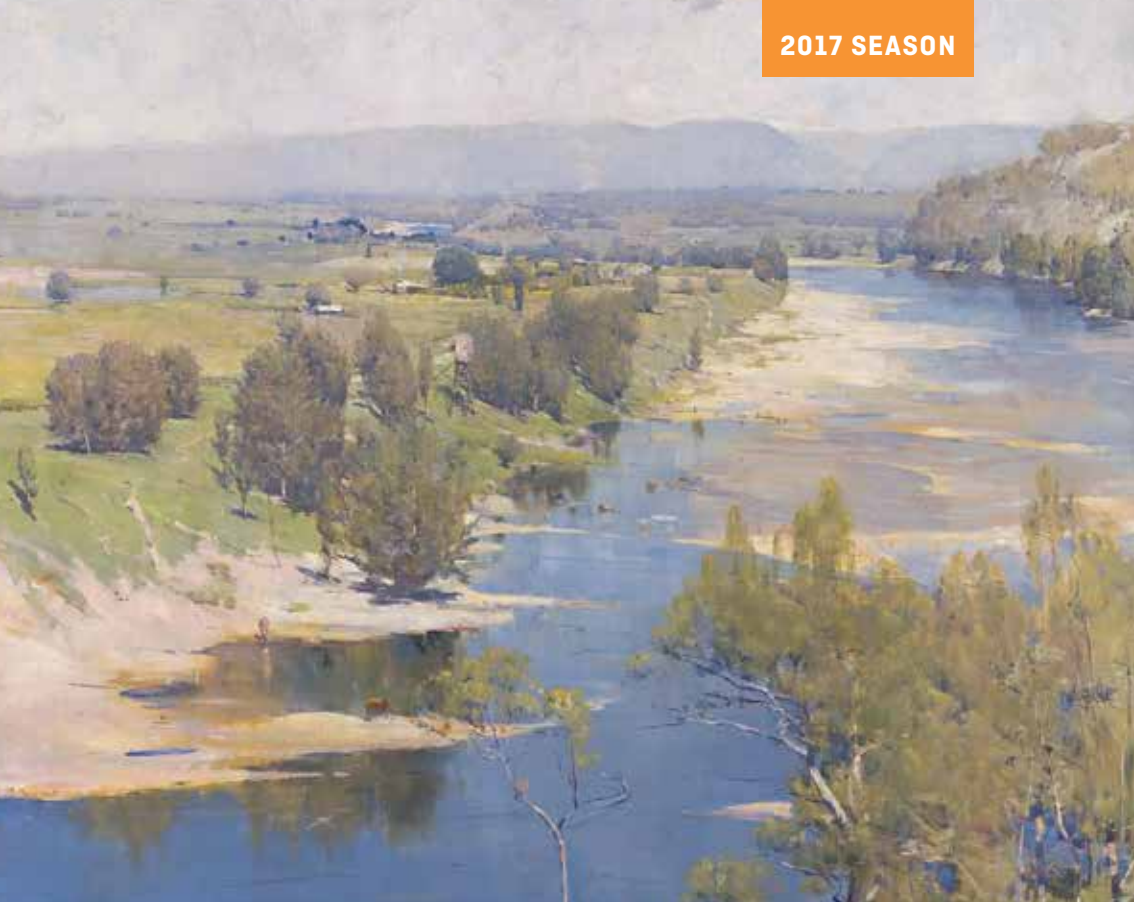


2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

High Noon

Mozart and Haydn in the City

MOZART IN THE CITY

Thursday 6 July, 7pm

TEA & SYMPHONY

Friday 7 July, 11am



Principal Partner



CLASSICAL

Christian Steiner



Orli Shaham in Recital

JS BACH French Suite No.6, BWV 817
BRAHMS Six Piano Pieces, Op.118
DORMAN After Brahms
DEAN Hommage à Brahms
BRAHMS Four Piano Pieces, Op.119
Orli Shaham piano

International Pianists in Recital
Mon 3 Jul 7pm
 City Recital Hall

Keith Saunders



High Noon
Mozart & Haydn in the City

HAYDN Symphony No.7, Noon
MOZART Piano Concerto No.24 in C minor, K491
Andrew Haveron violin-director
Orli Shaham piano

Mozart in the City
Thu 6 Jul 7pm
 City Recital Hall
 Tea & Symphony
Fri 7 Jul 11am
 Sydney Opera House

Eva Vermandel



Dancing with the Orchestra
Alina in the Spotlight

KODÁLY Dances of Galanta
BARTÓK Violin Concerto No.2
RACHMANINOFF Symphonic Dances
James Gaffigan conductor
Alina Ibragimova violin

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 One Circular Quay by Wanda
 Thursday Afternoon Symphony
Thu 13 Jul 1.30pm
 Emirates Metro Series
Fri 14 Jul 8pm
 Great Classics
Sat 15 Jul 2pm
 Sydney Opera House

Benjamin Ealovega



Mahler 3
Heartwarming Voices

MAHLER Symphony No.3
David Robertson conductor
Susan Graham mezzo-soprano
Women's Voices of Sydney Philharmonia Choirs
Sydney Children's Choir

APT Master Series
Wed 19 Jul 8pm
Fri 21 Jul 8pm
Sat 22 Jul 8pm
 Mondays @ 7
Mon 24 Jul 7pm
 Sydney Opera House

Keith Saunders



Ravishing Ravel
Spinning Tales

STRAVINSKY Fireworks, Op.4
RAVEL Shéhérazade*
RAVEL Daphnis et Chloé - Ballet*
David Robertson conductor
Susan Graham mezzo-soprano
Sydney Philharmonia Choirs

Thursday Afternoon Symphony
Thu 27 Jul 1.30pm
 Tea & Symphony
Fri 28 Jul 11am*
 Great Classics
Sat 29 Jul 2pm
 Sydney Opera House

Benjamin Ealovega



Pieter Wispelwey
plays the Bach Cello Suites

JS BACH Cello Suites Nos. 1 to 6
Pieter Wispelwey cello

Special Event
Sun 6 Aug 2pm
Mon 7 Aug 7pm
 City Recital Hall

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David Robertson
Chief Conductor and Artistic Director

MOZART IN THE CITY

THURSDAY 6 JULY, 7PM

.....
CITY RECITAL HALL

TEA & SYMPHONY

FRIDAY 7 JULY, 11AM

.....
SYDNEY OPERA HOUSE CONCERT HALL

HIGH NOON

Andrew Haveron *violin-director*

Orli Shaham *piano*

JOSEPH HAYDN (1732–1809)

Symphony No.7 in C, Le Midi (Noon)

Adagio – Allegro

Recitativo (Adagio – Allegro) – Adagio

Menuetto

Finale (Allegro)

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto No.24 in C minor, K491

Allegro

Larghetto

Allegretto

Pre-concert talk by David Garrett on Thursday at 6.15pm in the First Floor Reception Room. Visit sydneyssymphony.com/talk-bios for speaker biographies.

.....
Thursday's concert will conclude with a MOZART MYSTERY MOMENT, to be announced on Friday:



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.....
Estimated durations: 21 minutes, 31 minutes, 8 minutes (Thursday only)
The concert will conclude at approximately 8.10pm (Thursday), 12.05pm (Friday).

.....
COVER IMAGE: 'The purple noon's transparent might' (1896) by Arthur Streeton. This painting can be seen at the National Gallery of Victoria.



L'Automne from Nicolas Lancret's 'Four Seasons' series, painted in 1738 for Louis XV. In the tradition of the *fête galante* genre invented by Watteau, it shows the pleasures of the midday picnic – food, drink, sunshine and nature.



Haydn composed his 'times of the day' symphonies early in his career; this portrait by Thomas Hardy shows him in 1792 at the height of his fame. And the unfinished portrait of Mozart at the piano by his brother-in-law Joseph Lange, begun around 1782, would have highlighted his status as composer *and* virtuoso.

High Noon Haydn and Mozart

Just over a month ago, we performed Haydn's *Morning* Symphony in an evening concert, in the Mozart and the City series. For the literalists, this was music that might have been better programmed in Tea & Symphony! This week, audiences at both series are able to enjoy the next symphony from Haydn's 'times of the day' trilogy: his *Le Midi*, or 'Noon', symphony.

Attentive listeners might have already begun to notice, though, that Haydn himself isn't especially literal in this symphonic trilogy. If you want detailed pictorialism then you need to look to music such as Vivaldi's *Four Seasons*, with its barking dogs and midday storms (or later to the sheep of Richard Strauss's *Don Quixote*, which we performed recently). The interest and humour in Haydn's *Noon* Symphony is mostly musical: the evocation of an operatic scene in the slow movement, for example, the cadenza for violin and cello, an unusual solo for double bass, and the suggestion of a serenade.

If Haydn's symphony proposes the idea of 'high noon' as a time of day, the Mozart piano concerto in this concert could be thought of as 'high noon' artistically. Mozart's K491 is one of just two piano concertos that he wrote in a minor key, but it isn't just the intensity of the music – its passion and pathos – that makes it striking. This is a masterpiece in which the orchestra is presented in all its refinement and richness while the interplay between soloist and ensemble takes the concerto genre to a new level.

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ABOUT THE MUSIC

Joseph Haydn

Symphony No.7 in C, *Le Midi* (Noon)

Adagio – Allegro

Recitativo (Adagio – Allegro) – Adagio

Menuetto

Finale (Allegro)

The low numbering (6, 7 and 8) of Haydn's symphonic trilogy on the times of the day, *Le Matin*, *Le Midi* and *Le Soir*, is misleading. Although he was only in his 30th year when he composed these three symphonies as a brilliant announcement of his arrival at the court of Prince Paul Anton Esterházy, Haydn had in fact composed probably 19 symphonies during his earlier employment as Kapellmeister to Count Morzin (including some numbered as high as 32, 33 and 37). He had also composed six fledgling symphonies bearing the designation 'scherzando'.

Nevertheless, with this trilogy Haydn makes by far the most notable statement yet of his own musical personality. He begins to point the way to his consolidation and development of the form which would lead to his becoming acknowledged as the 'father of the symphony'. In earlier symphonies, Haydn had leant heavily on the three-movement Italian overture type of *sinfonia*. Although Georg Matthias Monn had introduced the minuet to symphonic form in 1740, Haydn's use of it hitherto had been intermittent – mostly as a third-movement finale, not as part of a four-movement structure.

Innovations in the symphonies 6–8 include confirmation of the minuet as part of a four-movement structure, the use of a slow introduction (later to become a favourite Haydn device) in symphonies 6 and 7, independent writing for wind instruments (particularly the bassoon, thus liberating it from a subservient role as part of the basso continuo), and a harmonic function for the horns (as opposed to fanfare-like gestures).

Above all in these three symphonies, however, Haydn was determined to show off the brilliance of the musicians he had just engaged as newly appointed Vice-Kapellmeister to the noble Esterházy court. The performance of these new works was an accounting to his prince for the confidence entrusted to him. And it also brought kudos to the Esterházy court through the admiration of the Viennese nobility who heard the performances, which were almost certainly given in the stateroom of the family palace in Vienna's Wallnerstrasse.

In Symphony No.7, a stately dignity enhanced by the undershadowed key of C major establishes a commanding,

Keynotes

HAYDN

Born Rohrau, 1732

Died Vienna, 1809

At the time of his death Haydn was the most illustrious composer in Europe: more famous than Mozart or Beethoven. Despite spending much of his working life buried in the provincial estate of Eszterháza, he became well known for his symphonies and string quartets – Classical forms that he helped develop – and was widely commissioned.

Of Haydn's 104 symphonies, most of those composed before 1780 were written with the small court orchestra of the Esterházy princes in mind. From 1780, however, Haydn's music was in such demand that his symphonies were increasingly aimed at bigger orchestras and the general public. The symphony in this concert dates from 1761, written just as Haydn was entering the employment of Prince Paul Anton, and would have been intended to show off not only his own gifts as a composer but the virtuosity of the orchestra that he had assembled.

'sunlit' perspective for Haydn's view of the world at noon. Beyond this, however, there is no real attempt to define a formal program. The *concertino* or 'solo' instruments of concerto grosso tradition are, in this symphony, two violins (the leader Luigi Tomasini, and perhaps Haydn himself) plus a cello (the newly appointed Joseph Weigl). However, as the first movement progresses we find first the oboes and then the bassoon taking soloistic liberties, foreshadowing the *sinfonia concertante* style which was to flourish later in the century.

As the slow movement of Symphony No.6 (*Morning*) hinted at a singing lesson, so the slow movement of this symphony plunges us straight into the world of *opera seria*, with a dramatic recitative and aria in which the solo violin impersonates a disconsolate soprano. As the recitative ends and gives way to the aria, suddenly a pair of flutes, hitherto silent throughout the symphony, soar with a beneficent balm over the sustained solo violin and accompanying strings. To Haydn scholar H.C. Robbins Landon, this had the effect, as in Gluck's opera *Orfeo*, of liberating a damned spirit, free to walk in the Elysian fields. (Gluck's blessed flute music, however, was still to be written when Haydn composed *Le Midi*).

Solo violin and solo cello subsequently enjoy a long cadenza together, a section which is fully written out by Haydn, complete with a few *allegro* bars suggestive of improvisation. Following the cadenza, the slow movement ends just as if it were a concerto movement rather than a symphonic one.

The wind instruments return in the minuet, sturdily asserting the sentiments of a popular street serenade. The central trio section has a solo for double bass (marked in the autograph score for violone, the predecessor of the modern double bass, thereby contradicting some printed editions which have the part unimaginatively raised an octave for the cello). Encouragement for the unlikely 'subterranean' soloist comes in the form of some brilliant horn flourishes.

In the exuberant finale, the two solo violins and cello find themselves matched by a solo flute. In fact, the finale is pretty much an ensemble effort, and the texture is often so transparent that almost everyone seems at one time or another to be a soloist.

© ANTHONY CANE

Haydn's *Noon* Symphony calls for two flutes, two oboes, bassoon and two horns, with strings.

The SSO's first and most recent performances of this symphony were in 1991, when it was conducted by Isaiah Jackson.



With the 'times of day' trilogy Haydn makes by far the most notable statement yet of his own musical personality...

Wolfgang Amadeus Mozart

Piano Concerto No.24 in C minor, K491

Allegro

Larghetto

Allegretto

Orli Shaham *piano*

First movement cadenza by Camille Saint-Saëns

Mozart was so busy between October 1785 and April 1786 that he didn't even have time to write letters home. Even by his own standards he got through a huge number of major works: a violin sonata, several pieces for the Masonic Lodge of which he was an active member, various 'insert' pieces for other operas, some works for wind ensembles, a 'musical comedy' *Der Schauspieldirektor* (The Impresario), three piano concertos and his epochal opera, *The Marriage of Figaro*. And he found the time to appear as conductor or soloist in at least seven concerts during those six months.

It is true, however, that this period marked the end, for a time at least, of Mozart's prominence as a soloist. He gave his annual 'academy' – a concert in which he would present his newest works – on 7 April in Vienna's Burgtheater, probably featuring the C minor concerto, but, unusually for him, he did not plan a series of subscription concerts for the season of Lent as he had in previous years. Mozart's withdrawal from concerto performance inevitably spawned a number of more or less fanciful theories in the decades which followed, especially given the nature of the C minor concerto: one is the old myth about his falling from favour with the Viennese public – the concerto's uncompromising nature was supposedly not to Viennese taste. Another, more curious, is the notion that Mozart's hands were damaged: it was said, by Karl Beethoven for one, that Mozart's fingers were so bent from constant playing that he was unable to use a knife at table. It is true that bouts of rheumatic fever, from which Mozart suffered on several occasions, can cause arthritis, but as Mozart biographer Maynard Solomon points out, the 'fine calligraphy' of Mozart's scores, not to mention his excellence at billiards, make this hard to believe.

Politically, things were a little strained in Vienna at the time. The Emperor Joseph II was determined to modernise his realm, curtailing the power of the church and nobility (for which reason he supported Mozart's proposal to make *Figaro* into an opera), reforming the legal system, abolishing torture, offering a greater degree of liberty than his predecessor. Sadly he was inconsistent in his practice, and about the middle of the decade

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

In 1781 Mozart moved from Salzburg, where he felt stifled, to Vienna. There he found a fresh audience that was eager to hear him as a composer and as a performer, and in his piano concertos the two opportunities were combined – by 1785 Mozart was approaching the height of his popularity and success in Vienna. Central to his reputation were self-promoted subscription concerts or 'academies', which showed him as both composer and performer before the widest possible audience, and his C minor concerto K491 was likely premiered at what was to be the last of these in 1786.

PIANO CONCERTO K491

Mozart composed only two piano concertos in a minor key. This one begins with an emphatic, angular melody played in unison by all the strings and the bassoons – setting the simmering, dramatic tone. But then notice how, at the end of the otherwise stormy first movement, piano and orchestra together bring the music to a surprising, quiet conclusion. In the second movement listen for the deceptive simplicity of the theme (which reappears as a refrain throughout) and the exquisite writing for the woodwinds. The finale, which so impressed Beethoven, is in variation form, taking a menacing yet dance-like theme as its impetus.

passed the Freemasonry Act in order to monitor the activities of its members. More disturbingly, in early 1786, the emperor intervened in a murder case with the result that the defendant was publicly and gruesomely executed over a four-hour period. As German scholar Volkmar Braunbehrens points out, this all took place a few hundred yards from Mozart's home, and the composer, about to spend two weeks writing this concerto, can hardly have been unaware of the 30,000-strong crowd in the streets below.

To what extent might all this bear on the music? It is unique in Mozart's output in several ways: it uses a large orchestra for a vast range of effects; it avoids virtuosic display for its own sake; its first movement is in triple time [itself unusual]; the opening theme, characterised by downward steps followed by wide upward leaps, is broken into progressively smaller units by short, gasping silences. The turbulence this creates prefigures Beethoven and has led commentators ever since to describe the piece as 'tragic' or 'demonic'. Solomon has noted that in the slow movement of this, as in other works of this time, Mozart summons up 'every gradation of emotion – from terror to vague feelings of unease, from unbearable intense pleasures bordering on ecstasy to a floating placidity and contentment'. And again, in the finale Mozart uses a form beloved of Beethoven and puts his theme through a set of eight variations, exploring a wide range of emotional worlds in the process.

The other factor in the equation is *Figaro*, of whose importance (both musically and politically) Mozart was well aware. Whether the turmoil and glimpses of beatific peace in this work are the result of Mozart's response to his circumstances and the times will remain an open question. We can however point out that this work issues from the composer who was in the process of revolutionising the way in which human emotions and relationships could be depicted in music.

GORDON KERRY © 2002

The orchestra for Mozart's Piano Concerto K491 comprises flute and pairs of oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

Mozart entered this concerto in his thematic catalogue on 24 March 1786, and may have given its first performance in Vienna on 7 April that year. No cadenzas by Mozart survive for this concerto. The SSO gave a performance of the last two movements of the concerto with Eugene Goossens and soloist Michael Mann in 1948, and performed it complete in 1956 with Bernard Heinze and Paul Badura-Skoda. Our most recent performance was in 2015 with soloist Ronald Brautigam and conductor Edo de Waart.



Concerto envy

During a rehearsal of the last movement of K491 Beethoven exclaimed to a fellow-pianist and composer: 'Cramer! Cramer! You and I will never be able to do anything like that!'

THE ARTISTS



PAUL MUIR

Andrew Haveron *violin*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the SSO as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathryn Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he

became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, has been the leader of the John Wilson Orchestra since its inception, and has toured with the Academy of St Martin in the Fields. In 2015 he performed the Walton concerto with the SSO and David Robertson, and he regularly directs concerts in the orchestra's subscription series.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the SSO by Vicki Olsson.



CHRISTIAN STEINER

Orli Shaham *piano*

A consummate musician recognised for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, she is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire.

Orli Shaham's performance schedule takes her to concert halls from Carnegie Hall to the Sydney Opera House, performing recitals, chamber music and concertos. She has performed with nearly every major American orchestra, as well as many in Europe, Asia and Australia. A frequent guest at summer festivals, her appearances include Tanglewood, Ravinia, Verbier, Mostly Mozart, La Jolla, Music Academy of the West and Aspen. Also devoted to the intimate genre of chamber music, she has served since 2007 as the Artistic Director for the Pacific Symphony's chamber music series in Costa Mesa, California, and is a featured performer in each of the chamber recitals in the series.

Her acclaimed 2015 recording, *Brahms Inspired*, is a collection of new compositions alongside works by Brahms and his compositional forefathers. Other recordings include John Adams' *Grand Pianola Music*

with pianist Marc-André Hamelin and the San Francisco Symphony, the composer conducting; *American Grace*, an album of piano music by John Adams and Steven Mackey with the Los Angeles Philharmonic, David Robertson conducting; and *Nigunim – Hebrew Melodies*, recorded with her brother, violinist Gil Shaham.

Driven by a passion to bring classical music to new audiences, Orli Shaham maintains a parallel career as a respected broadcaster, music writer and lecturer. On American radio, she has hosted the nationally broadcast Dial-a-Musician and America's Music Festivals series, and has served as artist in residence on National Public Radio's Performance Today. Inspired by her enthusiasm for introducing young children to the pleasures of music, Orli Shaham created *Baby Got Bach*, a series of interactive classical concerts for young children which has had a devoted following in New York, St Louis and other locations since 2010.

Orli Shaham made her first SSO appearance in 2003, playing Ravel's G major concerto. Since then she has performed Dvořák's piano concerto [2006], Mozart K467 [2008], Mozart K488 and Bernstein's *Age of Anxiety* [2010], and the Australian premiere of Mackey's *Stumble to Grace* [2012].

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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

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, and this is David Robertson's fourth year as Chief Conductor. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

A legacy of the SSO's ABC origins is a tradition of presenting visiting guest soloists in recital, which saw singers and instrumentalists of all kinds performing solo programs in Sydney concerts, on air from the studio, and in major regional centres. In addition to the longstanding International Pianists in Recital series, the SSO also presents special event recitals including, in 2017, Pieter Wispelwey's performance of the complete Bach cello suites.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and commissions.



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 Rob Fearnley
 Talitha Fishburn
 Alexandra Gibson
 Sam Giddings
 Jeremy Goff
 Michael & Kerry Gonski

Lisa Gooch
 Hilary Goodson
 Tony Grierson
 Sarah L Hesse
 Kathryn Higgs
 Peter Howard
 Jennifer Hoy
 Katie Hryce
 James Hudson
 Jacquie Huntington
 Matt James
 Amelia Johnson
 Virginia Judge
 Paul Kalmar
 Bernard Keane
 Tisha Kelemen
 Aernout Kerbert
 Patrick Kok
 Angela Kwan
 John Lam-Po-Tang
 Robert Larosa
 Ben Leeson
 Gary Linnane
 Gabriel Lopata
 Robert McGroy
 Amy Matthews
 Elizabeth Miller
 Matt Milsom
 Dean Montgomery
 Marcus & Fern Moufarrige
 Sarah Moufarrige
 Julia Newbould
 Nick Nichles
 Edmund Ong
 Olivia Pascoe
 Jonathan Perkinson
 Stephanie Price
 Michael Radovnikovic
 Katie Robertson
 Dr Benjamin Robinson
 Alvaro Rodas Fernandez
 Prof. Anthony Michael Schembri
 Benjamin Schwartz
 Ben Shipley
 Toni Sinclair
 Patrick Slattery
 Tim Steele
 Kristina Stefanova
 Ben Sweeten
 Randal Tame
 Sandra Tang
 Ian Taylor
 Cathy Thorpe
 Michael Tidball
 Mark Trevarthen
 Michael Tuffy
 Russell van Howe &
 Mr Simon Beets
 Sarah Vick
 Mike Watson
 Alan Watters
 Jon Wilkie
 Adrian Wilson
 Yvonne Zammit

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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Arts, Screen & Culture

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PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



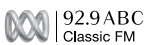
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

