



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

MAGNIFICENT

MOZART

Season Opening Gala

APT MASTER SERIES

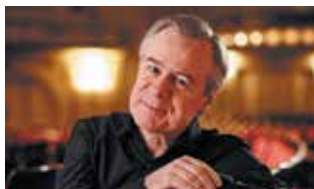
Saturday 10 February, 8pm



Principal Partner



CLASSICAL



Seductive Mozart

MOZART
 Così fan tutte: Overture
 Piano Concerto No.16 in D, K451
 Piano Concerto No.17 in G, K453
 Symphony No.39

David Robertson conductor • Emanuel Ax piano

Mondays @ 7
Mon 5 Feb, 7pm
 APT Master Series
Wed 7 Feb, 8pm
 Sydney Opera House



Magnificent Mozart

MOZART
 The Marriage of Figaro: Overture
 Piano Concerto No.19 in F, K459
 Piano Concerto No.27 in B flat, K595
 Symphony No.41 (Jupiter)

David Robertson conductor • Emanuel Ax piano

APT Master Series
Fri 9 Feb, 8pm
Sat 10 Feb, 8pm
 Sydney Opera House



Taikoz and the SSO

BRITTEN
 The Prince of the Pagodas: Highlights
WATANABE Dreams
LEE & CLEWORTH Cascading Waterfall
CLEWORTH Waves
SKIPWORTH Breath of Thunder **PREMIERE**

Gerard Salonga conductor • Taikoz taiko ensemble
 Ian Cleworth Artistic Director • Riley Lee shakuhachi
 Kaoru Watanabe shinobue, taiko

Presented by
 Premier Partner Credit Suisse
 Meet the Music
Thu 22 Feb, 6.30pm
 Kaleidoscope
Fri 23 Feb, 8pm
Sat 24 Feb, 8pm
 Sydney Opera House



Mozart and the French Connection

FAURÉ Pelléas et Mélisande: Suite
DEBUSSY arr. Silvestrini Rhapsody
 for cor anglais and orchestra
MOZART Wind Serenade in E flat, K375
BIZET Symphony in C

François Leleux conductor, oboe, cor anglais

Mozart in the City
Thu 22 Feb, 7pm
 City Recital Hall
 Tea & Symphony
Fri 23 Feb, 11am
 Sydney Opera House

SSO PRESENTS



Evanescence

Two-time GRAMMY award-winners Evanescence will be making their Sydney Opera House debut with the Sydney Symphony Orchestra to celebrate their fourth studio album *Synthesis*.

Amy Lee lead singer-songwriter and piano
 Tim McCord bass • Will Hunt drums
 Troy McLawhorn lead guitar/backing vocalist
 Jen Majura guitar

Tue 13 Feb, 8pm
Wed 14 Feb, 8pm
 Sydney Opera House



Star Wars
A New Hope In Concert

Film Live with the Sydney Symphony Orchestra

Experience *Star Wars* on the giant screen with John Williams' epic score played live by your SSO.

Nicholas Buc conductor

Fri 16 Feb, 7.45pm
Sat 17 Feb, 5.45pm
 ICC Sydney Theatre^A

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WELCOME

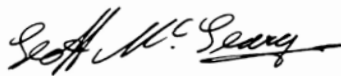


Welcome to tonight's performance in the APT Master Series. The Sydney Symphony Orchestra is opening its 2018 season with A Mozart Celebration, featuring some of Mozart's great piano concertos and the return to Sydney of soloist Emanuel Ax.

For these all-Mozart programs, the SSO's chief conductor David Robertson has chosen to frame a pair of concertos with a Mozart opera overture and one of his final three symphonies. The music you'll hear tonight is full of the virtuosity and drama of a composer who was 'a man of the theatre' – who knew how to touch the emotions and to entertain. Each concert in A Mozart Celebration promises to be an absolute treat, as great performers bring their insights to great music. All that remains is for you to attune your ears and experience the genius of Mozart.

In the same way, when you travel with APT, we take care of everything, so that you can feel free to immerse yourself in the history and beauty of each destination, discovering it in your own way, whether it's Salzburg, where Mozart was born, or Vienna, where tonight's music was composed, or one of our many other destinations worldwide.

We're delighted to see you at this concert and hope you'll return for many 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

FRIDAY 9 FEBRUARY, 8PM

SATURDAY 10 FEBRUARY, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

Magnificent Mozart

A Mozart Celebration

David Robertson *conductor*

Emanuel Ax *piano*

WOLFGANG AMADEUS MOZART (1756–1791)

The Marriage of Figaro: Overture

Piano Concerto No.19 in F, K459

Allegro

Allegretto

Allegro assai

INTERVAL

Piano Concerto No.27 in B flat, K595

Allegro

Larghetto

Allegro

Symphony No.41 in C, K551 (Jupiter)

Allegro vivace

Andante cantabile

Menuetto e Trio (Allegretto)

Molto allegro



92.9 ABC
Classic FM

Friday's performance will be broadcast live on ABC Classic FM, and again on Saturday 10 February at 2pm

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

Estimated durations: 4 minutes, 28 minutes, 20-minute interval, 32 minutes, 32 minutes

The concert will conclude at approximately 10.10pm.

COVER IMAGE: Portrait of Mozart by Barbara Krafft (1819)

PRESENTED BY





This portrait of Mozart by his brother-in-law Joseph Lange is an incomplete enlargement of a miniature, dating from around 1782–83. The outline of the missing portion suggests the finished version would have shown the composer seated at the piano.

Magnificent Mozart

Welcome to the third program in A Mozart Celebration: an intense and stimulating exploration of the genius of Mozart – dramatist, symphonist and piano virtuoso. The piano concertos Mozart composed for Vienna are at the heart of the programming, and with two concertos in each program, there's an opportunity to hear the astonishing breadth and fertility of Mozart's imagination.

Since this is the final program in this mini festival, it's perhaps appropriate that we take our leave with Mozart's final piano concerto (No.27 in E flat major, K595, composed in 1791) and his final symphony, No.41, known as the 'Jupiter' (1788). They could not be more different. While the concerto really does have a sense of resignation and farewell, the symphony is a grand statement, both in spirit and technique.

Perhaps of all the programs, this one offers the broadest picture of Mozart. Not simply the man of the theatre, with an instinct for drama and emotion; not simply the Mozart who delights us with his genius. Tonight we hear humorous Mozart with his overture for 'the mad day', virtuoso Mozart in richly confident music that hints at his extraordinary gifts as a performer, and mature Mozart in masterpieces that are just as powerful in the 21st century as they would have been in the Age of Enlightenment.

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

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ABOUT THE MUSIC

Wolfgang Amadeus Mozart *The Marriage of Figaro: Overture*

The Marriage of Figaro is a long opera, but its overture is short, Mozart's shortest. Its bustling, scurrying single-mindedness makes it a favourite concert opener, and a staple of Mozart samplers on disc. To those who know and love the opera, Mozart's richest and most humane comedy, the overture will bring a contented chuckle over the delights to follow. The orchestra's first bassoon will look forward to an exposed 'lick' – or not, depending on the conductor's tempo. To those who know their cultural history, the very title will bring premonitions of the French Revolution, and they will remember the alternative title of the play by Beaumarchais on which the opera is based: *La folle journée* – 'the mad day', a day that seems ideally prefaced by this overture.

Of course the libretto which Lorenzo da Ponte devised, working closely with Mozart, is not Beaumarchais' play – had it been, the opera would not have been allowed on stage in the Vienna of 1786. Nor was the overture originally as short as it is. During the rehearsals, or perhaps even after the first performance, Mozart deleted the middle section, a small slow movement in 6/8 time, a siciliano with oboe solo. If the deleted section ever turns up, it will be possible to restore the overture to its original form, a typical three-section Italian *opera buffa* overture. But the opera which follows was not typical, but revolutionary. Not politically revolutionary, though the eventual triumph of the servant Figaro over the designs on his betrothed Susanna of his lecherous master, the Count, still contains elements of class conflict.



The count discovers the page, engraving from the first Paris edition of Beaumarchais' *Le Mariage de Figaro* (1785)

MOZART

Born Salzburg, 1756

Died Vienna, 1791

To his family and admirers, the young Mozart was the 'miracle that was born in Salzburg'. But, though he died at 35, he lived long enough to shuck off the prodigy's reputation and produce an unrivalled body of mature work, arguably most tellingly in a trio of operas that more closely approached perfection than anything anybody had previously done: *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*.

FIGARO OVERTURE

Mozart's *Figaro* overture 'is' the spirit of Europe in 1786. It belongs to an opera about a philandering nobleman who gets his comeuppance (this to the sound of the guillotine being sharpened in Paris). Musically, it brings a new sophistication and individuality – inspired lunacy, even – to the stock-in-trade, off-the-rack operatic overture.

In an opera performance, we hear the overture first, just as tonight in the concert hall. But Mozart composed it last, and his sheer thrill at having completed a full-length opera bubbles through. Part of its brilliance comes from the trumpets and drums. Meanwhile, the scurrying string and bassoon opening seem to anticipate the opera's very last words: 'Let us all run to celebrate.'

The Emperor Joseph II had forbidden the performance of Beaumarchais' play, and da Ponte, in his memoirs, records (or invents) a conversation he had with the Emperor on this subject:

'Yes sire,' I rejoined, 'but I was writing an opera, not a play. I had to omit many scenes and to cut others quite considerably. I have omitted or cut anything that might offend good taste or public decency at a performance over which the Sovereign Majesty might preside. The music, I may add, as far as I may judge of it, seems to me marvellously beautiful.'

Beautiful, but long and difficult, for the performers and the audience. They probably expected a sequel to Paisiello's *The Barber of Seville*, the most popular opera in Vienna at the time. The story was a sequel, but Mozart's music took *opera buffa* to an altogether new level of richness and structural complexity. Hence the length, more than half as much again as Paisiello's opera. A good practical reason in the theatre for keeping the overture short? What remains is an overture in sonata form, but without a 'development' section. The bassoon solo completes the link to the clearly contrasted 'second subject'.

Mozart's orchestra is rich and brilliant, with wind instruments, and especially trumpets and drums, enjoying the key of D major. The impression of the operatic intrigue which is to follow is promoted by the 'lopsidedness' of the scurrying opening theme from the strings and bassoon, seven bars long where the convention leads the listener to expect eight. The key, and the character of this music, recall the very end of the opera, after the dénouement and the Count's accepted plea to his wife for forgiveness. Everyone sings of the 'day of torment, whims and folly', crowned by love with happiness and joy. The last words are, 'Let us all run to celebrate,' and the running music recalls the very beginning of the overture. This may reflect the fact that the overture, which could be copied while the vocal parts were in rehearsal, was the last music to be written. More likely it is a sign of the masterly control Mozart shows over his structure in music. Such an overture should make everyone want to hear the whole opera!

DAVID GARRETT © 2004

The orchestra for *The Marriage of Figaro* overture comprises pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO first performed the overture in July 1936 under Bernard Heinze, and more recently in 2011 conducted by Nicholas Carter.

'The music, I may add, as far as I may judge of it, seems to me marvellously beautiful.'

LORENZO DA PONTE

INTERLUDE

In the Land of the Piano Concerto, Mozart is King

Oh to have been in Vienna in the 1780s! Listening to the orchestra and waiting for Mozart himself to begin playing one of his own concertos... New music, but anticipated with delight by those who had heard Mozart do it before. We, on the other hand, in 2018, will be hearing music we've probably heard before... perhaps – many of us will have heard at least one Mozart piano concerto. For those new to the Mozart experience, there could hardly be a better introduction than his piano concertos, featuring the composer-as-virtuoso on his main instrument. In Mozart's concerts, this was the main event. For us, too: programming in each concert one symphony, but *two* piano concertos.

Something is ephemeral here, remains in the moment. Years ago a pianist and a conductor asked me if they could change the Mozart concerto for their concerts in Sydney. They had been playing it in other cities, and wanted a refresh. I had to say no – the concerto they wanted to play instead had been heard too recently here. So in the (advertised) concerto, the pianist improvised different cadenzas each night. Mozart improvised, too, and not just in cadenzas. At one of his performances in Vienna, an observer was astonished that the music paper Mozart had in front of him was blank!

Although Mozart's piano concertos were performed by himself, his pupils, his sister and his admirers, nothing in the press of his time discusses any one of the concertos as such. His concertos were considered less as individual 'works' than as specimens of a genre, written for performance as part of musical daily business – not 'classics' but popular music, to be enjoyed, used up, then replaced by newer works. Hearing two Mozart concertos one after another, we can recapture some of this immediacy.

Yet these concertos were already on their way to becoming classics. Only three of Mozart's symphonies were published during his lifetime, as against seven of his piano concertos.

Listening to Mozart piano concertos, we hear what makes them classics. It's hard to disagree that 'Mozart enriched the concerto form with a larger number of masterpieces than any other of the great composers'. Or that 'the piano concerto as a significant genre can almost be said to have been invented by Mozart'. And: 'No other department of Mozart's work is quite so rich in productions of the first rank.'

Classics, then, but not bound by rules or carved in stone. In his book *Mozart and his Piano Concertos*, Cuthbert Girdlestone enthused over how their apparent uniformity disappears with familiarity: 'The feeling is never the same from one to the other... each has a personality of its own and the variety of their inspiration shows itself ever greater as we travel more deeply into them.'

'Vienna is the land of
the piano'

MOZART

Hearing more than one Mozart piano concerto reveals common features. The musical dialectic of the Viennese classical style in the 18th century was masterfully evolved by Haydn, primarily in symphonies and string quartets, and by Mozart, in piano concertos as well. It is a style based on dramatic opposition and reconciliation of contrasted but related tonalities or harmonic centres.

In the concertos, this form is defined mainly in the first movements. Many a concerto's beginning sounds as if it could continue as a symphony (e.g., in these Mozart Celebration concerts, K451 in D major and K466 in D minor). But there's a difference: the soloist's entry needs to be prepared. The piano will then take part in the presentation of the themes. Often the piano brings its own musical idea ('solo subject'). After the full 'exposition' – first orchestra, then orchestra with piano – comes a comparatively brief game with the ideas thus far, and often new ones, in a fantasia of virtuosic invention. Then the themes are re-traversed, now all in the same tonal region, leading to the soloist's own fantasia display, elaborating the concluding cadence: the 'cadenza'.

Mozart's concertos incomparably match soloist and orchestra, especially the wind instruments. They interact in an amazing variety of ways, with kaleidoscopically shifting colours. The initial theme is usually in common time, often like a march (K451, K459). K449 (heard in the Dramatic Mozart program) is rarer in being in triple time, giving a more urgently nervous effect. The last concerto of all, K595 (Magnificent Mozart), is one of a kind – beginning, as does Symphony No.40, with accompaniment, then an almost languid theme, rising and falling.

Second and third movements can be variations (the finale of K453) or sonata form (the second movement of K 459). Or what Mozart would call a 'romanze': the second movement of K451, and explicitly in K466 (one of only two Mozart piano concertos in a minor key), where the idyll is interrupted by a furiously rushing episode. In the finale of K466, and in that of the F major concerto K459, there is a blend of virtuosity, entertainment and 'learned' contrapuntal writing. Mozart was shifting the concerto's centre of gravity closer to the end, as he did in his last symphonies.

There are more great Mozart piano concertos than great symphonies. In the interplay of the one with the many, Mozart found something ideally matching his artistic personality. Often the solo piano behaves like a character in an opera, comic, full of sentiment, or serious. His piano concertos epitomize how instinctively made was Mozart for drama in music. Like his operas, the piano concertos make us declare him a genius.

**Mozart's concertos
incomparably match
soloist and orchestra...
They interact in an
amazing variety of
ways...**

Mozart

Piano Concerto No.19 in F, K.459

Allegro

Allegretto

Allegro assai

Emanuel Ax *piano*

Mozart wrote this concerto for his own use in 1784. He probably played it in one of his Lenten subscription concerts in Vienna the next year, and it is easy to imagine him scoring a great success in 1790 when he took it on tour, playing it at the coronation festivities in Frankfurt for the Emperor Leopold II. Hearing Mozart play one of his concertos in Prague, a listener was filled with wonder: 'we did not know what to admire the more – the extraordinary composition or the extraordinary playing.' This concerto is both brilliant and cheerful, but certainly not lightweight – on the contrary, it reveals Mozart's powers of composition at their richest, and the virtuoso piano part is matched by a fully equal part for the orchestra. Confident, even soloistic, playing is required, especially from the woodwind.

Interpreters of this concerto must agree on a tempo for the first movement: this one admits of alternatives. The first subject, whose rhythm dominates the movement, is a kind of march, and this gives strength; but Mozart's *alla breve* time signature (effectively two beats in the bar), shows that heaviness should be avoided. In characteristic *galant* style, the subject is presented first softly, then loudly. In spite of, or perhaps because of, the dominance of this rhythm, the movement is amazingly rich and varied in themes, especially in the orchestral exposition. But as Cuthbert Girdlestone observes in *Mozart and his Piano Concertos*, once the soloist has entered, almost all the themes derive in some way from the opening, as if Mozart moves from wastefulness to economy. The triplets which the piano contrasts with the orchestral material become an accompaniment to the march theme. Even in the free fantasia development, which begins with a peremptory gesture from the soloist, and seems to have abandoned the predominant rhythm, the winds begin to interject it, and it spreads to the piano part. Mozart's cadenza for this movement is one of his most effective and broad-ranging. Thus far the movement seems not sectionally divided, but cumulatively developing; it ends with a coda featuring the horns and repeating the final bars of the exposition – lilting figures which do *not* feature the march rhythm.

Allegretto, a pace somewhere between *Andante* ('walking') and *Allegro* ('fast') is a tempo marking quite common for a 'slow'



movement in the music of Joseph Haydn, but rare in Mozart – indeed this movement is unique in Mozart’s concertos. It has been described as an idyll, or an intermezzo, graceful, even capricious. The key is C major, with an excursion into C minor: only a brief, passing departure from the mood of the movement, with the effect of pathos rather than tragedy. In few of Mozart’s concerto movements do the winds take part as fully and imaginatively as here – flute, oboes and bassoon join the piano in leading the discourse, and it seems fitting that the flute should have the last word, with the rising scale which grows in importance as the movement goes on.

One would hardly suspect, on hearing the light-hearted theme of the finale, that this is to be the weightiest and perhaps the most memorable movement in the concerto, but so it proves. After the statement of the refrain by piano followed by orchestra, the cellos and basses begin a four-part fugue. Suddenly we are in the same world as the finale of the ‘Jupiter’ Symphony: Mozart follows the brothers Joseph and Michael Haydn in combining elements of sonata-rondo form with fugal writing. But the effect, while powerful and exciting, is far from a display of learning – Mozart only for a moment allows us to forget that he is writing a concerto. Soon the soloist re-enters with considerable virtuosity, and the humorous, chattering themes even suggest an *opera buffa* finale. Twice more the *fugato* returns, first as a development, then in a superb passage for orchestra and soloist, before the sweeping cadenza. The fugal passages, with their sustained many-voiced texture, invade the comic bantering of the rest of the music, as power and play are winningly combined.

DAVID GARRETT
SYMPHONY AUSTRALIA © 2000

The orchestra for Piano Concerto K459 comprises one flute, pairs of oboes, bassoons and horns; and strings.

The SSO first performed this concerto in 1956 with Paul Badura-Skoda directing from the keyboard, and most recently in the 2013 Mozart in the City series with soloist Avan Yu and Dene Olding directing.

**This concerto reveals
Mozart’s powers of
composition at their
richest...**

Mozart

Piano Concerto No.27 in B flat, K595

Allegro

Larghetto

Allegro

Emanuel Ax *piano*

This piano concerto – first heard in 1791 and Mozart’s last – isn’t like any of the others. It has a special character, with little to attract a virtuoso out to impress, or an audience seeking something sensational. Many have found in this concerto a feeling of resignation and nostalgia. These commentators note that Mozart composed it following a period when he was chronically short of money and wrote comparatively little. The music seems to herald a new tone in Mozart’s work. ‘Longing for Spring’, the title of the children’s song (K596) with the same tune as the rondo, suggests yearning and hoping for a fresh world to begin. 1791 turned out to be the last year of Mozart’s life. Did a premonition of his end creep into his music? Is this Mozart’s ‘late’ style – of greater simplicity, as in other creators’ last works, and with a sense of leave-taking?

Mozart completed the concerto on 5 January 1791. It was his first for three years, after a fall off in audience for his concerts as a virtuoso in Vienna. The first two movements were already written more than two years earlier. Mozart biographer Maynard Solomon suggests Mozart’s completing the concerto marks a renewal of creative impulse. His professional life was looking up. Commissions now enabled him to devote himself almost entirely to composing, including two operas (*The Magic Flute* and *La clemenza di Tito*), a large part of a Requiem Mass, and a clarinet concerto for Anton Stadler.

Mozart premiered the piano concerto on 4 March 1791, his last performance in a public concert. Yet this, more than any other Mozart concerto, has the character (in mood if not in scoring) of chamber music, to be heard in an intimate circle of music lovers. It begins – as no other music of Mozart’s does except the G minor Symphony No.40 – with several bars of accompaniment. In few of Mozart’s concertos does the first theme so completely set the mood of much that will follow: shy, reluctant to appear, this theme is free and expressive, yet perhaps a little weary, too. Each of its three phases sinks to rest before being roused again by an interruption of the wind instruments. The soloist then intensifies the same ideas rather than introducing a contrast. The development is entirely related to the themes already presented, taking them through ceaseless changes of key. Winds and strings take turns, while the piano fills the texture with arabesques.



The slow movement (*Larghetto*) has the utter simplicity of a Romance – intimate in feeling, celestially beautiful. In the key of E flat, it shares the tonality and feeling of *The Magic Flute*, soon to be begun. So unforced and unanimous is the exchange between soloist and orchestra that the other’s contribution resonates in the mind even when each is playing alone. A sense of farewell is difficult to deny here.

The mood of the finale is ambiguous – there is something of the ‘hunting’ rondos of several earlier concertos, and an element of light capriciousness too. The tempo is set by that of the song Mozart wrote just eight days after completing the concerto; the words begin: ‘Come, sweet May, and make the trees green again.’ The piano writing here is more virtuosic than in the first two movements, but the feeling of rejoicing is tempered by several passages oscillating between major and minor keys. The song-like theme does show Mozart trying a new style, perhaps aiming, as in *The Magic Flute*, for a popular tone without any condescension. As a whole, the concerto is one of Mozart’s richest, both in invention and in feeling.

DAVID GARRETT © 2000/2018

The orchestra for Mozart’s Piano Concerto K595 comprises flute, pairs of oboes, bassoons and horns; and strings.

...intimate in feeling, celestially beautiful...

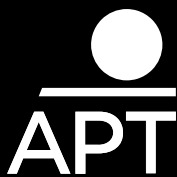
The SSO first performed the concerto in 1957 with soloist Leonard (Bruce) Hungerford and conductor Nicolai Malko, and most recently in the 2013 Mozart in the City series with soloist Kathryn Selby and Roger Benedict conducting.



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Mozart

Symphony No.41 in C, K.551 (Jupiter)

Allegro vivace

Andante cantabile

Menuetto e Trio (Allegretto)

Molto allegro

The concept of a 'masterpiece' deserving to be played over and over again with a permanent place in the concert repertoire developed at the end of the 18th century, with the growth of a paying music public and orchestras devoted to public concert-giving. It is no accident that this was the time when pieces began to acquire nicknames – the late symphonies of Joseph Haydn are the best example: *Surprise*, *Miracle*, *Military* and so on. Musicians often complain that the titles are misleading, and, more seriously, that lack of a title has prevented many a fine work from becoming well-known.

Only rarely was the title given by the composer. On the autograph of this, his last symphony, Mozart wrote only 'Sinfonia'. The American musicologist and Mozart expert Neal Zaslaw informs us that the title *Jupiter* probably originated in London, where it may have been coined by Haydn's London sponsor, the violinist and entrepreneur Salomon. The earliest edition of the symphony to employ the subtitle *Jupiter* was a piano arrangement made and published in London in 1823 by Muzio Clementi. This is particularly interesting as it was in England



Keynotes

MOZART

In 1788 – when he composed the symphonies Nos.39, 40 and 41 – Mozart had no idea that they were to be his last. He was experiencing his share of difficulties: after a promising premiere in Prague, *Don Giovanni* wasn't well-received in Vienna; his subscription audiences were waning; his baby daughter died; and he was deeply in debt.

But even so, he was optimistic. He planned a series of summer concerts, and he hoped to return to London, which he'd visited as a boy, for concerts there.

So although there is no surviving record of the last three symphonies being performed in Mozart's lifetime, he certainly composed them with performances – and an audience! – in mind.

JUPITER SYMPHONY

The 'Jupiter' nickname isn't Mozart's (it emerged in Britain after his death), but it has stuck because its neoclassical associations and grand images of nobility and godliness match the music so well. Meanwhile, in German-speaking countries, it became known as 'the symphony with the fugue finale', and that's true of the music too. The symphony appeals on two levels – emotional and intellectual – and that it is one of the things that makes it truly great.

◀ Portrait of the Mozart family, painted by Della Croce in 1780–81

during this period that Mozart's late music first began to be widely appreciated, including, somewhat surprisingly, the powerful but old-fashioned opera seria *La clemenza di Tito*, with its theme from Roman antiquity.

The title *Jupiter* has a neoclassical ring. Images of stately architecture and godly nobility are conjured up by the grand opening of the symphony, recalling Mozart's piano concerto in the same key, K.503. But it is doubtful whether Mozart had any extra-musical ideas in mind – more likely he was anticipating what the 'atonalist' Schoenberg said in the 20th century: that there is still much good music to be written in the key of C major. And varied music, too. The grand, rich orchestral exposition of this first movement concludes with a quotation from a comic aria Mozart had composed earlier in the same year, for inclusion in another composer's opera buffa, to the words 'You've but sluggish wit, dear Signor Pompeo! Go learn a bit of the ways of the world.' The Classical Viennese symphony establishes a balance between serious and comic elements and makes no barrier between them; this same theme becomes the basis of Mozart's powerful development section.

Muted violins and the subdominant key, F major, contribute to a completely different mood for the slow movement. Intensely expressive figures for the strings are punctuated by strong chords, and a disturbing undercurrent of emotion is maintained by syncopations and repeated figures. Leading notes emphasise the chromaticism of the music with its constantly shifting harmonic colours, a feature so Mozartian that it is immediately recognisable when Haydn, in the symphony he was writing when he heard of Mozart's death (No.98), quotes from this movement.

The *Menuetto* is this symphony's most subtle movement, the one whose achievement may slip past the listener's attention because it is dressed in the most conventional 18th-century garb. But who else wrote any minuet like this of Mozart's, with its subtly scored beginning wrapped in waving string figures, its chromaticism, and its brief but powerful reminders of the majesty of the whole symphony? The *Trio* seems more continuous with the minuet than usual, though its beginning arrests the ear, causing us to wonder what will follow. Many have found in this *Trio* more than an outline of the theme of the great last movement.

In 19th-century Germany the *Jupiter* was known as 'the symphony with the fugal finale'. Learned commentators have hastened to point out that it is not in fact a fugue, but a sonata-form movement with *fugato* episodes. In itself, that was not unusual, and Mozart's models almost certainly included several symphonies by Joseph Haydn's brother Michael (and perhaps,

'There is still much good music to be written in the key of C major'

ARNOLD SCHOENBERG

too, Joseph Haydn's Op.20 string quartets). Mozart himself had developed the sonata-rondo movement with fugal episodes in his piano concertos, notably K.459 in F. What is unusual here is the consistent seriousness and weight of the finale (though not without contrast), shifting the centre of gravity towards the end of the symphony, an example not lost on Mozart's successors in the next century.

The thematic basis of this movement is a four-note tag used by many composers: Haydn, Mozart himself, and others from Palestrina through Bach to Brahms. We do not think of Mozart as a 'learned' composer, but this movement is the most triumphant evidence of Haydn's remark to his young colleague's father Leopold: that his son had the most complete knowledge of the science of composition. The coda of the movement, where five motives are combined in inverted counterpoint, is not an effect inviting analysis, but sweeps the listener away through its exciting power. Mozart remains an entertainer even at his most serious.

DAVID GARRETT © 2001

Mozart's *Jupiter* Symphony calls for flute and pairs of oboes, bassoons, horns and trumpets; timpani and strings.

The SSO first performed the *Jupiter* Symphony in 1939 under George Szell, and most recently in the 2013 Mozart in the City series, conducted by Jessica Cottis.

What is unusual here is the consistent seriousness and weight of the finale...



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PHOTO: JAN FRAM

David Robertson

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker and American musical visionary – is a highly sought-after figure in the worlds of opera, orchestral music and new music. A consummate and deeply collaborative musician, he is hailed for his intensely committed music-making and celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator and advocate for his art form.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with highlights including the Australian premiere of John Adams' *Doctor Atomic* Symphony and concert performances of *The Flying Dutchman*. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a tour of China. More recent highlights have included presentations of *Elektra*, *Tristan und Isolde*, Beethoven's *Missa Solemnis*, and *Porgy and Bess*; the Australian premiere of Adams' *Scheherazade.2* violin concerto, Messiaen's *From the Canyons to the Stars* and Stravinsky ballet scores (also recorded for CD release), as well as the SSO at Carriageworks series (2016–17).

Currently in his farewell season as Music Director of the St Louis Symphony, David Robertson has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, Orchestre National de Lyon, and – as a protégé of Pierre Boulez – Ensemble Intercontemporain. With frequent projects at the world's leading opera houses, including the

Metropolitan Opera, La Scala, Bavarian State Opera, Théâtre du Châtelet and San Francisco Opera, he is also a frequent guest with major orchestras worldwide, conducting the New York Philharmonic, Los Angeles Philharmonic, Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras, Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and Hong Kong Philharmonic Orchestra.

David Robertson is devoted to supporting young musicians and has worked with students at the Aspen, Tanglewood and Lucerne festivals; as well as the Paris Conservatoire, Juilliard School, Music Academy of the West, National Orchestral Institute (University of Maryland) and the National Youth Orchestra of Carnegie Hall.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010, he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



PHOTO: LISA MARIE MAZZUCCO

Emanuel Ax

piano

Born in Lvov, Poland, Emanuel Ax moved to Canada with his family when he was a boy. He studied at the Juilliard School, and subsequently won the Young Concert Artists Award; he also attended Columbia University, where he majored in French. He captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. Five years later he won the coveted Avery Fisher Prize.

He began the 2017–18 season with performances of six Mozart concertos, in partnership with frequent collaborator David Robertson and the St Louis Symphony. Other season highlights include opening the Philadelphia Orchestra's season with Yannick Nézet-Séguin; appearances with the orchestras in Cleveland, New York, San Francisco and Boston; and a Carnegie Hall recital. In Europe he performs in Stockholm, Vienna, Paris and London, and on tour with the Budapest Festival Orchestra.

He is a committed exponent of contemporary composers, with works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng and Melinda Wagner and, most recently, HK Gruber's Piano Concerto and Samuel Adams' *Impromptus*.

Emanuel Ax has been a Sony Classical exclusive recording artist since 1987 and recent releases include Strauss's *Enoch Arden* narrated by Patrick Stewart, and piano duo music by Brahms and Rachmaninoff with Yefim Bronfman. He has received Grammy Awards for two volumes

of his Haydn piano sonatas cycle, and he has made Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms cello sonatas. Other recordings include the Liszt and Schoenberg concertos, solo Brahms albums, Piazzolla tangos, and John Adams' *Century Rolls*. In the 2004–05 season he contributed to an award-winning BBC documentary commemorating the Holocaust. In 2013, his album *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th-century music/Piano).

As a committed chamber musician, he has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, Jaime Laredo and the late Isaac Stern. Recent chamber music recordings include trios by Brahms (with Yo-Yo Ma and Leonidas Kavakos) and Mendelssohn (Yo-Yo Ma and Itzhak Perlman).

Emanuel Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities. His most recent appearances with the SSO were in 2014, when he performed a Beethoven piano concerto cycle with David Robertson conducting.

www.emanuelax.com

ABOUT THE ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

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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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Nora Goodridge with Tutti Second Violin Nicole Masters. Nicole says she feels incredibly privileged to have this connection with someone who wants to support her chair in the orchestra. 'I feel really grateful that there are people like Nora still in this world.' For her part, Nora sums it up: 'It's my choice, and it's a joy!'

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Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

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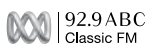
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