximately 8.10pm.



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## Heavenly Creatures

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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, marquee composer of these concerts, 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 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.

**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.**

Haydn, cheerful as most of his church music seems, was no stranger to deep religious emotions.



Portrait of Haydn by Thomas Hardy

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



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.)

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 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.

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.

Miserere nostri, Domine, miserere nostri!  
Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.  
In te, Domine, speravi:  
non confundar in aeternum.

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

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

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

**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.



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



## **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 (Tasmania 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 Élysées 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 most established and 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.sydneyphilharmonia.com.au](http://www.sydneyphilharmonia.com.au)



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**MOZART IN THE CITY**  
THURSDAY 2 JUNE, 7PM  
.....  
CITY RECITAL HALL ANGEL PLACE

# MOZART AT NIGHT

**Roger Benedict** *conductor*  
**Brenton Spiteri** *tenor*

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

**Serenata notturna – Serenade in D, K239**

*Marcia (Maestoso)*

*Minuetto*

*Rondo (Allegretto)*

**ARNOLD SCHOENBERG (1874–1951)**

**Verklärte Nacht (Transfigured Night), Op.4**

**BENJAMIN BRITTEN (1913–1976)**

**Les Illuminations, Op.18**

Brenton Spiteri, tenor

MOZART MYSTERY MOMENT

To be announced on Friday. See page 3 for details.



**92.9 ABC  
Classic FM**

Many SSO concerts are recorded by ABC Classic FM for direct or later broadcast. Check the ABC Classic FM website for schedules.

.....  
Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit [sydneyssymphony.com/talk-bios](http://sydneyssymphony.com/talk-bios) for speaker biographies.

.....  
Estimated durations: 13 minutes, 30 minutes, 21 minutes, 5 minutes, The concert will conclude at approximately 8.15pm.



Principal Partner

## Mozart at Night

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Night. A time of masks and disguises, liaisons, confidences, secrets, perhaps illicit love. Rimbaud's wonderfully suggestive title *Les Illuminations* was once mistranslated into English as 'flashes' – an unintended insight. Light at night reveals things suddenly, but soon darkness returns: can we be sure we saw right? Actually Rimbaud was most likely thinking of illuminated manuscripts, where images and colours are at their most intense and concentrated. They serve text, and two of the pieces in this concert have words – the 'program' of Schoenberg's *Transfigured Night*, read but not heard, and the words by Rimbaud sung in Britten's piece.

As for Mozart, his 'nocturnal serenade' presents him in a kind of disguise. Memorable, but not quite like any other Mozart. And intriguing. Is this a kind of Salzburg carnival piece? Would Mozart's allusions be recognized? Might these strains have marched into the foreground on a Salzburg night, bringing the music under the windows of a particular house? Perhaps – the music bears the title 'serenade'. *Les illuminations* refers to the love that dares not speak its name, and we think of Rimbaud and Verlaine, Britten and Peter Pears... and others. Richard Dehmel's poem, distilled into music by Schoenberg turns on the scenario of a woman confessing her unfaithfulness. It's a steamy program, and needs Mozart to lighten it up. Oh – and illuminations could be transfigurations...



Barbara Krafft's portrait of Mozart, based on a family portrait from 1780–81.

### MOZART *Serenata notturna* – Serenade in D, K239

*Marcia (Maestoso)*

*Menuetto – Trio*

*Rondeau (Allegretto – Adagio – Allegro)*

'Serenata notturna' is the title on the manuscript, in what may be Mozart's father's hand. This is the most individual, not to say peculiar, of the pieces Mozart turned out for social occasions. The orchestra is divided, as in a baroque concerto grosso. In the *ripieno* (or main) group are first and second violins, viola and cello, with kettledrums (timpani); in the *concertino* (or solo) group are two violins, viola and bass (Mozart's autograph specifies a violone – a double bass – rather than cello). If the music was to be played outdoors – players marching while they played, the double bass, unlike the cello (which is held between the legs), can be strapped to the player, and so can the kettledrums. This serenade does begin with a march. On the

**There is a theory that in Salzburg the 'serenade quartet' consisted of two violins, viola and double bass, and no cello. But the evidence is mainly this particular piece of Mozart's. Since it was probably played indoors, the cello may be missing because remaining seated was disrespectful when the Archbishop was present (musicians in the 18th century played standing).**

other hand, the score bears the date January 1776, in winter, making it unlikely to have been played out-of-doors. The occasion is not known.

Most likely Mozart here adopts the conventions of outdoor music, and an *al fresco* style, to give the illusion of summer out-of-doors (this is what '*notturmo*' may have meant in Salzburg). Mozart makes the most of the effects of colour available from his combination of instruments. The prominent timpani in the *ripieno* (large group) balance the double bass in the concertino. The **first movement**, a march, is restricted to a simple tonic–dominant harmonic basis because the timpani can only play two notes. Very distinctive is the sound of plucked strings with timpani. The **minuet** is rather grand and its trio is for the concertino alone. The final **Rondeau** is marked by intriguing episodes – one of them a poignant adagio leading to a sprightly contredanse. Alfred Einstein suggests that these bizarre passages contain tunes the first audience would have recognised with laughter.

## SCHOENBERG Transfigured Night, Op.4

*Transfigured Night*, originally a string sextet (two each of violins, violas and cellos), was composed in three weeks in 1899 during Schoenberg's holiday with the composer Alexander Zemlinsky, whose sister he was soon to marry. It was inspired by a Richard Dehmel poem, *Verklärte Nacht*, and possibly by Schoenberg's own love. The poem is a conversation between lovers in a moonlit forest. The woman tells the man she has conceived another man's child; the radiant moonlit surrounds inspires the man to tell her that the warmth now uniting them will transfigure the child and make it theirs. They embrace, and walk on through the 'bright, lofty night'.

Although it baffled the audience in Vienna at the first performance in 1902, *Transfigured Night* soon became and remains Schoenberg's most popular work. The music is in a late-Romantic idiom stemming from Wagner, especially the Wagner of *Tristan und Isolde*, but harmonically extremely fluid. *Transfigured Night* played by a string orchestra rather than a sextet seems even more like a tone poem or a music drama without words. The 'symphonic' drama follows the poem: there are five sections, the first, third and fifth describing the lovers' walking and the setting. These frame two longer statements, one by the woman, one by the man. In this long single movement, the thematic motives heard at the beginning are transformed. The most telling transformation in *Transfigured Night* is in the closing pages, where the opening motif is delicately yet radiantly reworked: a *Liebesleben* (Love–Life) rather than a *Liebestod* (Love–Death).

**By 1917, 'amplified' performances of *Transfigured Night* by medium-sized string orchestras were being given with Schoenberg's approval, and he issued a string orchestra version of the work, adding a double bass part. In 1943 he reworked the score again for orchestral strings, with second thoughts on tempo, dynamics and tone colouring. *Transfigured Night* loads great expression into each line in the texture. Schoenberg came to believe the intensity was more strongly achieved with more than one player per part.**

# Transfigured Night

---

Two figures walk through the bare, cold grove;  
the moon glides with them, they look into her face.  
The moon glides over high oak trees.  
No wisp of cloud shadows the light from the sky  
which the black branches claw.  
A woman's voice speaks:

I carry a child but he's not yours,  
I walk in sin beside you.  
I went far astray.  
I no longer believed in fortune  
and the longing for meaning to my life,  
the joys and duties of motherhood  
lay heavy upon me. I grew shameless  
as my shuddering body yielded to the embrace  
of an unknown man,  
and that union has been blessed.  
Now life has taken its revenge,  
Now I have come face to face with you, ah you!

She stumbles on.  
She looks up, the moon glides with them.  
Her dark face is suffused with light.  
The voice of a man speaks:

Let the child you have conceived  
be no burden on your soul;  
Just see how the universe glistens!  
Everything around it gleams.  
You are drifting with me on a cold sea  
But there is a special warmth flickering  
from you to me, from me to you.  
It will transfigure that stranger's child,  
you will bear it to me, by me.  
You kindled that radiance in me,  
you have turned even me into a child.

He caught her round her strong hips.  
Their breaths kissed in the air.  
Two figures walk through the bright, lofty night.

*Translation Symphony Australia © 2002  
from the original German poem by Richard Dehmel*

*Schoenberg in his note gives a rather free gloss of the poem:*

**'The woman confesses a tragedy to the man in a dramatic outburst. She has married a man she did not love. She was unhappy and lonely in this marriage, but forced herself to remain faithful, and finally obeying the maternal instinct, she is now with child from a man she does not love... In desperation she now walks beside the man with whom she has fallen in love, fearing his verdict will destroy her. But the voice of a man speaks, a man whose generosity is as sublime as his love.'**

*Had Schoenberg forgotten the exact words of the poem, or did his own moralism read into them something different?*



◀ **Portrait of Schoenberg by Richard Gerstl, painted around June 1905.**

Schoenberg's own notes on *Transfigured Night*, written almost 50 years after he composed it, describe the work as 'program music, illustrating and expressing the poem by Richard Dehmel'. Schoenberg considered that his music 'can perhaps make you forget the poem', which he thought many a reader in 1950 might find 'rather repulsive'. But he thought the poem should be appreciated 'because of its highly poetic presentation of the emotions provoked by the beauty of nature, and for the distinguished moral attitude in dealing with a staggeringly difficult problem'.

## BRITTEN *Les Illuminations*, Op.18

1. Fanfare – 2. Villes – 3a. Phrase – 3b. Antique –
4. Royauté – 5. Marine – 6. Interlude –
7. *Being Beauteous* – 8. Parade – 9. Départ

Britten and Rimbaud had in common precocious creative genius. Poetry of youth's identity crises may have struck a chord in Britten when he was introduced to Rimbaud's *Les Illuminations* by a friend, the poet W.H. Auden. In March 1939 Britten set two of the poems, *Being Beauteous* and *Marine*, and in October he completed the music for his selection. Already as a teenager Britten had demonstrated his interest and confidence in the French language by setting four *Chansons Françaises* [c.1928]. Britten probably knew that Rimbaud wrote much of *Les Illuminations* in London, at the height of this stormy relationship with fellow-poet Paul Verlaine. Rimbaud was 19 years old [Verlaine published the poems 13 years later, in 1886].

Rimbaud's poems, though the exact meaning is often obscure (making translation a challenge) are vivid in their imagery, rhythmical in their phrasing and direct in their language. They convey a compelling vision of another world, whether it be heaven or hell. Rimbaud was one of the first poets to dare create an entirely personal mode of expression. Britten's perhaps naïve instinct was to let the poetry speak for itself. His music provides a framework, and helps heighten the declamation of the poetry rather than interpreting it. This compelling strategy is revealed right from the beginning: a fanfare composed of unrelated chords, with Rimbaud's words 'j'ai seul la clef de cette parade sauvage'. The idea reappears later in modified form and helps shape the cycle. Britten's music really did find the key, and *Les Illuminations* is often hailed as the masterpiece of his early years.

DAVID GARRETT © 2016



**Britten called the poems 'the visions of heaven that were allowed the poet, and I hope the composer'. But there are visions of hell too, although Britten left out a line in *Parade* that makes clear that the 'fellows' come from the nocturnal homosexual underworld: 'catamites [boys for sex]...rigged out in revolting luxury'. Britten, according to someone who knew him well at that time, seemed to feel guilty about his homosexuality. Two of the songs are dedicated to men with whom Britten was emotionally involved: *Antique* to Wulff Scherchen (Britten's 'Young Apollo') and *Being Beauteous* to tenor Peter Pears, from then on Britten's life partner, and the leading interpreter of *Les Illuminations*.**

◀ Étienne Carjat's photo of the 17-year-old Arthur Rimbaud (left) and Benjamin Britten at Amityville, Long Island in August 1939.

## BRITTEN *Les Illuminations*

### 1. Fanfare

J'ai seul la clef de cette parade sauvage.

### 2. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois qui se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux ... Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs têtent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue ... Le paradis des orages s'effondre. Les sauvages dansent sans cesse la fête de la nuit.

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

### 3a. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

### 3b. Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent. Tachées de lies brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

### Fanfare

I alone hold the key to this wild parade.

### Cities

They are cities! They are a people for whom these dream Alleghanys and Lebanons have risen into being! Chalets of crystal and wood moving on invisible pulleys and rails. The ancient craters ringed round by colossi and copper palm-trees roar melodiously in the flames ... Processions of Mabs in opaline and russet robes climb out of the ravines. Up above, their feet in the waterfall and the brambles, the deer suckle at Diana's breast. The Bacchantes of the suburbs are sobbing and the moon burns and howls. Venus visits the blacksmiths' and hermits' caves. Groups of bell-towers sing out the ideas of the nations. Unfamiliar music is coming from castles of bone ... The paradise of storms is collapsing. The savages celebrate the night in endless dancing.

What kind arms, what auspicious hour will restore to me this region, the source of my slumbers and of my slightest impulses?

### Phrase

I have hung ropes from bell-tower to bell-tower; garlands from window to window; gold chains from star to star; and I am dancing.

### Antique

Graceful son of Pan! Around your brow crowned with little flowers and berries, your eyes, those precious globes, are moving. Your cheeks, stained with wine-dregs, grow hollow. Your fangs gleam. Your chest is like a cithara, tinkling sounds circulate in your blond arms. Your heart beats in that belly where two sexes sleep. Walk, at night, gently moving that thigh, then the other, and that leg, the left one.



#### 4. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique. 'Mes amis, je veux qu'elle soit reine!' 'Je veux être reine!' Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

#### 5. Marine

Les chars d'argent et de cuivre –  
Les proues d'acier et d'argent –  
Battent l'écume, –  
Soulèvent les souches des ronces.  
Les courants de la lande  
Et les ornières immenses du reflux  
Filent circulairement vers l'est,  
Vers les piliers de la forêt, –  
Vers les fûts de la jetée,  
Dont l'angle est heurté par des tourbillons de lumière.

#### 6. Interlude

J'ai seul la clef de cette parade sauvage.

#### 7. Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chairs superbes. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, – elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

\* \* \* \* \*

#### Royalty

One fine morning, in a land of very gentle people, a superb man and woman were shouting in the town square. 'My friends, I want her to be queen!' 'I want to be queen!' She was laughing and trembling. He was telling their friends about a revelation, an ordeal now over. They were swooning, one against the other.

And they were monarchs for a whole morning, as crimson hangings were hoisted on the houses, and then all afternoon, as they made their way towards the palm gardens.

#### Seascape

Chariots of silver and copper –  
Prows of silver and steel –  
Beat the foam, –  
Uproot the bramble-stumps.  
The currents of the moor  
And the huge ruts of the ebb-tide  
Speed in circles towards the east,  
Towards the pillars of the forest, –  
Towards the shafts of the jetty,  
Its corner whipped by whirlwinds of light.

#### Interlude

I alone hold the key to this wild parade.

#### Being Beauteous

Against snow a tall Figure of Beauty. Deathly whistling and circles of muffled music make this beloved body rise, expand and tremble like a ghost; black and scarlet wounds burst open in the magnificent flesh. The true colours of life darken, dance and stand out against the Vision as it takes shape. The shudders rise and rumble, and the frenzied flavour of these effects as they become heavy with the deathly whistling and raucous music which the old world, left far behind us, hurls at her, our mother of beauty; she recoils and rears up. Oh! Our bones are clothed in loving new flesh.

\* \* \* \* \*

Ô la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

### **8. Parade**

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en œuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolores, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! – Il y a quelques jeunes...

Ô le plus violent Paradis de la grimace enragée! ... Chinois, Hottentots, bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons 'bonnes filles'. Maîtres jongleurs, ils transforment le lieu et les personnes, et usent de la comédie magnétique...

J'ai seul la clef de cette parade sauvage.

### **9. Départ**

Assez vu. La vision s'est rencontrée à tous les airs. Assez eu. Rumeurs des Villes, le soir, et au soleil, et toujours.

Assez connu. Les arrêts de la vie. – Ô Rumeurs et Visions!

Départ dans l'affection et le bruit neufs!

ARTHUR RIMBAUD (1854–1891)

Oh, the ashen face, the coarse thatch in the shape of a shield, the crystal arms! The cannon upon which I must fall through the skirmish of trees and the soft air.

### **Parade**

Strange-looking, strapping fellows. Some of them have exploited your worlds. Self-satisfied, in no hurry to use their brilliant gifts and their knowledge of the way you think. What mature men! Eyes intense as a summer night, red and black, tricoloured, steel-blue dotted with golden stars; features deformed, leaden, ashen, burned-up; hoarse jollity! The cruel swagger of their tawdry finery! – Some of them young men...

A violent Paradise of mad rage! ... Chinese, Hottentots, gypsies, half-wits, hyenas, Molochs, ancient lunacies, sinister demons, they mix popular turns, learnt at their mother's knee, with bestial posturings and cajolery. They would happily put on new acts and sing sentimental songs. Master-jugglers, practising hypnotic entertainment, they transform place and character...

I alone hold the key to this wild parade.

### **Departure**

Seen enough. The vision encountered in every light. Had enough. The noise of cities, by night and by day, and never-ending.

Known enough. The still-points of life. Tumult and Visions!

Departure, by way of new affection and new sounds!

ENGLISH TRANSLATION BY BRIAN NELSON © 2016



## Roger Benedict *conductor*

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Roger Benedict's career as a conductor has been informed by more than two decades as a principal player in some of the world's leading orchestras, work as a soloist and chamber musician, and involvement in orchestral training. In 1991 he was appointed Principal Viola of the Philharmonia Orchestra, and in 2002 Principal Viola of the SSO. As Artistic Director of the SSO Fellowship, he has developed it into a leading professional training program for orchestral musicians.

He has conducted the SSO at the Sydney Opera House, City Recital Hall and in regional centres, and he regularly conducts SSO Fellowship concerts. He has also conducted the Auckland Philharmonia and other orchestras in Australasia, and in 2015 he conducted the inaugural Concert for Life in Sydney. In the UK he conducts the National Youth Orchestra and has appeared with the Southbank Sinfonia.

As a viola soloist, he has appeared with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra, Orchestra Ensemble Kanazawa in Japan and the Canberra Symphony Orchestra, as well the SSO. He has played Strauss's *Don Quixote* many times, and with the SSO he has played Mozart's *Sinfonia concertante*, Berlioz's *Harold in Italy*, Ford's *Unquiet Grave*, and Vaughan Williams' *Flos Campi* (recorded for CD). He has also released two solo recital recordings – *Volupté* and *Voices in the Wilderness*.



## Brenton Spiteri *tenor*

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Brenton Spiteri holds an honours degree in Arts/Music from Melbourne University. In 2012 he won the Herald Sun Aria competition, which allowed him to study overseas. He is currently a member of the studio at Opéra de Lyon in France, where he has appeared in Offenbach's *King Carrot*.

His operatic roles include Almaviva (*The Barber of Seville*), Nadir (*The Pearl Fishers*); Jaquino (*Fidelio*); Harlekin (*Der Kaiser von Atlantis*), the Magician (*Snow Queen*) and Aeneas (*Dido and Aeneas*). He has also sung roles in new Australian works including *Contact – A Netball Musical Drama*, *Kursk*, *Mayakovsky* and, most recently, *Fly Away Peter*, creating the role of Ashley Crowther.

He appears regularly at the Melbourne Recital Centre, where he has performed *Songs of Travel* (Vaughan Williams), *Songs from the Chinese* and the complete English folksong settings of Britten, and music by Dowland, Purcell, Monteverdi, Strozzi and Schubert.

In 2016 he will sing Tamino (*The Magic Flute*) with State Opera of South Australia, and Clotarco (Armida) with Pinchgut Opera. He will also perform in *Notes from Underground* for Sydney Chamber Opera and *King Arthur* for Brisbane Baroque, and in recital with Latitude 37. He also returns to the Melbourne Recital Centre for a solo recital of music by Ravel and Sondheim.



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**David Robertson**  
Chief Conductor and Artistic Director

**MOZART IN THE CITY**

THURSDAY 14 JULY, 7PM

CITY RECITAL HALL ANGEL PLACE

# FROM PARIS TO PRAGUE: MOZART ON THE MOVE

**Lars Vogt** *conductor and piano*

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

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

*Allegro*

*Andantino*

*Rondeau (Presto – Menuetto – Presto)*

**Symphony No.38 in D, K504 (Prague)**

*Adagio – Allegro*

*Andante*

*Presto*

MOZART MYSTERY MOMENT

To be announced on Friday. See page 3 for details.



**92.9 ABC**  
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Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit [sydneysymphony.com/talk-bios](http://sydneysymphony.com/talk-bios) for speaker biographies.

Estimated durations: 32 minutes, 34 minutes, 5 minutes  
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## Paris to Prague: Mozart on the Move

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

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

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

Now read on...

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

*Allegro*

*Andantino*

*Rondeau (Presto – Menuetto – Presto)*

The visit to Salzburg in the winter of 1776–77 of a French piano virtuosa got Mozart's creative juices flowing. Many of his later piano concertos are more tightly constructed; some are grander, some are more ravishingly beautiful. But none conveys more excitement than this youthful attempt at the challenge a concerto sets a composer: to reconcile instrumental virtuosity with symphonic form. In the month of his 21st birthday, Mozart



far outstripped any previous concerto of his. Some would say it's his greatest work thus far. 'Mozart's Eroica', it has been called, in tribute to this great leap forward – in the same key as Beethoven's symphony, and similarly daring.

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

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

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

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

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



## MOZART Symphony No.38 in D, K504 (Prague)

*Adagio – Allegro*

*Andante*

*Presto*

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

Is the 'Prague' Symphony lacking something because there is no minuet? Mozart expert Alfred Einstein replies that in three movements it says everything it has to say. The grand scale of the 'Prague' Symphony is announced by a slow introduction

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

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





Panorama of Prague from 1750

modelled on Haydn's, but longer than any of his – almost a movement in itself. Playing dramatically with the ambiguity between D major and D minor, its chromatic scale passages anticipate *Don Giovanni*. The unsettled first subject of the *Allegro*, in syncopated repeated notes, has the potential to launch contrapuntal imitation, like its counterpart in the *Magic Flute* overture. After the amazing intellectual power of the development, worthy to rank with the finale of the Jupiter Symphony, Mozart leads back to the recapitulation through a searing and exquisite sequence of modulations.

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

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

DAVID GARRETT © 2016



## Lars Vogt *piano and conductor*

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

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

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

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

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

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

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# MAD ABOUT MOZART

**Toby Thatcher** *conductor*  
**Goldner String Quartet**

**THEO VERBEY (born 1959)**

**Schaduw (Shadow)**

for string quartet, string orchestra and percussion

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

**Symphony No.28 in C, K200**

*Allegro spiritoso*

*Andante*

*Menuetto e Trio*

*Presto*

**MATTHEW HINDSON (born 1968)**

***The Rave and the Nightingale***

for string quartet and strings

MOZART MYSTERY MOMENT

To be announced on Friday. See page 3 for details.



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Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

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Estimated durations: 22 minutes, 23 minutes, 16 minutes, 5 minutes  
The concert will conclude at approximately 8.20 pm.



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## Mad about Mozart

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Maybe our classical music culture has gone mad about Mozart, but can we be sure he would be mad about us? About this program in the concert series, he would probably say: 'that's more like it – they're playing two pieces of new music. Pity I couldn't write something myself for the occasion. They had to dust off that old symphony of mine!' Mozart also might have commented, on hearing the two pieces with a string quartet as soloists: 'If I had known it could be done so well I would have tried it myself!'

Musicians are apt to want to play pieces again, especially the ones written for them, and especially if the public liked them too. Something like this motive is to be spotted here: *Schaduw* by Verbey is linked with the Brodsky Quartet, whose former leader, Andrew Haveron, is now a Sydney Symphony Orchestra concertmaster. And the Goldner Quartet, tonight's soloists, gave the first performance of *The Rave and the Nightingale*, and have played it since.

### VERBEY *Schaduw* (2002)

*About the composer...*

Theo Verbey, born in 1959, is a Dutch composer. He studied at the Royal Conservatory of The Hague, and his principal composition teachers were Peter Schat and Jan van Vlijmen. While still a student he achieved recognition for his orchestral arrangement of Alban Berg's Opus 1 Piano Sonata, the first of Verbey's numerous instrumentations of other composers' music. He has completed Berg's instrumentation of his Lyric Suite for string quartet, and – with the approval of Stravinsky's heirs – completed the version Stravinsky's began of *Les Noces* including pianola and cimbaloms.

Verbey's instrumentations have been widely performed, as have his original works, by leading Dutch performers and orchestras including the Royal Concertgebouw, and performing organisations in many other countries. His own music has been praised for its convincing structure, its beauty and its great historical awareness, as well as for its colouristic qualities and subtle harmonies.

*About the music...*

*Schaduw* (the title means 'shade' or 'shadow' in Dutch) was composed in 2002, for the Brodsky Quartet and the Amsterdam Sinfonietta, who gave the first performance. Verbey reworked and expanded the music for the ballet *Frozen Echo*, his collaboration



SIMON VAN BOXTEL

Theo Verbey

## Four Play Solo

Mozart wrote marvellous string quartets, but the nearest he got to making four strings the soloists was in the *Serenata notturna* heard in this concert series in June, where instead of a cello there's a double bass. Perhaps it was inevitable that the idea of making a string quartet the 'soloist' with orchestra came to a musician famous as a quartet leader, Louis Spohr. Spohr's own concerto for this combination dates from 1845. For successors, you have to wait until the 20th century, when touring string quartets proliferated.

Meanwhile there are two famous works for string orchestra where a quartet is integrated and has solo passages: Elgar's Introduction and Allegro of 1905, and Vaughan Williams' Fantasia on a Theme by Thomas Tallis (1910). In 1933 Arnold Schoenberg used a Handel

concerto grosso as the basis of his concerto for string quartet and orchestra – a logical extension of the concertino of baroque pieces like Handel's. Ernest Bloch imitated that form in his Concerto Grosso No.2 of 1952. Martinů's Concerto for string quartet and orchestra of 1932 was written for the famous Pro Arte Quartet.

More recently, pieces have come thick and fast, with or without 'concerto' in the title: by Boris Blacher (1956), Gunther Schuller (1988), Terry Riley (1991) and Morton Feldman (1973) to mention just a few. And in 2014, David Robertson's first year as Chief Conductor, the SSO gave the Australian premiere of John Adams' *Absolute Jest* for string quartet and orchestra, with the Australian String Quartet as soloists. Happy YouTube exploring!

with Dutch choreographer Regina van Berkel, premiered in 2011 by Ballett am Rhein. The ballet's title *Frozen Echo* gives a clue to an aspect of the music, which explores the shade one musical idea throws on another.

The 'shadow' seems to fall both backwards and forward. The earlier passages of the music expose a number of ideas later summed up in a forthright and explicit statement near the end. If we also think of 'shading in', we will get another clue to Verbey's imagination: the ideas are coloured and intensified in different ways throughout, and the composer uses the string quartet less as a soloistic entity than as a way of varying the texture, and in particular bringing ideas into the foreground. Verbey's diagram of the orchestral set-up places the string quartet at front of stage, with the conductor and the other strings behind them, and the percussion at the back.

*Schaduw* was first performed in 2002 by the Brodsky Quartet, led by Andrew Haveron, with the Nieuw Amsterdam Sinfonietta, conducted by Peter Oundjian. Tonight's performance, we believe, is the Australian premiere.

## MOZART Symphony No.28 in C, K200

*Allegro spiritoso*

*Andante*

*Menuetto (Allegretto) – Trio*

*Presto*

The earliest Mozart symphonies turning up regularly in concerts are amongst the last he composed in Salzburg. During his remaining years in his native city (1774–1781) Mozart's music for orchestra without soloist consisted mainly of serenades and other occasional music – some of which he later quarried for symphonies. Salzburg gave scant opportunity for symphonies as such. Symphonies 28 and 29 were composed (in 1774) soon after Mozart's 1773 visit to Vienna, hoping vainly for a post there. Joseph Haydn and his fellow practitioners of the 'Viennese' school were making a minuet a standard part of a four-movement structure. Their first movements revealed 'sonata' form, with a clear contrast of themes.

This C major symphony immediately declares a ceremonial character (with trumpets) but in an unusual triple time (three rather than four beats to the bar), agitated and forward driving. The trills in the answering to the opening unison call to attention will be even more prominent in the finale – elegance amidst power and drama. The scoring of the first movement is almost spare – stripped for action, if you like. This movement has a coda, a sign of Mozart's new sense of scale and formal balance (the second movement has one as well).

In the *Andante* a softer feeling comes with the key of F major and the violins are muted. This idyll flutters and sighs, while the second violins wander, but there is no indulgence, no mere revelling in aural delights, lest the symphony's unity be lost. The broad *Menuetto* has especially memorable echoes of the main phrase played by the horns alone. Mozart enjoyed beginning his finales busily but quietly, making the audience hush to listen before the expected noisy outburst. Here all is trills, over a non-stop accompaniment in quavers, some delightful oboe chirps, and a final surprise.

**Audiences in the 18th century were more susceptible than we are to how the key determined the music's character, partly because the instruments of the time were less flexible, and better suited to some keys than others. In C major, the key of Mozart's Symphony No.28, brings festive music, it's not just because there are trumpets playing, but also because the music is designed to suit them. Listeners would have expected there to be kettledrums as well, and in fact Mozart (perhaps because he wasn't there to tell the timpanist when to play) wrote out – as an afterthought – a part for the drums. This turned up at an auction in 1929, but has since disappeared.**



◀ Detail from a portrait of Mozart by his brother-in-law Joseph Lange (c.1782–3).



## **HINDSON The Rave and the Nightingale (2001)**

*A fantasy for string quartet and string orchestra, based on the first movement of Schubert's String Quartet No.15*

*About the composer...*

Born in Wollongong in 1968, Matthew Hindson can claim to be the leading Australian composer of his generation – with commissions and performances of his music all over the world. As well as being performed by every Australian orchestra, the London Philharmonic Orchestra, Los Angeles Philharmonic and Royal Philharmonic Orchestra among many others, Matthew's music has been set by dance companies such as the Birmingham Royal Ballet, San Francisco Ballet, National Ballet of Japan and Sydney Dance Company. In 1999 he was the composer attached to the Sydney Symphony Orchestra.

Matthew Hindson studied composition at the universities of Sydney and Melbourne with composers including Peter Sculthorpe, Eric Gross, Brenton Broadstock and Ross Edwards. He is currently the Acting Head of the School of Composition and Acting Associate Dean, Learning and Teaching at the Sydney Conservatorium of Music. From 2004 to 2010 he was artistic director of the Aurora Festival, dedicated to the work of living composers. In 2006 he was made a member of the Order of Australia (AM) for contributions to music education and composition. And from 2009 to 2013 he was the Chair, and in 2013–2015 a board member, of the Music Board of the Australia Council for the Arts.





*The following note is based on Hindson's own...*

Schubert's monolithic hour-long last string quartet is especially notable for its daring mix of major and minor modes. It is known in string-playing circles as 'the G major-minor'.

What sort of music would Schubert have written if he had been born in the late 20th century? His 600 songs suggest he might have strayed towards popular music. Maybe, Hindson muses, 'as the prolific DJ Franz he would write techno-inspired electronica anthems for the clubs of Europe'. *The Rave and the Nightingale* is based on this speculation. Schubert suffered from syphilis in his last years, and here his glimpse into the 21st century may be imagined as brought on by syphilitic dementia.

The piece begins with an abridged four-minute quotation of Schubert's first movement. When the exposition repeat is reached, the contemporary treatment begins and takes over. The music is 'filtered' using string techniques not used in Schubert's time, and rhythmic as well as harmonic devices from pop music. Schubert's material is integrated, obviously and not so obviously. The structure also follows Schubert's.

The nightingale of the title salutes Schubert the singer of songs, represented by his quartet movement. In truth – says the composer – there is more rave than nightingale here, but their opposition makes for tension and contrast.

*The Rave and the Nightingale was first performed by the Goldner String Quartet, with the Queensland Symphony Orchestra, on 26 July 2001*

DAVID GARRETT © 2016

**Schubert sits at the piano with baritone Johann Michael Vogl amongst his friends at a 'Schubertiade'. Drawn from memory by Moritz von Schwind in 1868.**

**A rave (from the verb 'to rave') is a large dance party – typically at a secret venue – featuring electronic dance music, often carefully attuned to the mood (assisted or otherwise) of the ravers.**

**Dementia may well involve raving, of another kind. The tremolos (notes rapidly repeated) used by Hindson to 'deconstruct' Schubert's music into something recognisable as 'rave' are already present in Schubert's music, heard, for example, when he repeats the first thematic idea. By adding the string orchestra, Hindson makes it possible for the solo quartet, initially charged with presenting Schubert's music, to take part in the rave and comment.**

## THE ARTISTS



### **Toby Thatcher** *conductor*

*Assistant Conductor, supported by Rachel & Geoffrey O'Connor and Symphony Services International*

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Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program. He subsequently completed a master's performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in international conducting masterclasses. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the SSO.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King's Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y. He has worked with orchestras internationally and in the 2016–17 season he will make concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

KEITH SAUNDERS



### **Goldner String Quartet**

*Dene Olding & Dimity Hall, violins  
Irina Morozova, viola  
Julian Smiles, cello*

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The Goldner String Quartet enjoys long-standing recognition as an ensemble of international significance and in 2016 celebrates its 21st anniversary. Its members – all founders – are also members of the Australia Ensemble @UNSW and all have occupied principal positions with orchestras such as the ACO and the SSO.

Unanimous audience and critical acclaim following their Wigmore Hall debut in 1997 ensured invitations to prestigious UK and European festivals. Performances in the USA and throughout Asia have followed, in addition to several tours of New Zealand. The Quartet appears at many of the leading music festivals in Australia, including as Quartet in Residence at the Australian Festival of Chamber Music. In 2015 the Quartet toured nationally in Musica Viva's International Series.

New works have been regularly commissioned for the Goldners from many of Australia's leading composers. Special projects have included a major 20th-century retrospective and a cycle of the complete Beethoven string quartets, which was recorded live and won the 2009 Lighthouse Award for Best Classical Recording. More recent Goldner projects have included *The Quartets* – a DVD documentary with Peter Sculthorpe – and an ongoing international project in celebration of Sydney's Sister Cities. The Quartet's many critically acclaimed recordings also include eight albums with pianist Piers Lane.

## MORE MUSIC

### CREATURES OF PROMETHEUS

Hear Beethoven's complete ballet music for *The Creatures of Prometheus* in a thrilling and lively performance by Nikolaus Harnoncourt (who died in March this year) and the Chamber Orchestra of Europe.

TELDEC 90876

### MOZART'S LITANY

Harnoncourt also conducts a fine performance of the Mozart Litany, K243 with Concentus Musicus Wien and the Arnold Schoenberg Choir and soloists Sylvia Schwartz, Elisabeth von Magnus, Jeremy Ovenden and Florian Boesch. Filmed for DVD and blu-ray at the 2012 Salzburg Festival with the Mass in C, K262.

EUROARTS 207 2638 (DVD); 207 2634 (blu-ray)

### HAYDN'S TE DEUM

Tonight's Te Deum is paired with Haydn's *Nelson* Mass in a recording by the English Concert and Choir, conducted by Trevor Pinnock.

ARCHIV DG 423097

### MOZART AT NIGHT

If you heard Gidon Kremer when he brought his Kremerata to Australia a few years ago, you'll remember his highly entertaining take on Mozart's *Serenata notturna*, adding his own witty effects to Mozart's with uninhibited cadenzas for individual instruments (including the timpani). You can find a performance on DVD with music by Arvo Pärt and Alfred Schnittke, and Mozart's *Sinfonia concertante*, K364 (with violist Ula Ulijona).

EUROARTS 207 2228

Or look for more of *Mozart's Night Music* in Andrew Manze's recording of that name, recorded with the English Concert. This group, too, enjoys Mozart's genial humour to the full; the *Serenata notturna* is the highlight in an energising program that includes *Eine kleine Nachtmusik* and *A Musical Joke* (K522).

HARMONIA MUNDI 290 7280

### TRANSFIGURED NIGHT

Schoenberg's *Transfigured Night* has insights to offer whether you hear it in its original string sextet version or the version for string orchestra. The Raphael Ensemble unites the sextet version with the D major string sextet by Schoenberg's contemporary Erich Wolfgang Korngold.

HELIOS 55466

Conducting the Berlin Philharmonic Orchestra, James Levine makes a rich and enticing program in which *Transfigured Night* is framed by Wagner's *Siegfried Idyll* and Richard Strauss's *Metamorphosen*. Out of print, but available as an ArkivCD and as a download from iTunes.

DEUTSCHE GRAMMOPHON 435 883

### LES ILLUMINATIONS

For this work, who better than tenor Peter Pears with the composer himself conducting? The orchestra is the English Chamber Orchestra in the performance that has

been collected by Decca for *Britten: The Masterpieces*.

The four CDs live up to the promise of the title, beginning with *The Young Person's Guide* and including the Variations on a theme of Frank Bridge, Sea Interludes from *Peter Grimes*, a Ceremony of Carols and the Serenade for tenor, horn and strings (again with Pears).

DECCA 478 5723

### 'JEUNEHOMME' CONCERTO

There are nearly a hundred recordings of Mozart's K271 piano concerto currently available with more to be found as reprints or downloads. Look for Vladimir Ashkenzy's recording with the London Symphony Orchestra and István Kertész – available in several box set collections, but also paired with the Piano Concerto K246 and the Rondo in A major in an ArkivCD.

DECCA 443576

If you're curious to hear K271 on fortepiano with a period instrument orchestra, search for the recording with Robert Levin and Christopher Hogwood conducting the Academy of Ancient Music. (The 'Jeunehomme' is paired with the concerto in A major, K414.) The last time Robert Levin toured Mozart concertos in Australia he improvised completely different cadenzas each night. This recording freezes in time two instances of his remarkable creativity.

L'OISEAU LYRE 443328 (ARKIVCD)

### PRAGUE SYMPHONY

Australian conductor Sir Charles Mackerras takes Symphony No.38 to home territory in his recording with the Prague Chamber Orchestra on the curiously titled album *Everybody's Mozart*. On the same disc: Symphony No.32, No.35 ('Haffner', K385) and No.36 ('Linz', K426).

TELARC 80759

Among the more recent releases, René Jacobs' recording with the period instrument Freiburg Baroque Orchestra stands out for its clear textures and flamboyant presence, especially remarkable in the fugue finale of the companion symphony on the disc, the 'Jupiter' (No.41).

HARMONIA MUNDI 290 1958

### LARS VOGT PLAYS MOZART

Among Lars Vogt's most recent releases is a pair of Mozart piano concertos (No.21 in C, K467 and No.27 in B flat, K595), recorded with the Frankfurt Radio Symphony Orchestra and Paavo Järvi. The performances have been praised for their nuance, grace and liveliness.

CAVI MUSIC 855 3296

If you're curious about the chamber music *Spannungen* ('voltages') mentioned in Lars Vogt's biography, there's a limited edition 14-CD set, *Spannungen: Musik im Kraftwerk Heimbach* with Vogt and his friends performing music ranging from Haydn, Mozart and Tchaikovsky to more theatrical pieces like Stravinsky's *Soldier's Tale*, and *Eight Songs for a Mad King* by the late Peter Maxwell Davies.

CAVI MUSIC 855 3100

## THEO VERBEY

Visit [www.theoverbey.com](http://www.theoverbey.com) to watch videos, listen to audio samples and find details of his recordings, which include *In the Garden of Paracelsus* on the album *Trees, Walls, Cities* with the Brodsky Quartet (Chandos) and his *Pavane oubliée* for harp and strings on *Harp Concertos from the Netherlands*. Or search through the digital source of your choice: his music is represented on iTunes and Spotify.

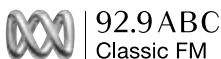
## MATTHEW HINDSON

Visit [hindson.com.au](http://hindson.com.au) for Matthew Hindson's catalogue of works, including audio samples, and his publisher Faber maintains a discography on [www.fabermusic.com](http://www.fabermusic.com). If you remember hearing his concerto for two pianos and orchestra, premiered a few years ago by Pascal and Ami Rogé with the SSO, you might enjoy his *Pulse Magnet* for piano duo and percussion, recently recorded by the Rogés with an arrangement of Ravel's *Bolero*, and Bartók's *Sonata* for two pianos and percussion.  
ONYX 4218

Or look for the recording of his Violin Concerto by Lara St John with Sarah Ionnides conducting the Royal Philharmonic Orchestra. The album also includes the Suite from *The Red Violin* by John Corigliano and Liszt's *Totentanz*.

ANCALAGON 133

## Broadcasts



Many SSO concerts are recorded by ABC Classic FM for live or delayed broadcast. Broadcast listings can be found at [www.abc.net.au/classic](http://www.abc.net.au/classic)

## SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:  
[sydneyssymphony.com/SSO\\_radio](http://sydneyssymphony.com/SSO_radio)



## SYDNEY SYMPHONY ORCHESTRA HOUR

Fine Music 102.5 broadcasts a regular SSO spot at 6pm on the second Tuesday of each month. Tune in to hear musicians, staff and guest artists discuss forthcoming concerts. Hosted by Andrew Buktenya.



## 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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AND ARTISTIC DIRECTOR



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Nederland 2004  
Supplied and prepared by Carey Beebe  
Harpichords

Numerals in superscript indicate the concerts in which the musician is appearing:

1 – 31 March      3 – 14 July  
2 – 2 June      4 – 6 October

Orchestra lists are correct at time of publication (March 2016);  
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[www.sydneysymphony.com/SSO\\_musicians](http://www.sydneysymphony.com/SSO_musicians)

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David Robertson

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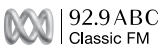


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