

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Morning Inspiration

Mozart & Haydn in the City

MOZART IN THE CITY

Thursday 25 May, 7pm



Principal Partner



CLASSICAL



Nobuyuki Tsujii plays Chopin

BERLIOZ Le Corsaire – Overture
CHOPIN Piano Concerto No.2
DVOŘÁK Symphony No.8
Bramwell Tovey conductor
Nobuyuki Tsujii piano

Emirates Metro Series

Fri 19 May 8pm

Special Event

Sat 20 May 8pm

■ A BMW Season Highlight

Sydney Opera House

Nobuyuki Tsujii in Recital

JS BACH Italian Concerto, BWV 971
MOZART Sonata in B flat, K570
BEETHOVEN Moonlight Sonata, Op.27 No.2
BEETHOVEN Appassionata Sonata, Op.57
Nobuyuki Tsujii piano

Special Event

Mon 22 May 7pm

City Recital Hall



Morning Inspiration

Mozart & Haydn in the City

HAYDN Symphony No.6, Morning
MOZART arr. Haveron
 Duo concertante [after String Quintet, K516]
Andrew Haveron violin-director
Roger Benedict viola [pictured]

Mozart in the City

Thu 25 May 7pm

City Recital Hall



Nick's Playlist

Music by **MOZART**, **BRUCKNER** and **BERLIOZ**, and including **HANDEL** The Arrival of the Queen of Sheba
Benjamin Northey conductor

Playlist

Tue 30 May 6.30pm

City Recital Hall



Don Quixote

Fantastic Variations

HAYDN Symphony No.60 (Il distratto)*
CARTER Variations for Orchestra
R STRAUSS Don Quixote*
David Robertson conductor
Umberto Clerici cello [pictured]
Tobias Breider viola

Thursday Afternoon Symphony

Thu 15 Jun 1.30pm

Tea & Symphony

Fri 16 Jun 11am*

complimentary morning tea from 10am

Great Classics

Sat 17 Jun 2pm

Sydney Opera House



©Josef G. Camp

Pelléas et Mélisande

Opera in the Concert Hall

DEBUSSY Pelléas et Mélisande
Sung in French with English surtitles
Charles Dutoit conductor
Sandrine Piau soprano (Mélisande)
Elliot Madore baritone (Pelléas)
Sydney Philharmonia Choirs

APT Master Series

Fri 23 Jun 7pm

Sat 24 Jun 7pm

Wed 28 Jun 7pm

Sydney Opera House

SSO PRESENTS



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Guy Noble conductor
Jacqueline Dark mezzo-soprano
Sydney Philharmonia Choirs (Fri, Sat only)

Thu 8 Jun 6.30pm

Fri 9 Jun 8pm

Sat 10 Jun 2pm

Sat 10 Jun 8pm

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A BMW Season Highlight





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David Robertson
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David Robertson
Chief Conductor and Artistic Director

MOZART IN THE CITY
THURSDAY 25 MAY, 7PM
.....
CITY RECITAL HALL

MORNING INSPIRATION

Andrew Haveron *violin and director*
Roger Benedict *viola*

JOSEPH HAYDN (1732–1809)
Symphony No.6 in D, *Le Matin* (Morning)


Adagio – Allegro
Adagio – Andante – Adagio
Menuet
Finale (Allegro)


WOLFGANG AMADEUS MOZART (1756–1791)
Duo concertante for violin and viola
(after the String Quintet in G minor, K516)
arranged by Andrew Haveron

Allegro
Adagio ma non troppo
Adagio – Allegro

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

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

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viewed by anyone.*

.....
Estimated durations: 24 minutes,
28 minutes, 5 minutes
The concert will conclude at
approximately 8.05pm.

.....
COVER IMAGE: Sunrise over
Neubrandenburg [c.1816] by Caspar
David Friedrich

Morning Inspiration

Morning has broken. And the symphony on tonight's program – *Le Matin* – begins a traversal of the day with Haydn's music setting the scene. Each of the remaining concerts in this year's Mozart in the City series will feature another symphony from Haydn's 'times of day' trilogy. The idea for the trilogy came from Haydn's new employer, Prince Paul Anton Esterházy, but it's the way in which Haydn took it up that makes these concerts such a good showcase for the orchestra. Tonight you can imagine just how impressed the Viennese nobility would have been when they heard the Prince's young music director and his newly assembled orchestra of handpicked virtuosos performing this brilliant and entertaining music.

What follows is a masterpiece by Mozart in a brand new form. SSO Concertmaster Andrew Haveron has made a special arrangement of a Mozart string quintet (chamber music, in other words) to feature violin and viola, turning it into a kind of 'Sinfonia concertante No.2' – a double concerto that gives the orchestra even more great Mozart to play in this series that bears his name. Mozart's original and beautiful quintet provided the inspiration for Andrew Haveron. Haydn found inspiration, or at least a starting point, in the morning sunrise. All three know the pleasure of writing for musical colleagues.

READ IN ADVANCE

You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneysymphony.com/program_library



18th-century engraving of Prince Paul Anton Esterházy's principal palace on the Wallnerstraße in Vienna.

ABOUT THE MUSIC

Joseph Haydn (1732–1809)

Symphony No.6 in D, *Le Matin* (Morning)

Adagio – Allegro

Adagio – Andante – Adagio

Menuet

Finale (Allegro)

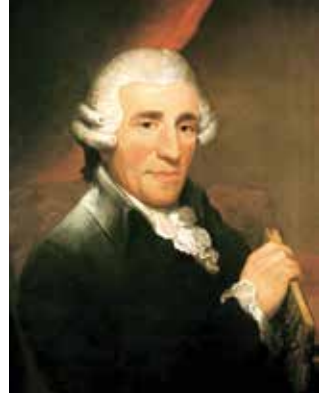
In Vienna during March 1761, the young Joseph Haydn began engaging instrumentalists to reorganise the musical establishment of his new employer, Prince Paul Anton Esterházy. He was not yet 29 and had fallen on his feet, following Count Morzin's disbandment of his former orchestra, in finding the greatest Hungarian magnate only too grateful to snap him up. His first task was to find top-quality musicians to entertain the Esterházy court wherever it might be – on one or other of the provincial estates, such as Eisenstadt or Kittsee, or at the grand Esterházy palace in the Wallnerstrasse, Vienna, where the court usually spent at least six months of the year.

First among Haydn's new musicians came Franz Sigl, who played flute and oboe, the brothers Kapfer, also oboists, and bassoonists Johann Hinterberger and Georg Schwenda (the latter also playing double bass). Soon to follow were French violinist Franciscus Garnier, violinist Melchior Griessler, cellist Joseph Weigl, and horn players Johann Knoblauch and Thaddeus Steinmüller.

Haydn was, in fact, signing up new musicians for his employer even before he had signed his own contract as Vice-Kapellmeister (and heir presumptive) to the ageing Gregor Werner – that was to follow on 1 May 1761.

At the same time, he was busily composing music to display the talents of the new players he had engaged. To do so on the themes of the times of the day – morning, noon and evening – was apparently the suggestion of Prince Paul Anton (whose library had long included *The Four Seasons* of Vivaldi). The result was a trilogy of symphonies, Nos. 6–8, designated in French *Le Matin*, *Le Midi* and *Le Soir*.

All but perhaps one of the new musicians, together with a few additional string players (including as leader Luigi Tomasini, who was already on the princely payroll, and probably Haydn himself on violin) would have formed the band, about 16 strong, that premiered the young Vice-Kapellmeister's first symphonies for his new employer. These historic performances in the summer of 1761 doubtless took place in the stateroom of the Esterházy's Wallnerstraße palace. There the cream of Viennese nobility would have been able to admire the family's



Portrait of Joseph Haydn by
Thomas Hardy



The Esterházy palace on Vienna's Wallnerstraße as it looks today

evident discrimination in engaging one of the finest musical minds of Europe.

Haydn appropriately begins his musical day by depicting a sunrise – complete in a mere six bars – which is a rare example of a slow introduction (*Adagio*) at this stage of the composer's career and, indeed, of a crescendo. Apart from this, however, there are few overtly programmatic connotations in this symphony, or the trilogy as a whole. The solo flute and pair of oboes show unexpected freedom in leading the way through a chirpy *Allegro* of some impetus.

The winds fall silent in the slow movement (*Adagio – Andante – Adagio*), in which – in traditional concerto grosso style – violin and cello form a concertante pair against the other strings. Scale passages for the violin suggest a parody of a singing lesson. However, the core of this eloquent movement is a stately baroque dance, after which the violin scales return – no longer a parody, as H.C. Robbins Landon points out, but now a heartfelt tribute to the beauty of the Italian baroque, which Haydn realised was dear to his new employer's heart.

Winds come back into their own in the elegant *Menuet*, but the central trio section has an extraordinary solo for violone (or its modern equivalent, the double bass) and another almost as important for bassoon, which would have put Messrs Schwenda and Hinterberger, respectively, through their paces.

The leader, Tomasini, (for whom Haydn wrote a number of concertos and who was to become a composer in his own right), again takes centre stage in the finale with the solo cellist Weigl. After a splendid solo for Tomasini, the two horns are so delighted that they, too, whoop with virtuosic enthusiasm.

© ANTHONY CANE

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

The SSO first performed this symphony in a 1969 Town Hall Proms concert, with John Hopkins conducting. We next performed it in the Mozart and the City and Tea & Symphony series in 2007, directed by Dene Olding.

The sunrise is a rare example of a slow introduction at this stage of Haydn's career...

Wolfgang Amadeus Mozart (1756–1791)
Duo concertante for violin and viola
(after the String Quintet in G minor, K516)
arranged by Andrew Haveron

Allegro

Adagio ma non troppo

Adagio – Allegro

Andrew Haveron *violin*

Roger Benedict *viola*

Andrew Haveron got the ‘arranging bug’ while he was a member of the Brodsky Quartet. He was aware of arrangements of symphonic works for chamber ensemble, often made in the composer’s lifetime – the chamber versions of Beethoven and Haydn symphonies, for example. Tonight’s arrangement does the opposite: making a symphonic work from chamber music. He explains how it came about, turning Mozart’s string quintet into an orchestral piece, with concerto-like parts for violin and viola soloists:

This arrangement of mine was born somewhat of practical – and also personal – reasons. Having had regular opportunities to perform Mozart’s great, late chamber works earlier in my career, I have started to really miss playing them. I feel his viola quintets are among his greatest achievements. About a year ago, whilst Roger Benedict (the orchestra’s principal viola) was kindly giving me a lift across Sydney from one rehearsal to another, we discussed the need for more great Mozart to play in the ‘Mozart’ concerts. I suggested an enlargement of the string quintet K516 (adding a bass part, as Mahler did to Beethoven quartets).

Then we discussed how in both K515 and K516 Mozart treats the first violin and first viola as ‘concertante’ soloists (adding a second viola part to make a quintet frees up the texture and allows more conversation whilst not sacrificing accompaniment or harmony) and the ‘light-bulb moment’ happened. Somewhere in the cross-city tunnel my new project was born!

I went to work with no preconceptions and no plan regarding orchestration. I knew I needed a clarinet in it as Mozart had been taken with the instrument late in life, and the sonority seemed to fit (Mozart only ever used oboes and horns in his string concertos). Then I needed two clarinets... then I happily realised I had transported the string quintet into the woodwind – one flute, one oboe, two clarinets (matching the two violas!) and one bassoon. Two horns also, but they don’t have a great deal



Wolfgang Amadeus Mozart
(drawing by Doris Stock from 1789)



Andrew Haveron

to do – like Mozart, I reserved them for creating a ‘tutti’ texture when necessary. Then, after conversations with Frank Celata (principal clarinet), I got even more excited at the prospect of basset horns instead of clarinets! Our clarinetists are bringing both to the first rehearsal and we’ll decide together!

In order for the piece to feel like a proper concerto I have made a few structural changes; I have made one sneaky key change at the end of the opening tutti of the first movement which means the exposition isn’t simply repeated, and the soloists enter after what feels like an introduction. I have removed the minuet completely so the piece has the three movements usual in a concerto-like piece.

The solo parts are obviously based on what Mozart wrote, but are expanded and embellished (especially the solo viola part, which receives any solo line that may have been given to another instrument, such as the cello) and I have added some small moments of more virtuoso writing to add to the concerto feel.

The wind parts simply enabled the sound world I had in my head when playing the original anyway...

Like all six of Mozart’s string quintets, K516 is scored for string quartet with a second viola. As Andrew Haveron points out, the presence of a second viola frees the first to take a more soloistic role. Viola was the instrument Mozart himself preferred to play in such ensembles, and the quintets K515 and K516 also continue the marvellous solo writing for violin and viola found in that masterpiece among Mozart’s string concertos,

the Sinfonia concertante K364 of 1779. (The G minor String Quintet was finished on 16 May 1787.)

Andrew Haveron finds operatic things in this quintet, and notes that it has been described as the 'Don Giovanni' of the chamber music repertoire. (Mozart was working on the opera at the same time.) It is music quite remarkable even by Mozart's standards. Authority on Viennese Classical music H.C. Robbins Landon ranked it among the most personal music Mozart ever wrote. Passages in the G minor Quintet, writes Mozart biographer Alfred Einstein: 'can be compared perhaps only with the scene in the Garden of Gethsemane. The chalice with its bitter potion must be emptied, and the disciples sleep.' The slow movement (with muted strings, but in the arrangement the soloists are unmuted) is like a lonely prayer, Einstein adds, in a place with a chasm on all sides.

The music of this quintet has affinities with other Mozart compositions in the same key, G minor – especially Symphony No.40. It has the same intensity, and chromaticism, often descending plaintively in semitone intervals. As though unable to escape, the music returns to the minor mode again and again. This is true even of the dance-based minuet (which Haveron's arrangement omits – minuets belong in symphonies, not in three-movement concertos). The fast (*Allegro*) part of the last movement lightens the mood, but only after a quite extraordinary slow introduction, where the solo instruments makes the feverish agony even more confronting, imitating a singer's passionate recitative, over throbbing and plucking accompaniment.

DAVID GARRETT © 2017

Andrew Haveron's arrangement of K516 calls for an orchestra of flute, oboe, two clarinets (or perhaps two basset horns – watch and listen carefully!), bassoon and two horns, with strings.

This is the first performance of this arrangement.



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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, Kathy 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.



KEITH SAUNDERS

Roger Benedict *viola*

PRINCIPAL VIOLA | ARTISTIC DIRECTOR, SSO FELLOWSHIP

Roger Benedict's career encompasses work as a conductor, soloist, orchestral player, chamber musician and teacher. He studied at the Royal Northern College of Music (Manchester) and the International Musicians' Seminar at Prussia Cove. In 1991, still in his 20s, he was appointed Principal Viola of the Philharmonia Orchestra in London. He left this position in 2000 to dedicate more time to solo work, chamber music and conducting, and in 2002 he was appointed Principal Viola of the Sydney Symphony Orchestra. As Artistic Director of the SSO Fellowship, he has also been responsible for building the leading professional training program for orchestral musicians in Australasia, and is admired for his imaginative programming and dedication to outreach and community activity.

As a viola soloist, he has appeared with the Philharmonia, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra and Orchestra Ensemble Kanazawa in Japan, as well as the SSO. He has performed Strauss's *Don Quixote* many times, and with the SSO has performed Mozart's Sinfonia concertante, Berlioz's *Harold in Italy*, Ford's *Unquiet Grave* and Vaughan Williams' *Flos Campi*. Solo engagements in 2017 include performances of the Walton concerto with the New Zealand Symphony Orchestra.

As both recitalist and chamber musician, Roger Benedict has appeared at London's Wigmore Hall and Purcell Room, as well as in all the major UK festivals and concert series, and in Australia as a guest of such groups as the Tinalley String Quartet and Sydney Soloists.

In addition to conducting the SSO in subscription concerts and on tour, he has collaborated with the Auckland Philharmonia and other orchestras in Australia and New Zealand, and last year made his Adelaide Symphony Orchestra conducting debut. In the UK he has conducted the National Youth Orchestra in London and Aldeburgh, and appeared with the Southbank Sinfonia in London. A devoted orchestral trainer, he has coached the European Union Youth Orchestra since 2000 and worked with the National Youth Orchestra (UK), Australian Youth Orchestra and YouTube Symphony Orchestra, as well as conducting orchestras at the Sydney Conservatorium and the Australian National Academy of Music.

He is frequently heard on ABC Classic FM, and has released two solo recital recordings – *Volupté* and *Voices in the Wilderness* – and a recording of *Flos Campi* with the SSO.

SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

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

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

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux,

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

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

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

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

sydney symphony orchestra

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Tobias Breider
Anne-Louise Comerford
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
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Amanda Verner
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Leah Lynn
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Fenella Gill
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David Wickham

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Marnie Sebire
Robert Johnson
Geoffrey O'Reilly
PRINCIPAL 3RD
Euan Harvey
Rachel Silver

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Paul Goodchild
Anthony Heinrichs
Yosuke Matsui

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Ronald Prussing
Scott Kinnmont
Nick Byrne
Christopher Harris
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TUBA

Steve Rossé

TIMPANI

Richard Miller
Mark Robinson
ASSISTANT PRINCIPAL

PERCUSSION

Rebecca Lagos
Timothy Constable

HARP

Louise Johnson

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Bold Italics = ASSOCIATE PRINCIPAL
* = GUEST MUSICIAN
GREY = PERMANENT MEMBER OF THE
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APPEARING IN THIS CONCERT

This week, many of the SSO musicians, together with members of our Fellowship program, are performing on tour in Bathurst, Orange and Dubbo, presenting schools and evening concerts. Tonight's program will be presented in Newcastle on Friday.

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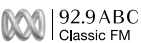
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