



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Mozart's Horn Concerto No.3

and the Linz Symphony

2018



MOZART IN THE CITY

THU 12 JUL, 7PM



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Pictures at an Exhibition

RIMSKY-KORSAKOV Russian Easter Festival Overture
HIGDON Violin Concerto **AUSTRALIAN PREMIERE**
MUSSORGSKY orch. Ravel Pictures at an Exhibition
Giancarlo Guerrero conductor
Benjamin Beilman violin

APT Master Series
Wed 18 Jul, 8pm
Fri 20 Jul, 8pm
Sat 21 Jul, 8pm
Sydney Opera House



Spanish Nights

DEBUSSY Gigues (from Images)
J ANDERSON The Imaginary Museum –
 Piano Concerto **AUSTRALIAN PREMIERE**
FALLA Nights in the Gardens of Spain,
 for piano and orchestra
DEBUSSY Ibéria (from Images)
Ludovic Morlot conductor
Steven Osborne piano

Thursday Afternoon Symphony
Thu 2 Aug, 1.30pm
 Emirates Metro Series
Fri 3 Aug, 8pm
 Great Classics
Sat 4 Aug, 2pm
Sydney Opera House



Steven Osborne in Recital

DEBUSSY Estampes
PROKOFIEV Sonata No.6 [War Sonata 1]
DEBUSSY Images, Series 2
PROKOFIEV Sonata No.8 [War Sonata 3]
Steven Osborne piano

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 Presented by
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Mon 6 Aug, 7pm
City Recital Hall



Mahler Six

Simone Young Conducts
BRITTEN Les Illuminations
MAHLER Symphony No.6
Simone Young conductor
Steve Davislim tenor

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Wed 8 Aug, 8pm
Fri 10 Aug, 8pm
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Sydney Opera House

SSO PRESENTS



Funny Girl: The Musical in Concert

The bright lights of Broadway will shine on the Opera House when SSO presents the hit musical *Funny Girl* in concert. Featuring Natalie Bassingthwaite, Dami Im, Maggie McKenna, Caroline O'Connor, Megan Washington – among others – who will each night share the iconic role of Fanny Brice on stage.

Produced for the Broadway stage by Ray Stark. New York production supervised by Jerome Robbins. Original production directed by Garson Kanin.

Thu 12 Jul, 8pm
Fri 13 Jul, 8pm
Sat 14 Jul, 2pm
Sydney Opera House



Star Wars: The Empire Strikes Back

In concert with the SSO

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

Hamish McKeich conductor

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Fri 27 Jul, 7.45 pm
Sat 28 Jul, 4.45 pm
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MOZART IN THE CITY

THURSDAY 12 JULY, 7PM

CITY RECITAL HALL



**sydney symphony
orchestra**

David Robertson

Chief Conductor and Artistic Director

Mozart's Horn Concerto No.3 and Linz Symphony

Andrew Haveron *violin-director*

Ben Jacks *horn*

FRANZ SCHUBERT (1797–1828)

Overture in B flat major, D470

Adagio maestoso – Allegro

WOLFGANG AMADEUS MOZART (1756–1791)

Horn Concerto No.3 in E flat major, K447

Allegro

Romance (Larghetto)

Allegro

Symphony No.36 in C major, K425 (Linz)

Adagio – Allegro spiritoso

Andante

Menuetto – Trio

Presto

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

The concert will conclude with a
MOZART MYSTERY MOMENT, to be
announced on Friday:



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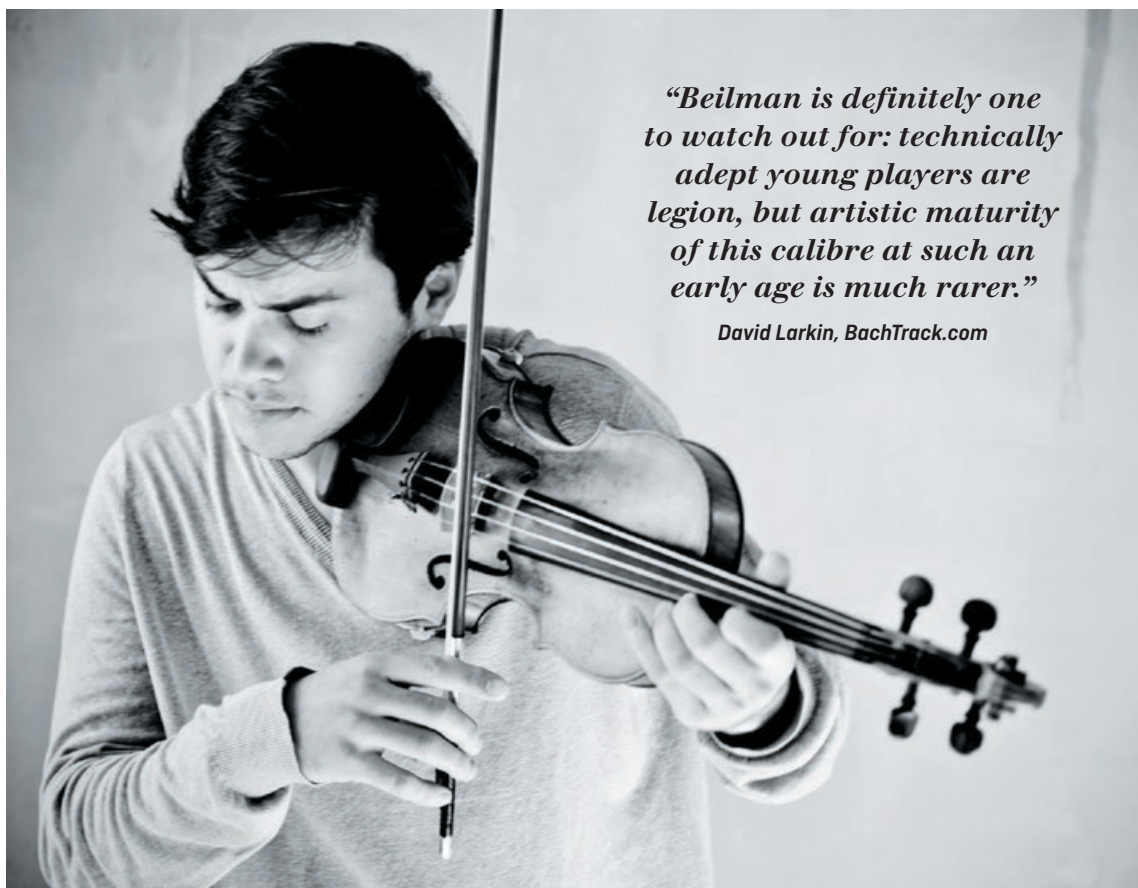
*These web pages are public and can
be viewed by anyone.*

Estimated durations: 7 minutes,
16 minutes, 26 minutes, 5 minutes
The concert will conclude at
approximately 8.05pm.

COVER IMAGE: Ben Jacks (photo by
[TO COME])



Principal Partner



“Beilman is definitely one to watch out for: technically adept young players are legion, but artistic maturity of this calibre at such an early age is much rarer.”

David Larkin, BachTrack.com

Pictures at an Exhibition

*Higdon Violin Concerto
with Benjamin Beilman*

The brilliant Benjamin Beilman makes his SSO debut with a new showpiece violin concerto in the classic Romantic style, tapping into the lyricism of Samuel Barber, the pastoral mood of Vaughan Williams and the energy of Prokofiev.

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RIMSKY-KORSAKOV

Russian Easter Festival Overture

HIGDON

Violin Concerto [AUSTRALIAN PREMIERE]

MUSSORGSKY orch. Ravel

Pictures at an Exhibition

Giancarlo Guerrero conductor

Benjamin Beilman violin

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ABOUT THE MUSIC

Franz Schubert (1797–1828) Overture in B flat major, D470

Adagio maestoso – Allegro

The Schubert whose 1814 song 'Gretchen at the Spinning Wheel' declares him a 17-year-old genius may seem to have sprung, like Athena, fully formed from the head of Zeus. For this kind of song Schubert had virtually no models, but in other spheres the aspiring young composer had to serve an apprenticeship and there were models aplenty in his native Vienna. In 1816, when this overture was written, Rossini's operas were already taking the city by storm. Listen carefully to the beginning of tonight's music and you will hear the same idea as begins Rosina's aria 'Una voce poco fa', from *The Barber of Seville*.

Whether this overture in B flat was meant to preface another work is uncertain. Otto Erich Deutsch (whose catalogue gives the 'D' numbers for Schubert's work) thought Schubert used this music as the overture to a performance in January 1817 of his cantata (D472) in honour of Josef Spendou, who was not only a canon of Vienna's cathedral, Chancellor of the university and Inspector-General of Elementary Schools, but a patron of the school-teaching Schubert family.

The rather unusual scoring of the overture (horns, trumpets, drums, oboes, bassoons, but no flutes or clarinets) can be matched with the cantata. It's possible Schubert may have turned into an orchestral piece music he'd begun writing for string quartet (some of that version survives in Schubert's handwriting). The quartet version continued Schubert's experiments with overtures for strings alone, originally for the family string quartet in which he played viola and later for the school orchestra at the Stadtkonvikt, where his compositions came under the eye of the director, Salieri.

The title 'overture' was interchangeable with 'symphonic first movement' and Schubert would have to master that genre to emulate his boyhood heroes: Mozart, and the intimidating Beethoven. Schubert's very Mozartian Symphony No.5 (D485) – from the same year, in the same key, and from the same workshop – shows how well he was assimilating his models. This overture displays the same assurance, though the musical ideas are not quite so memorable. And the grand slow introduction? The model for that was in Haydn, and Mozart had copied it too, as we will be reminded in this concert.

DAVID GARRETT © 2018

Schubert's Overture in B flat calls for pairs of oboes, bassoons, horns and trumpets; timpani and strings.

According to our records this is our first performance of the overture.



The young Schubert – a portrait by an unknown artist from around the time of tonight's overture.

Wolfgang Amadeus Mozart (1756–1791) Horn Concerto No.3 in E flat major, K447

Allegro

Romance (Larghetto)

Allegro

Ben Jacks *horn*

When Mozart eventually got around to writing the horn concerto that his good friend Joseph Leutgeb had requested years before, he wrote across the top: 'Wolfgang Amadé Mozart finally took pity on Leutgeb, Ass, Ox and Fool.' The inscription confirms Mozart's quirky, irreverent sense of humour; the music (Concerto in E flat, K417, from 1783) reveals Leutgeb's mastery of that temperamental instrument, the natural horn.

Mozart wrote three more concertos for Leutgeb (or Leitgeb), an uncle-figure some 24 years older. The two men had a curious camaraderie. Mozart 'couldn't resist making fools of people' and Leutgeb was a frequent butt of his practical jokes: these ranged from throwing orchestral parts around the room and leaving Leutgeb to collect them, to inking the notes of one horn concerto (K495) in different colours. Then there were the wry comments Mozart made in the music. In K412, his last horn concerto, he writes 'Take a breather' above the soloist's rests and at the final appearance of the rondo theme in the finale: 'You're going to bore me for the fourth time, and thank God it's the last!'

A natural horn such as Joseph Leutgeb would have played. The interchangeable crooks allowed the performer to play in different keys, a function taken over by valves on a modern horn.

STANFORD UNIVERSITY ANCIENT INSTRUMENT COLLECTION



Leutgeb had played in the Salzburg court orchestra – doubling as a violinist – and seems to have shared the Mozarts’ dislike of the Archbishop there. Not long after Mozart had quit Salzburg to seek his fortune in Vienna, Leutgeb made the same journey. (The story of him acquiring a cheesemonger’s shop there in a kind of mid-life career change is unsubstantiated, in fact he continued playing until his retirement in 1792 at the age of 60.)

In his prime, Leutgeb was a ‘rare virtuoso’ who’d appeared throughout Europe as a soloist. In Paris he’d been praised in the *Mercure de France* for his ‘superior talent’ and his ability to ‘sing an adagio as perfectly as the most mellow, the most interesting and the most accurately pitched voice’. The music Mozart wrote for him exploits these lyrical gifts. But Leutgeb could also claim great facility and an impressive command of the full range of the horn from its lowest notes to its highest, as can be heard in the virtuosity of Mozart’s fast movements.

The third of Mozart’s horn concertos, completed in 1787, was clearly written for a horn player at the height of his accomplishment, allowing every opportunity to shine – musically as well as technically. There is a particular richness and the subtlety to this music, amplified by Mozart’s unusual choice of wind instruments in the orchestra: not oboes and horns as in the other horn concertos but clarinets and bassoons. The opening *Allegro* emphasises poetry over brilliance and takes the music into what would have been, for the 18th-century natural horn, some perilously remote keys.

The second movement (*Romanze*) has the character of a vocal aria, with a serenely floating main theme deftly accompanied by the orchestra. Keep that theme in your memory – it will return in the finale.

In the first two movements the horn has been allowed to step away from its traditional associations with the hunt and emerge as a true concert soloist. For the third movement, however, Mozart plunges into a rondo-finale with all the galloping rhythms and horn calls of hunting music. In this compact movement – barely four minutes long – the energetic rondo theme makes just three appearances, and the second of the contrasting episodes offers a speeded up version of the theme from the *Romanze* before returning to the rollicking tune of the beginning.

ADAPTED FROM A NOTE BY YVONNE FRINDLE © 2005

The orchestra for Mozart’s Horn Concerto K447 calls for pairs of clarinets and bassoons, and strings.

The SSO first performed the concerto in a 1972 Town Hall Prom concert, John Hopkins was the conductor and Clarence Mellor the soloist. Our most recent performance was in 1998 with János Fűrst conducting and Robert Johnson as soloist.



A silverpoint drawing of Mozart made in 1789 by Doris Stock

Mozart

Symphony No.36 in C major, K425 (Linz)

Adagio – Allegro spiritoso

Andante

Menuetto – Trio

Presto

Leopold Mozart had been miffed at his son's marriage to Constanze Weber, and so in 1783 the happy young couple set out from Vienna to Salzburg in an effort to appease the irascible father-in-law. They remained in Salzburg for three months, during which neither Wolfgang nor Constanze was able to make the dreaded father-in-law relent in his views on their marriage. So, in some distress, the couple packed their bags and headed back to Vienna.

On their way home, they stopped in at Linz on the Danube, a few hours north of Vienna, where they were received with great enthusiasm by Count Thun, with whom Mozart had a connection via a student of his. Indeed their reception that October was rather warmer than the one accorded to them by Leopold, and so when Count Thun asked Mozart to write him a symphony for a private concert, the composer was happy to oblige. The only problem was that the concert was scheduled for just five days after their arrival. But with a typical mixture of haste and genius, Mozart completed the task with a day to spare. And thus was born the *Linz* Symphony.



◀ Mozart's brother-in-law, Joseph Lange, painted this portrait of the composer in around 1783, the year of Mozart and Constanze's visit to Salzburg.

It's often described as one of Mozart's most Haydnesque works and it's easy to see the superficial resemblance to Haydn's symphonies, right from the beginning of the first movement with its characteristic slow introduction (*Adagio*). But for the most part this symphony is pure Mozartian inspiration. From its glorious opening to its spirited conclusion, this 'grand symphony' embraces both the sadness and the joy that the journey to Salzburg and the respite in Linz had offered the young couple.

Perhaps the introduction is more pessimistic than joyful, with its hint of chromaticism adding an edge to the overtly amiable intent of the first movement. When the *Allegro* proper enters, it too has a slightly reflective character, never truly settling during the course of its conventional sonata structure. The slow movement in F major (*Andante*) is still grimmer, characterised by a deeply moving main theme and some intricate writing for the strings. It is distinctive, too, for its use of trumpets and drums (for the first time in a Mozart symphonic slow movement), which adds to the feeling of underlying tragedy.

The mood lunges back toward joy in the C major *Menuetto*, where again an affinity with Haydn emerges in the bold, swinging rhythms and in the ländler-like *Trio* in which the oboe and bassoon join with the first violins.

The finale is a tour de force (*Presto*, or as fast as possible!), with the full ensemble in festive mood, complete with rushing figures in the violins, contrapuntal interplay, and then a rapid descent into a more serious mood. The sections of the orchestra are played off one against the other, as the movement progressively reconstructs itself back into the mood of festivity, leading to an emphatic conclusion.

Ironically, Leopold Mozart seems to have been more impressed with the *Linz* Symphony than his son was. In May 1784 Wolfgang sent the score and parts to his father for copying together with four concertos, noting that special care was to be taken with the concertos but that he was not so 'particular with the symphony'. For his part, Leopold wrote to his daughter in 1784, 'We had a big concert at Barisani's, where your brother's new and excellent symphony was performed under my direction.'

ADAPTED FROM A NOTE BY MARTIN BUZACOTT © 2002

Mozart's Symphony No.36 calls for pairs of oboes, bassoons, horns and trumpets, timpani and strings.

The SSO first performed this symphony in 1940 with Thomas Beecham conducting, and most recently in 2002, directed by Michael Dauth.

'When we reached the gates of Linz...we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot tell you what kindnesses the family are showering on us. On Tuesday 4 November I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at break-neck speed, which must be finished by that time. Well, I must close, because I really must set to work.'

*Mozart to his father from Linz,
31 October 1783*

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THE ARTISTS



KEITH SAUNDERS

Andrew Haveron *violin*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the SSO as Concertmaster in 2013, arriving in Sydney with a reputation as a highly respected soloist, chamber musician and concertmaster. As a soloist, he has performed with many of the UK's finest orchestras, including the London Symphony, BBC Symphony, Hallé and City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), he collaborated with artists ranging from Anne-Sofie von Otter and Alexander Baillie to Elvis Costello, Björk, Paul McCartney and Sting.

As a concertmaster and director, he has worked with all the major UK orchestras – including the BBC SO and Philharmonia Orchestra – and many others worldwide. He has also led the World Orchestra for Peace and the John Wilson Orchestra since its inception, and toured with the Academy of St Martin in the Fields. In addition to regularly directing concerts for the SSO, he has performed the Walton concerto with David Robertson and later this year will perform the Brahms Double Concerto with cellist Umberto Clerici.

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 prizewinner at the Paganini Competition for the past 50 years.

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



KEITH SAUNDERS

Ben Jacks *horn*

PRINCIPAL HORN

Ben Jacks was born in Hobart in 1975 and, after studying with Heidi Kepper at the University of Western Australia, he travelled overseas, studying with Dale Clevenger and Gail Williams in Chicago, Stefan Dohr in Berlin, Erich Penzel in Cologne and Hector McDonald in Vienna.

He joined the Sydney Symphony Orchestra as Principal Third Horn in 1998 and in 2001 was appointed Principal Horn. He has appeared as a guest principal with the Tasmanian, Adelaide, Queensland, West Australian and Melbourne symphony orchestras and the Opera Australia Orchestra. He has also performed with the Academy of Vienna – a period instrument ensemble – and regularly appears as guest principal with the Malaysian Philharmonic Orchestra and Ensemble Kanazawa in Japan.

In 2003 he played Britten's Serenade for tenor, horn and strings with the SSO (also performing the same work with the WASO). Since then he has appeared as a soloist with the orchestra on a number of occasions, performing Mozart's Horn Concerto, K417, Schumann's Konzertstück for four horns and Richard Strauss's Horn Concerto No.1. He is a founding member of the Australian Brass Quintet, and maintains a busy schedule as a soloist and chamber musician. His debut recording, *Rhapsodie: Fantasia: Poème*, conducted by Barry Tuckwell, featured previously unrecorded works for horn and orchestra by Jean-Michel Damase.

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KETH SAUNDERS



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 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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AND ARTISTIC DIRECTOR



Brett Dean
ARTIST IN RESIDENCE
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Andrew Haveron
CONCERTMASTER
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Claire Herrick
Georges Lentz
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Rosemary Curtin
Jane Hazelwood
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Stuart Johnson
Justine Marsden
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Adrian Wallis
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