

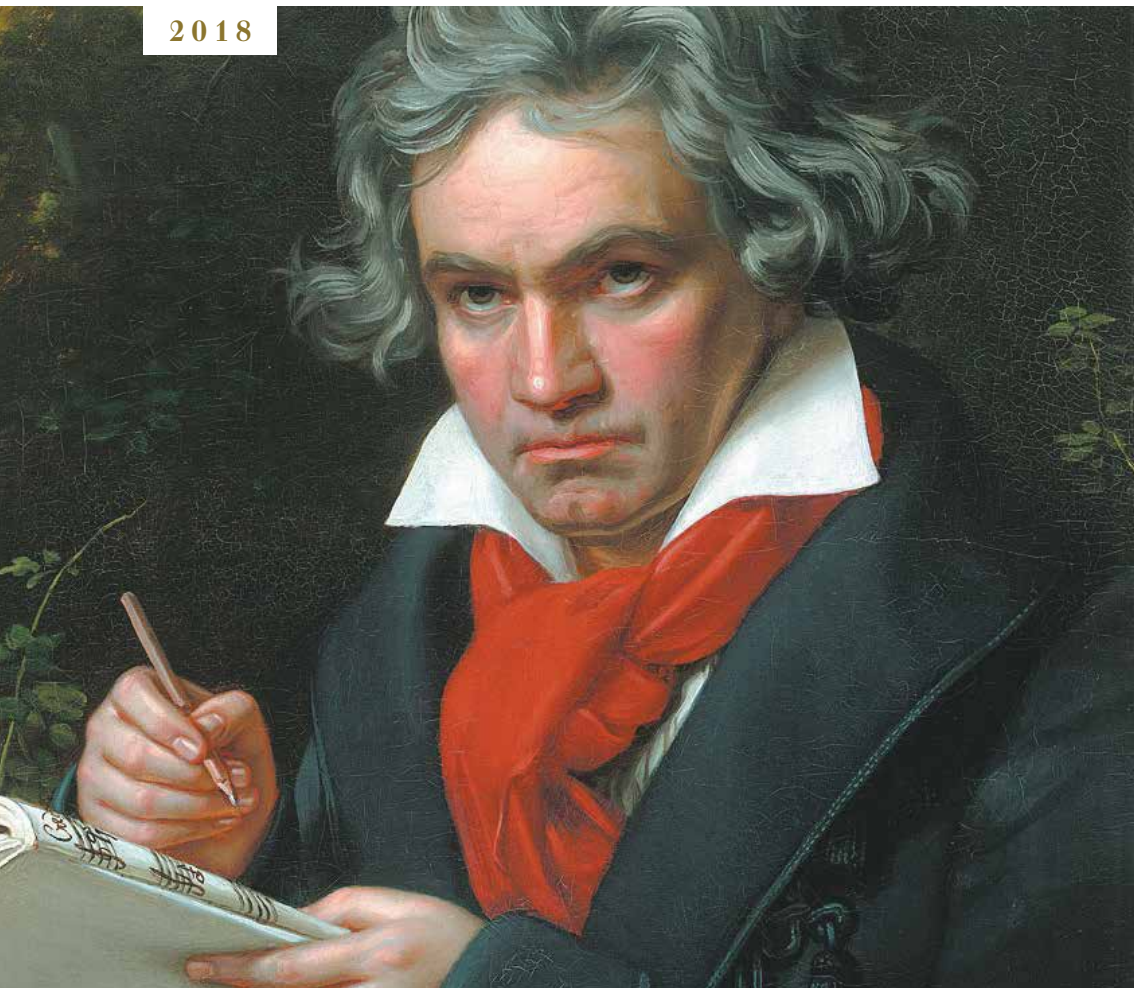


sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Beethoven's Mass in C

2018



APT MASTER SERIES

WED 11 APR, 8PM • FRI 13 APR, 8PM • SAT 14 APR, 8PM





sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



Playlist with Matthew Wilkie

SSO bassoonist Matthew Wilkie introduces a program of music that has inspired him and which highlights the rich and varied sounds of his instrument. Including music by Brahms, Elgar, Schubert, Zelenka, Stravinsky and Shostakovich.

Roger Benedict conductor

Matthew Wilkie bassoon and presenter

Tue 1 May, 6.30pm

City Recital Hall



The Bernstein Songbook

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BERNSTEIN Highlights from *On the Town*, *1600 Pennsylvania Avenue*, *Wonderful Town*, *On the Waterfront*, *Trouble in Tahiti*, *Peter Pan*, *Candide*.

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Kim Criswell mezzo-soprano • **Julian Ovenden** tenor

Sydney Philharmonia Choirs

Meet the Music

Thu 10 May, 6.30pm

Kaleidoscope

Fri 11 May, 8pm

Sat 12 May, 8pm



Yulianna Avdeeva in Recital

CHOPIN Nocturne in C sharp minor, Op.posth.

Nocturne in E flat, Op.55 No.2

Fantasy in F minor, Op.49

Ballade No.2 in F, Op.38

Four Mazurkas, Op.7

Polonaise in A flat, Op.53

LISZT La lugubre gondola, S200

Unstern! – Sinistre, S208

R.W. – Venezia, S201

Sonata in B minor, S178

Yulianna Avdeeva piano

International Pianists in Recital

Presented by

Theme & Variations

Piano Services

Mon 14 May, 7pm

City Recital Hall



Spirit of Delight

Vondráček plays Prokofiev

JS BACH orch. **Elgar** Fantasia & Fugue in C minor, BWV 537

PROKOFIEV Piano Concerto No.3

ELGAR Symphony No.2

John Wilson conductor

Lukáš Vondráček piano

APT Master Series

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Fri 18 May, 8pm

Sat 19 May, 8pm

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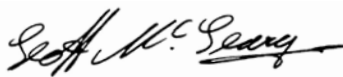
Welcome to this concert in the APT Master Series. Tonight we hear a special program featuring the Sydney Symphony Orchestra in partnership with Sydney Philharmonia Choirs and an exciting cast of vocal soloists, conducted by Masaaki Suzuki.

Masaaki Suzuki appeared in the Master Series in 2016, conducting performances of Haydn's *Creation*. For this week's program he has chosen another great choral work, Beethoven's Mass in C, and again there is Haydn – this time one of the impressive symphonies he composed for performance in London.

Both pieces hold their own as musical master works, but both are relatively rarely performed, especially compared to the better-known Missa Solemnis of Beethoven or some of Haydn's other London symphonies. So this opportunity to hear them in concert is also an opportunity to gain a fresh perspective on some very familiar voices in the musical repertoire.

Similarly, when you embark on one of APT's small ship expedition cruises you are guaranteed to enjoy unforgettable new experiences and fresh perspectives.

We're delighted to see you at this concert and hope to see you again at APT Master Series performances through the year.



Geoff McGeary OAM
APT Company Owner



**sydney symphony
orchestra**

David Robertson

Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 11 APRIL, 8PM

FRIDAY 13 APRIL, 8PM

SATURDAY 14 APRIL, 8PM

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SYDNEY OPERA HOUSE CONCERT HALL

**Beethoven's
Mass in C**

Masaaki Suzuki *conductor*

Sara MacLiver *soprano*

Anna Dowsley *mezzo-soprano*

Benjamin Bruns *tenor*

Christian Immmler *bass*

Sydney Philharmonia Choirs

JOSEPH HAYDN (1732–1809)

Symphony No.95 in C minor

Allegro moderato

Andante

Menuetto – Trio

Finale (Vivace)

Pre-concert talk by David Garrett at
7.15pm in the Northern Foyer.

.....
Estimated durations: 22 minutes,
20-minute interval, 44 minutes.

The concert will conclude at
approximately 9.35pm.

.....
COVER IMAGE: Portrait of Beethoven
painted in 1819–20 by Joseph Karl
Stieler

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Mass in C major, Op.86

for soloists, choir and orchestra



Principal Partner



In 1823 Ferdinand Georg Waldmüller completed this portrait of Beethoven on commission from the composer's publishers, Breitkopf & Härtel. (The original was destroyed when their Leipzig office was bombed in 1945.)

ABOUT THE MUSIC

Joseph Haydn Symphony No.95 in C minor

Allegro moderato

Andante

Menuetto – Trio

Finale (Vivace)

Standing out in this symphony's title is a reminder of the most famous symphony of all, Beethoven's Fifth: 'in C minor'. The same key, and a similarly striking beginning – 'as if,' Haydn expert H.C. Robbins Landon comments, 'it were to be a huge and dramatic piece in C minor'. As the symphony goes on, however, it's more and more obvious that Haydn is doing something quite different from Beethoven, though we need not share Robbins Landon's disappointment that Haydn's music is tamer than expected.

Haydn's public seem to have found this symphony a step too far. It stands out amongst his last 12 symphonies (Nos. 93–104, composed for London) in two ways: it's the only one in a minor key, and the only one that doesn't begin with a slow introduction. Instead, Haydn launches straight into a stern, tense figure for the whole orchestra in unison, leading to a silence; after the silence, the theme continues quietly in a different manner, repeating an idea in rising sequences.

This opening induces a restless uncertainty: what's next? And is Haydn in earnest about the minor key, or not? Uncertainty of this kind marks three of the symphony's four movements, to a greater or lesser extent. Probably that's why, when Haydn's London promoter J.P. Salomon made arrangements of these symphonies for chamber ensemble, so that people could enjoy them in a more domestic setting, No.95 sold least well – suggesting it was less popular.

Of the London symphonies, No.95 was the second to be performed (sometime later in 1791 than the first, No.96). In England for his first, lengthy visit, Haydn was composing from concert to concert, and in his next symphony, No.93, premiered in February 1792, he not only reverted to a major key, but began with his by now expected slow introduction.

Connoisseurs following Haydn's music – then and now – compare No.95 with two earlier symphonies in the same minor key, No.52 of 1774, quite bitter in tone and representative of Haydn's 'storm and stress' phase, and No.78 of 1782, less inclined to gloominess, yet more so than No.95, where Haydn often seems eager to revert to a more cheerful mood.

Thus quite early in the **first movement** (*Allegro moderato*) comes the second subject, almost blithe, in the major mode,

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 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 Esterházy court orchestra 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. Even so, his commitments to the Esterházy princes meant that he didn't travel much until late in life, making the first of two wildly successful visits to London in 1791.

SYMPHONY NO.95

This symphony is one of 12 Haydn composed for his concerts in London. It is unusual in that it doesn't begin with his customary slow introduction. It is also in a minor key, although Haydn seems eager to revert to a more cheerful mood at the earliest opportunity. Listen for the featured solos for the concertmaster towards the end of the first movement, and for an extended virtuoso spot for the principal cello in the middle of the third movement.



◀ Thomas Hardy painted this portrait of Haydn in 1791 during the composer's first visit to England

soon running on in triplets and repeated with colourful woodwind washes. The movement's ambivalence continues in a development marked by powerful outbursts and a telling play with the silences of the first theme. In the recapitulation, the lead violin is given solos, presumably to feature Salomon, who as well as promoting the concerts led the orchestra.

The public would have been reassured when the **slow movement** (*Andante*) began, in the relative major key, E flat. Music is easier to grasp when it is repeated with variants. This is one of Haydn's sets of theme and variations, with a subtle aspect: the variations do not follow the theme's two-part symmetrical structure. The music is like a poem with unequal lines or stanzas. A high-lying solo for the first cello threads through the early variations, foreshadowing the same player's front and centre role in the next movement. The minor key variation exclaims about serious matters, but only briefly.

The **Menuetto**, most consistently of the movements, exploits the possibilities of the key of C minor, though it takes some imagination to find it, as Robbins Landon does, 'ferocious, gaunt and powerful'. That this is hardly a minuet for dancing is underlined by the kettledrum motifs. Any grim thoughts are banished in the Trio by pure instrumental display: an extended virtuoso solo for cello, discreetly accompanied by plucked strings. This is unusual for Haydn by this time (though he had written prominent solos in earlier symphonies), and one would



love to know whether he wished to give an opportunity to a particular player, perhaps one admired by the London public.

In the background of the **Finale** lies Haydn's awareness of the colleague whose music he most admired: Mozart, who died while Haydn was in London on his first visit. In this case Haydn was writing a 'fugued' finale like that of Mozart's 'Jupiter' Symphony (No.41). The transitional episodes and developments are in counterpoint, with successive entries as in a fugue, but the effect, as in Mozart, is exhilarating rather than weighed down with rules and theory. It's part of the entertainment, in a cheerful C major obliterating memories of C minor, and surely leaving the audience in a good mood.

Nowadays in concerts we put Haydn symphonies first. When Londoners heard them in the 1790s, they were the major attraction, in the second part of the concert, when even the latecomers had arrived to hear one of Haydn's 'Celebrated Overtures'. That Haydn chose not to repeat some of No.95's experiments makes this symphony all the more interesting.

DAVID GARRETT © 2018

Haydn's Symphony No.95 calls for flute, pairs of oboes, bassoons, horns and trumpets; timpani and strings.

The SSO first performed Haydn's Symphony No.95 in 1940, conducted by Bernard Heinze, and most recently in 1969 under Gary Bertini.

This engraving by Thomas Hosmer Shepherd (c.1830) shows the Hanover Square Rooms where Haydn's London symphonies were performed.



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Ludwig van Beethoven

Mass in C major, Op.86

Sara Macliver *soprano*

Anna Dowsley *mezzo-soprano*

Benjamin Bruns *tenor*

Christian Immler *bass*

Sydney Philharmonia Choirs

It is bad luck for this Mass in C that it has been overshadowed by the same composer's *Missa Solemnis*, which is vaster, more profound and more demanding. This is the main reason why the Mass in C is rarely performed, in Australia at least. It would be a pity not to get to know this attractive and rewarding piece, whose sweetness and mellow richness in many places show an attractive side of Beethoven's musical personality. This Mass also reveals much of interest about the relationship between Beethoven's church music and Haydn's.

This connection is very direct. In 1806 Prince Nikolaus Esterházy commissioned Beethoven to compose a mass to celebrate the name day of his wife – the same purpose for which Haydn's six last masses were written. Beethoven's Mass in C was first performed in the castle church at Eisenstadt on 13 September 1807. It made an unfavourable impression, perhaps because the performance was badly under-rehearsed. At the end of the service the Prince turned to Beethoven and said:



Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven was raised in the Roman Catholic tradition but he was hardly a 'good Catholic'. Most likely his only visits to church as an adult were to listen to or perform music. Nonetheless he was deeply concerned with the idea of God, and how God was to be encountered, and the crisis of his deafness, which began around 1802, caused him to retreat into speculation on theology and the liturgy. In the course of his career he made only two settings of the mass: the Mass in C major (1807) and the better known *Missa Solemnis* (completed in 1823).

MASS IN C MAJOR

This mass was commissioned by Prince Nikolaus Esterházy II, who was Haydn's final employer, and followed in the tradition of the mass that Haydn would write each year for the name day of Prince's wife. It was premiered in 1807 on the Prince's Eisenstadt estate, and the following year Beethoven included the Gloria and Sanctus movements in the marathon concert in which audiences first heard his Fifth and Sixth symphonies, the Fourth Piano Concerto and his Choral Fantasy.

‘But my dear Beethoven, what is this you have done now?’ (He also described the Mass as ‘unbearably ridiculous and detestable’.) Beethoven was particularly hurt as he had put much trouble into the work and was pleased with the result. In a letter to the publisher Breitkopf he described this Mass as dear to his heart: ‘I do not like to say anything about my Mass or myself but I believe I have treated the text as it has seldom been treated.’

This assessment from the composer is the key to the particular achievement of this Mass, historically considered. Beethoven took over from Haydn masses the symphonic style, the limitation of the role of the solo voice (by comparison with a ‘cantata mass’ such as Bach’s Mass in B Minor), and the all-of-a-piece treatment of each section of the Mass. Where Beethoven differs is in his more subjective, confessional treatment of the text, and his evoking a more ecclesiastical, or religious atmosphere. As Charles Rosen has written, ‘It was left to Beethoven to reconcile the liturgical tradition with the classical style’, and this in spite of the fact that his masses are both essentially concert pieces.

The Mass in C shows the signs of having been composed at the same time as the Fifth and Sixth symphonies.

Kyrie

This Mass begins with a deliberate allusion to the ancient *a cappella* style, as the basses intone ‘Kyrie’ without orchestral accompaniment. The tone is simple and devotional, a real prayer, yet the tempo-mark gave Beethoven problems, and he finally settled on the almost comically complicated *Andante con moto assai vivace quasi allegretto ma non troppo* (At a walking pace, with motion, very lively, somewhat fast but not too much). The ‘Christe eleison’ modulates to distant keys, and the recapitulation of the Kyrie is varied and expanded.

Kyrie eleison.	Lord have mercy on us.
Christe eleison.	Christ have mercy on us.
Kyrie eleison.	Lord have mercy on us.

Gloria

The chorus present the main ideas in this movement, accompanied by an orchestra strengthened for the first time by the addition of trumpets and kettledrums. A striking effect is the musical representation of the bowing of heads enjoined by the rubric of the Mass at the words ‘Adoramus Te’. The ‘Gratias’ introduced by the tenor soloist is a tranquil and affecting passage, punctuated by strong outbursts on key words such as ‘Deus omnipotens’ and ‘Jesu Christe’. The syncopations of the ‘Qui tollis’ and the prayers

for mercy of the chorus introduce a sense of righteous divine power in tension with human sinfulness. The fugue 'Cum Sancto Spiritu' is a good example of Beethoven's working within the conventions of church music without sounding archaic or pedantic.

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,

Tu solus Dominus,

Tu solus altissimus,

Jesu Christe,

Cum Sancto Spiritu

in gloria Dei Patris.

Amen.

Glory be to God on high.

And on earth peace to men of goodwill.

We praise Thee.

We bless Thee.

We adore Thee.

We glorify Thee.

We give Thee thanks for Thy great glory.

Lord God, heavenly King,

God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father,

Thou that takest away the sins of the world,
have mercy on us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of the Father,
have mercy on us.

For Thou alone art holy.

Thou only art the Lord.

Thou alone, O Jesus Christ,

with the Holy Ghost,

art most high in the

glory of God the Father.

Amen.

Credo

An imaginative approach to the text is immediately revealed in the muted, unison beginning of the Creed, with its mysterious bassoon and string arpeggios. Beethoven uses some simple pictorial devices: semi-quavers for 'visibilium' (visible), isolated plucked chords for 'invisibilium'; a falling phrase for solo clarinet to suggest the descent of the Holy Ghost at the 'Et incarnatus'. This is touchingly sung by the soloists – the whole people re-enter with the hard Crucifixus. Pontius Pilate is contemptuously dismissed, Alec Robertson suggests, in a descending chromatic phrase for the choral basses. The repetitions in the text: 'et, et, et, sepultus est' may be frowned upon by correct liturgical practice but they are justified by the effect. The fugue for 'Et vitam venturi' is very fine, and not too long, leading to a very original coda where delicate wind textures alternate with re-affirmations of the Amen.

Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
visibilem et invisibilem.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo; Lumen de Lumine;
Deum verum de Deo vero;
genitum non factum;
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de caelis.

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine; et homo factus est;
crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die secundum scripturas;
ascendit in caelum;
sedet ad dexteram Patris;
et iterum venturus est cum Gloria
iudicare vivos et mortuos
cuius regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur
Et conglorificatur; qui locutus est
Per prophetas.

Et in unam Sanctam, Catholicam et
Apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum
et exspecto resurrectionem mortuorum,
et vitam venturi saeculi.

I believe in one God
the Father Almighty.
Maker of heaven and earth,
and of all things visible and invisible.

And (I believe) in one Lord Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages.
God of God: Light of Light:
true God of true God;
begotten, not made;
consubstantial with the Father,
by whom all things were made.
Who for us men and for our salvation,
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary; and was made man.
He was crucified under
Pontius Pilate, and was buried.
And the third day He rose again,
according to the scriptures;
and ascended into heaven;
and sitteth at the right hand of the Father;
and he shall come again with glory
to judge both the living and the dead;
and of His Kingdom there shall be no end.

And (I believe) in the Holy Ghost,
the Lord and Giver of life;
who proceedeth from the Father and the Son;
who together with the Father and the Son
is worshipped and glorified;
who hath spoken by the prophets.

And (I believe) in one Holy, Catholic and
Apostolic Church.
I confess one baptism
for the remission of sins
and I look for the resurrection of the dead
and the life of the world to come.

Sanctus

The key of A major in which the Sanctus begins departs from the predominant C major of the Mass thus far. Hushed woodwinds and timpani enhance the solemnity of this setting. The Benedictus is much lengthier (a feature found also in Masses by Haydn, Mozart, and Schubert) but Beethoven's setting doesn't quite dispel a feeling of excessive repetition here.

Sanctus, sanctus, sanctus,	Holy, Holy, holy
Dominus Deus Sabaoth.	Lord God of hosts
Pleni sunt caeli et terra	Heaven and earth are full
gloria tua.	of Thy glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit	Blessed is he that cometh
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in excelsis.

Agnus Dei

The first two petitions, given to the chorus, have a throbbing orchestral accompaniment emphasising the yearning of the prayer. The chorus repeat the petition 'Dona', but it is left to the soloists to state the full phrase 'give us peace'. At the conclusion Beethoven rounds off the Mass with a slightly varied restatement of the music of the opening of the Kyrie. Some have hailed this as a 'stroke of genius', giving formal unity to the whole composition; others find it not wholly successful device, striving for but not achieving a sense of finality. In fact Beethoven's device looks to the past: recapitulating the Kyrie music was common in 18th-century settings of the Mass – notably in Haydn's St Nicholas Mass. Prince Esterházy should not have been puzzled.

Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takest away the sins of the world,
miserere nobis.	have mercy on us.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takest away the sins of the world,
miserere nobis.	have mercy on us.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takest away the sins of the world,
dona nobis pacem.	Grant us peace.

DAVID GARRETT © 1984/2018

In addition to the four vocal soloists and mixed chorus, Beethoven's Mass in C calls for pairs of flutes, oboes, clarinets and bassoons; two horns and two trumpets; timpani, organ and strings.

The SSO first performed the Mass in C in 1955 in a concert with the Hurlstone Choral Society conducted by Josef Krips, and most recently in 2005 when the Gloria and Sanctus were performed in a recreation of Beethoven's 22 December 1808 concert, conducted by Gianluigi Gelmetti (Jessica Pratt, Deborah Humble, Rosario La Spina, José Carbó and Sydney Philharmonia Choirs were the featured artists). More recently, in 2008, Sydney Philharmonia Choirs performed the Mass in C in its own subscription series.

MORE MUSIC

HAYDN SYMPHONIES

For all 12 of Haydn's London Symphonies, look for the performances by Adám Fischer and the Austro-Hungarian Haydn Orchestra, recorded in the Haydn Hall in the Esterházy Palace in Eisenstadt. Available in a 5-CD set.

BRILLIANT CLASSICS 94601

And for a masterly period instrument performance of Symphony No.95, you can't go past Frans Brüggen and the Orchestra of the 18th Century. Originally released on the Philips label, it's available via streaming/download or as part of the 35-CD Decca collection, *Haydn 107 Symphonies: First Complete Cycle on Period Instruments*.

DECCA 478 9604

BEETHOVEN MASSES

Beethoven's Mass in C has not been recorded as frequently as his *Missa Solemnis*, but notable recordings include the one made by George Guest with the Academy of St Martin in the Fields and the Choir of St John's College, Cambridge for the Argo label. Felicity Palmer, Helen Watts, Robert Tear and Christopher Keyte are the soloists. Available via streaming/download or as part of Decca's 42-CD set *The Complete Argo Recordings*.

Both of Beethoven's mass settings were paired in 1997 Decca Double Decker release in which the *Missa Solemnis* was performed by Georg Solti and the Chicago Symphony Orchestra and Chorus, and the Mass in C by Riccardo Chailly with the Berlin Radio Symphony Orchestra and RIAS Chamber Chorus and Ernst Senff Chamber Choir. Out of print but available via streaming/download and as an ArkivCD from arkivmusic.com

Masaaki Suzuki has not recorded the Mass in C, but look for his recording of the *Missa Solemnis* with the Bach Collegium Japan, released earlier this year. The soloists are Ann-Helen Moen, Roxana Constantinescu, James Gilchrist and Benjamin Bevan.

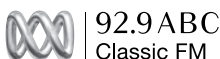
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And in 1992 the SSO and Sydney Philharmonia Choirs recorded the *Missa Solemnis* with Charles Mackerras. The soloists were Rosamund Illing, Elizabeth Campbell, Christopher Doig and Rodney Macann, and then concertmaster Donald Hazelwood was the violin soloist in the Sanctus.

ABC CLASSICS 476 3517

Broadcast Diary

May



abc.net.au/classic

Saturday 5 May, 2pm

RAVISHING RAVEL [2017]

David Robertson conductor
Susan Graham mezzo-soprano
Sydney Philharmonia Choirs
Stravinsky, Ravel

Wednesday 9 May, 8pm

MAHLER THREE [2017]

David Robertson conductor
Susan Graham mezzo-soprano
Sydney Philharmonia Choirs
Sydney Children's Choir

Monday 14 May, 8pm

FANTASTIC VARIATIONS [2017]

David Robertson conductor
Tobias Breider viola
Umberto Clerici cello
Haydn, Carter, R Strauss

Friday 18 May, 8pm

Sunday 20 May, 2pm [repeat]

SPIRIT OF DELIGHT

John Wilson conductor
Lukáš Vondráček piano
JS Bach, Prokofiev, Elgar

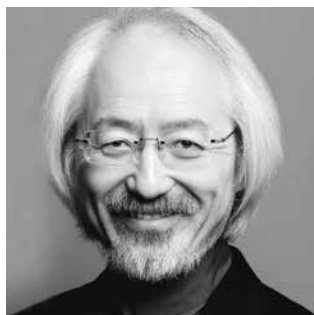


SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 8 May, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

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MARCO BORGREVE

Masaaki Suzuki

conductor

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

In addition to working with renowned period ensembles such as the Orchestra of the Age of Enlightenment, he is invited to conduct repertoire as diverse as Britten, Fauré, Mahler and Stravinsky, with orchestras such as the Danish National Radio Symphony, Deutsches Symphonie Orchester Berlin, New York Philharmonic and San Francisco Symphony. In the 2017–18 season he makes return visits to the Bergen Philharmonic Orchestra and the Montreal Symphony Orchestra, and he returns to Sydney following his SSO debut in 2015, when he conducted Haydn's *Creation*.

His impressive discography includes all of JS Bach's major choral works as well as the complete works for harpsichord. 2014 marked the triumphant conclusion of Bach Collegium Japan's epic recording of Bach's complete church cantatas, initiated in 1995 and comprising 55 volumes. The ensemble is now extending its repertoire, with recordings of Mozart's Requiem and his Mass in C minor, and, most recently, Beethoven's *Missa Solemnis*.

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



Sara Macliver

soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as a leading exponent of Baroque repertoire. She performs regularly with all the Australian symphony orchestras as well as Pinchgut Opera, Australian Chamber Orchestra, Australian Brandenburg Orchestra, Musica Viva, the Perth, Melbourne and Sydney festivals, and a number of international companies.

In recent seasons she has sung both the *St John Passion* (WASO) and the *St Matthew Passion* (TSO), and appeared in concerts for the Australian String Quartet, Auckland Philharmonia, Australia Ensemble, Melbourne Chamber Orchestra, Australian Haydn Ensemble, St George's Cathedral, Sanguine Estate, Bangalow Festival, Sydney Philharmonia Choirs, ANAM, Southern Cross soloists, Collegium Musicum and Royal Melbourne Philharmonic. She also sang with West Australian Opera and in several programs with the MSO and recorded an album of Calvin Bowman songs. In the 2018 season she sings with WA Opera and the West Australian, Melbourne and Adelaide symphony orchestras, Australian String Quartet and Auckland Philharmonia, among others.

Sara Macliver has more than 35 recordings and many awards to her credit and has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.



Anna Dowsley

mezzo-soprano

As both principal artist and young artist with Opera Australia, Anna Dowsley's roles include Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Cherubino (*The Marriage of Figaro*), Siebel (*Faust*), Tebaldo (*Don Carlos*) and Zaida (*Il Turco in Italia*), and in 2017 she appeared in OA's concert performance of *Parsifal*. Last year she also made her UK debut performing the role of Meg Page alongside Bryn Terfel as Falstaff (Royal Liverpool Philharmonic), sang Lucretia in Britten's *Rape of Lucretia* (Sydney Chamber Opera) and made her SSO debut in *Pelléas et Mélisande*. Her extensive concert repertoire includes *Messiah*, Rossini's *Petite Messe Solennelle* and Pergolesi's *Stabat Mater*, and recent highlights include Verdi's *Requiem* (Melbourne Royal Philharmonic Orchestra) and Mendelssohn's *Elijah* (Hobart's Festival of Voices).

She participated in the final round of the 2015 Neue Stimmen opera competition and subsequent masterclass program. As recipient of the Britten-Pears Young Artist prize (2017 Australian Opera Awards), she worked with Malcolm Martineau and Angelika Kirchschlager in the Strauss Lieder and Aria Masterclass in Aldeburgh, and was then invited to work extensively with Martineau in his January 2018 Residential Song Masterclass in Scotland.

Anna Dowsley recently appeared in the OA production of *Don Quichotte* and in August will return to the role of Zaida. Other 2018 highlights include her Adelaide Symphony Orchestra debut and Lucretia with Victorian Opera.



SARA SCHÖNGEN

Benjamin Bruns

tenor

Benjamin Bruns started his singing career as an alto soloist with the boys choir in his hometown of Hanover. He studied first with Peter Sefcik, then at the Hamburg Academy of Music and Theatre under Renate Behle. While still a student, he was offered a permanent contract by the Theater Bremen, followed by a similar contract in Cologne. His professional journey then took him via the Dresden State Opera to the Vienna State Opera, where he holds a seasonal contract. He also regularly appears for the Bavarian State Opera Munich, Semperoper Dresden, Teatro Real Madrid and the Bayreuth Festival. In the 2017–18 season, he makes role debuts as Matteo (in *Arabella* for Bavarian State Opera), Loge (*Das Rheingold*, Opera Chemnitz) and Leukippos (*Daphne*, Vienna State Opera).

Oratorio and song recitals are an important complement to his work in opera, and the great sacred works of Bach, Handel, Haydn, Mozart, Schubert and Mendelssohn stand at the heart of his extensive concert repertoire. He has sung with the Berlin Philharmonic, Saxon State Orchestra Dresden, Deutsche Kammerphilharmonie Bremen, Munich Philharmonic, Gewandhaus Orchestra Leipzig, Boston Symphony Orchestra, Czech Philharmonic, MDR Symphony orchestra and Bamberg Symphony, as well as the Leipzig Thomanerchor, RIAS Chamber Choir and the Choir and Orchestra of the Accademia di Santa Cecilia in Rome.



MARCO BORGREVE

Christian Immler

baritone

German baritone Christian Immler began his musical journey as a boy alto in the Tölz Boys Choir before studying at the Guildhall School of Music and Drama with Rudolf Piernay. In 2001 he won the Nadia and Lili Boulanger International Competition, launching his career. In addition to his long-term collaboration with Masaaki Suzuki and Bach Collegium Japan, he has worked with leading conductors such as Marc Minkowski, Ivor Bolton, Philippe Herreweghe, Kent Nagano, William Christie, and the late Nikolaus Harnoncourt.

A regular in the concert halls of Europe and Asia, he also appears in North America, both for the Boston Early Music Festival and, last season, at the Salle Bourgie and with the Montreal Symphony Orchestra. In addition to extensive concert work, focusing on the music of Handel, Haydn, Mozart, Mahler and JS Bach, he enjoys a flourishing operatic career in repertoire ranging from Monteverdi to new works such as Unsuk Chin's *Alice in Wonderland*. Recent projects include performances with Les Talens Lyriques and Christophe Rousset as Der Sprecher in *The Magic Flute*.

A renowned interpreter of song, he has appeared at Wigmore Hall, the Frick Collection, Salzburg's Mozarteum and the Philharmonie, Paris (with both Helmut Deutsch and Kristian Bezuidenhout). His recordings have received multiple awards, including France Musique's Record of the Year and a 2016 Grammy nomination.

THE CHOIR

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard and develops the talents of those with a passion for singing. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Brett Weymark, Sydney Philharmonia Choirs comprises four choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002 it was the first Australian choir to sing at the BBC Proms [Mahler's Eighth Symphony under Simon Rattle], returning again in 2010.

The choirs perform in the SSO's subscription series every year, most recently performing Brahms choral songs, *Pelléas et Mélisande*, Mahler Three and *Daphnis et Chloé*, and appearing in the annual Last Night of the Proms. Collaborations in 2018 include a Bernstein program, Verdi's Requiem, Dean's *Last Days of Socrates* and Beethoven Nine. Highlights of Sydney Philharmonia Choir's own 2018 concert series include Haydn's *Creation*, Bernstein's *Candide* and Carols at the House.

www.sydneyphilharmonia.com.au



PHOTO: ROLAND KAY-SMITH

BRETT WEYMARK *Music Director*

Brett Weymark is one of the foremost choral conductors in Australia. He studied singing at Sydney University and conducting at the Sydney Conservatorium as well as in England, Europe and America. Since becoming Music Director in 2003, he has conducted Sydney Philharmonia Choirs in performances nationally and internationally, as well as the SSO and numerous Australian orchestras. He has also prepared choruses for notable conductors as Charles Mackerras, Zubin Mehta and Simon Rattle, and under his direction, the choir won a 2010 Helpmann Award and was nominated for a 2010 Limelight Award. He has premiered works by some of Australia's leading composers, and with the development of programs such as Singing at the House, Festival Chorus and the annual ChorusOz, he is an unwavering champion of Australian choral music. In 2001 he was awarded an Australian Centenary Medal.

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For more information about concerts and joining the choir, visit www.sydneyphilharmonia.com.au



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ABOUT THE ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWLY CHAIR OF
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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, 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 five 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.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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David Robertson

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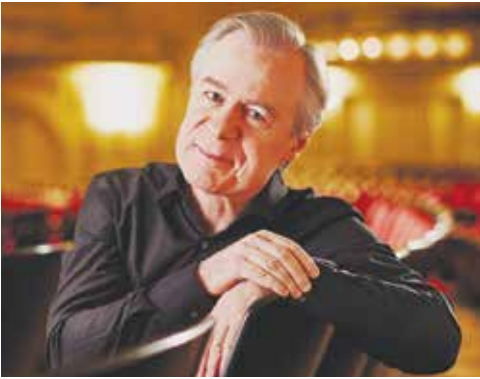


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Associate Principal Trombone Scott Kinmont with
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Learning & Engagement

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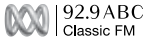
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