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orchestra**

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

SEDUCTIVE

MOZART

A Mozart Celebration

MONDAYS @ 7

Monday 5 February, 7pm

APT MASTER SERIES

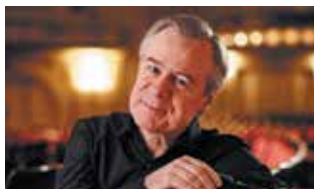
Wednesday 7 February, 8pm



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



Taiko 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 • Taiko taiko ensemble
 Ian Cleworth Artistic Director • Riley Lee shakuhachi
 Kaoru Watanabe shinobue, taiko

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 Meet the Music
Thu 22 Feb, 6.30pm
 Kaleidoscope
Fri 23 Feb, 8pm
Sat 24 Feb, 8pm
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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 TO THE APT MASTER SERIES

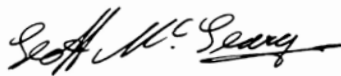


Welcome to tonight's performance in the APT Master Series. The Sydney Symphony Orchestra is opening its 2018 season with A Mozart Celebration, featuring some of Mozart's great piano concertos and the return to Sydney of soloist Emanuel Ax.

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

MONDAYS @ 7

MONDAY 5 FEBRUARY, 7PM

APT MASTER SERIES

WEDNESDAY 7 FEBRUARY, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

Seductive Mozart

A Mozart Celebration

David Robertson *conductor*

Emanuel Ax *piano*

WOLFGANG AMADEUS MOZART (1756–1791)

***Così fan tutte*: Overture**

Piano Concerto No.16 in D, K451

Allegro assai

Andante

Rondeau (Allegro di molto)

INTERVAL

Piano Concerto No.17 in G, K453

Allegro

Andante

Allegretto

Symphony No.39 in E flat, K543

Adagio – Allegro

Andante con moto

Menuetto and Trio

Finale (Allegro)



**92.9 ABC
Classic FM**

Wednesday's performance will be recorded by ABC Classic FM for broadcast on Saturday 10 February at noon.

Pre-concert talk by David Garrett in the Northern Foyer 45 minutes before each performance. Visit sydney-symphony.com/speaker-bios for more information.

Estimated durations: 5 minutes, 25 minutes, 20-minute interval, 30 minutes, 29 minutes

The concert will conclude at approximately 9pm (Mon), 10pm (Wed).

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

PRESENTED BY





Painting by August Gerasch (1822–1908) of the old Burgtheater in Vienna. This theatre saw the premiere of Mozart's opera *Così fan tutte* as well as the Piano Concerto K451, which he performed in one of his 'academies' or subscription concerts, featuring him as both composer and pianist.

Seductive Mozart

Welcome to the second 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 sit 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.

Last week we focused on 'dramatic Mozart' with often brooding music in dark minor keys – a foil to the popular perception of Mozart as cheerful and untroubled, rococo charm personified. Tonight's program spends time with the Mozart we love for his charm and perfection, a composer who seduces audiences with music that was crafted to appeal not only to connoisseurs but to music lovers.

The atmosphere is set with the bustling and lively overture to Mozart's opera *Così fan tutte*. The drama continues in the piano concertos, with their exciting interactions between soloist and orchestra and the sublime colours of woodwinds in dialogue with everyone. It's clear, as tonight's soloist Emanuel Ax has observed, that Mozart was a 'man of the theatre'. And we finish with the subtlety and grandeur of Symphony No.39.

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ABOUT THE MUSIC

Wolfgang Amadeus Mozart

Così fan tutte: Overture

Così fan tutte was commissioned from Mozart following the successful 1789 revival of his and Lorenzo da Ponte's comic opera *The Marriage of Figaro*. It was premiered on 26 January 1790 at Vienna's Burgtheater, where it received five performances prior to 20 February when the death of Emperor Joseph II closed all theatres. Five more performances followed between June and August that year.

The story of the opera begins when an old philosopher Don Alfonso bets his friends Guglielmo and Ferrando that the constancy of their lovers, the sisters Fiordiligi and Dorabella, will not endure a day of their absence. Don Alfonso promises to prove this if Guglielmo and Ferrando will woo each other's lover in disguise. The wager ends in the surrender of both women, an outcome which is put down to the essential, and forgiveable, nature of women. Wiser now, the lovers all forgive each other. (Such a wager may have actually taken place in Vienna, providing the inspiration for Mozart and his librettist.)

The idiomatic Italian of the opera's title can only be imperfectly translated into English. 'All women are the same' or 'That's how all women behave' is the gist of it, and it is interesting to note that several German productions which took place in 1791 appeared under various versions of the title: *Liebe und Versuchung* (Love and Temptation), *Weibertreue, oder Die Mädchen sind von Flandern* (Feminine Faith, or The Girls are from Flanders), and the more standard translation *So machen es alle* (That's What They All Do).

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

Wolfgang Amadeus Mozart made his name as a child prodigy, and to his family and admirers he 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 make his reputation as a keyboard virtuoso and composer. He produced an unrivalled body of mature work, including three operas with the librettist Lorenzo da Ponte: *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*.

COSÌ FAN TUTTE OVERTURE

Irony is the dominant tone which sets *Così fan tutte* apart from Mozart's other operas. Many would call it cynicism, expressed in the title 'that's how all women behave'. In fact Don Alfonso, the bachelor whose words these are, has tried and succeeded to teach his pairs of young friends that to recognise the changeability of human affections is realism, and the beginning of wisdom – an idea captured in the subtitle: *La scuola degli amanti* (The School of Lovers).

Between its attention-grabbing chords, the brief introduction quotes what could be described as the opera's motto-theme: the music sung by Don Alfonso to the words 'così fan tutte'. This reappears at the end of the overture, which in its bustling animation establishes the atmosphere of lively intrigue.



Characters from *Così fan tutte*, a watercolour by Johann Peter Lyser (c.1840)



◀ **Lorenzo da Ponte (1749–1838)**
wrote the libretto for three of
Mozart's great operas

The plot was also subjected to alteration throughout the 19th century, making *Così* the most frequently 'improved' of Mozart's operas.

The overture itself is a bubbling sonata form movement, with some of Mozart's most effervescent wind writing. Its short introduction ends with a strikingly simple double cadence, the first time quiet (interrupted), then loudly (perfect), which later appears in Act II (Scene 13) sung to the words of the title. In the main, fast section of the overture, the cadence of the running wind quavers – tossed mockingly from one wind instrument to the other – is taken from a line in *The Marriage of Figaro*, at the point where the discovery of the page Cherubino in Susanna's room compromises Susanna's professions of honour, and Don Basilio smugly says, 'Così fan tutte le belle'.

For many years, *Così* was seen as a heartless farce redeemed by miraculously beautiful music, the dark anti-feminist side of the Enlightenment. There are anomalies in the plot however, the objects of post-premiere attempts at dramaturgical improvement. There is even debate as to whether the couples should end up marrying in their original pairings as operatic convention would suggest – the plot and musical setting doesn't specify or confirm this, and the opera is really, at bottom, Mozart and da Ponte's most enigmatic work.

But none of this should really perplex anybody in a concert hall, as you sit back and enjoy the opera's five minutes of orchestral introduction.

ADAPTED FROM A NOTE BY GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA © 1998

The overture to *Così fan tutte* calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO first performed the overture in 1946, conducted by Percy Code, and most recently in an arrangement for wind ensemble by Hansjörg Schellenberger in the 2013 Mozart in the City series.

...some of Mozart's
most effervescent
wind writing...

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.

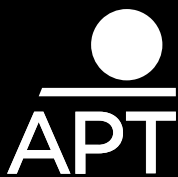
In the concertos, this form is defined mainly in the first movements. Many a concerto's beginning sounds as if it could continue as a symphony (e.g., in these Mozart Celebration concerts, K451 in D major and K466 in D minor). But there's a difference: the soloist's entry needs to be prepared. The piano 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...**



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Mozart

Piano Concerto No.16 in D, K451

Allegro assai

Andante

Rondeau (Allegro di molto)

Emanuel Ax *piano*

When Louis Spohr, a Mozart-admiring composer of the following generation, called Mozart's piano concertos 'symphonies with piano', he was thinking especially of music like the first movement of this concerto. When it was first published, in 1792, a review recognised 'the original style of composition...the fullness of the harmony, the striking turns of phrase, the skilled distribution of shade and light', and added: 'It is only to be regretted that this masterly keyboard concerto is impracticable in smaller musical circles because of the number of instruments for which it is scored (and which are in part obbligato instruments), and is usable only with a strong, well-manned orchestra.'

The largest orchestra so far in a Mozart concerto throws out a powerful challenge, by and large met by the soloist, using virtuosity to make up for the piano's lack of sustaining power. In the first movement's heroic quick march one Mozart authority finds a new and powerful idiom, another the most powerful and complex movement Mozart had written up to then. Piano and orchestra interact in subtle and varied partnership, and the solo part justifies Mozart's comment to his father that this is a concerto, like its partner K450 in B flat, 'to make the performer sweat'.

All the more surprising then that it is rarely played (Australia, for example, counts less than a handful of performances so far). Its unfamiliarity led to its cadenza making its way by accident into a recording of the 'Coronation' Concerto, K537 in the same key, perpetuating a mistake in an old Breitkopf edition! The second and third movements of K451 are less remarkable than the first, though each has its high points. The concerto was among those, their composer tells his father, 'written for all kind of ears, not just for the long ones'. Mozart entered this concerto in his thematic catalogue on 22 March 1784, in the same amazingly productive year which gave birth to the piano concertos K449 (another not often heard Mozart concerto, which the SSO performed last week), K450, K453 (the companion concerto on this program), and the Quintet for piano and winds, K452.

The **first movement** of this D major concerto with trumpets and drums establishes a martial character with a drop of an octave followed by a march up the scale. The second subject brings, eventually, a syncopated figure with the parts moving against each other in chromatic harmony, a rather dark and

Keynotes

MOZART

In 1781 Mozart moved from Salzburg, where he felt stifled, to Vienna. There he found a fresh audience that was eager to hear him as a composer and as a performer, and in his piano concertos the two opportunities were combined – a sure-fire way to make his name in a new city.

PIANO CONCERTO K451

This concerto is one of two 'grand concertos' that Mozart composed for and played in a 'most successful' concert at Vienna's Burgtheater on 1 April 1784. The grandeur comes in part from the largest orchestra in a Mozart piano concerto thus far, including not only five woodwind instruments and a pair of horns but trumpets and drums. The trumpets and drums, combined with the brilliant key of D major, contribute an almost military flair, especially in the first movement. Then there is the sheer confidence and virtuosity of the music, which Mozart told his father was sure 'to make the performer sweat'. A true calling card for Mozart: pianist and composer.

mysterious idea at first, which will later be intriguingly joined by the piano. The solo takes up this material in its own way with runs, arpeggios, and spread chords. The free fantasy of the development, with the piano answering the winds, is all the more telling for being so concise, ending with the most powerful and virtuosic music in the movement, for soloist and orchestra together. In the recapitulation the material is shared in quite new ways.

After this magnificently symphonic movement, the **Andante** second movement provides relaxation in an almost wistful, dreamy manner, though the composer remembers his 'long-eared' hearers more and more towards the end, with passages of canonic imitation. In the second episode of this movement in rondo form, Mozart's sister Nannerl, herself an accomplished pianist, had noticed that one stretch of the music seemed rather bare. 'Tell her from me' – Mozart wrote to his father – 'that, in the Andante of the D major concerto, in the solo in C in question, yes, most certainly, something is missing....I will remedy the deficiency as soon as possible and send it to her, with the cadenzas.' A decorated version of this passage was discovered in the 20th century in the Abbey of St Peter in Salzburg, a monastery with which the Mozarts were in close contact. Whether or not it is what Mozart



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sent his sister, it provides a model of how such passages were 'filled out' by the soloist in performance.

The **Rondo finale**, more than most by Mozart, recalls Haydn, but more than anything else through the association of its key with that of Haydn's most famous keyboard concerto. Though it has nothing so spectacular as the 'gypsy' evocations of Haydn's piece, this rondo by Mozart also relies more on rhythmic dynamism and contrasts than on memorable melodic ideas. Yet it shares the spaciousness of the first movement, maintaining this concerto's grand scale to the end. A highlight comes in the movement's second episode, where soloist and the 'obligato' orchestral players mentioned in the review from 1792 enjoy a spirited game of stopping, starting, then keeping the ball in the air. After a cadenza by Mozart with some effective imitative writing, the movement has one more twist: in the coda the double time becomes triple time, giving the refrain and other themes a piquant new guise.

DAVID GARRETT © 2006

The orchestra for Mozart's Piano Concerto K451 comprises flute with pairs of oboes, bassoons, horns and trumpets; timpani and strings.

The SSO first performed this concerto in 1981 with Myer Fredman conducting and soloist Geoffrey Tozer, and most recently in the 2005 Mozart in the City series with soloist Louis Lortie and Michael Dauth directing from the violin.

...maintaining this concerto's grand scale to the end.



sydney symphony orchestra

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Mozart

Piano Concerto No.17 in G, K453

Allegro

Andante

Allegretto

Emanuel Ax *piano*

Mozart had periods of low creative productivity, but 1784 was not one of them – it is generally agreed that this was the year in which he wrote the greatest number of first-rate works. These include six of his piano concertos (K449, 450, 451, 453, 456 and 459). Beginning in late March, he also composed a different kind of concertante work with piano: the Quintet K452 with wind instruments, intended for his benefit concert in Vienna's Burgtheater in March. He wrote to his father on 10 April: 'For my part, I consider it the best thing I have written as yet in all my life. It has met with extraordinary success.'

On the same day as this letter, Mozart completed a piano concerto, not for himself to play, but for his pupil Barbara (Babette) von Ployer, daughter of an agent of the Salzburg court in Vienna. [This was the second of his concertos for her; we played the first, K449, last week.] Her father not only paid him handsomely for it, but hired an orchestra for the premiere at the family's summer house in the suburb of Döbling on 13 June 1784. Mozart brought along the composer Paisiello to show off his pupil and his music.

The **first movement** begins with the same rhythm as four of Mozart's concertos of this time. But its somewhat march-like character is disguised by the trill on the second note and the semitone it emphasises. The expression here is to be subtle, the mood ever-shifting, the harmony often chromatic and hesitating between major and minor, as in the second subject, which is led in by arpeggio figures for the winds, and followed by a dramatic plunge into a distant key. The solo piano subject includes an important winding figure, and is followed by a beautiful transition featuring the winds and especially the bassoon, which plays a large role in this concerto. The development, after a pause, sets off for far shores with great fantasy, in music that seems to have nothing to do with the main themes. A cadenza by Mozart for this movement survives.

The opening of the very expressive **slow movement (Andante)** ends with a pause, then the oboe begins a series of almost vocal woodwind phrases – the analogy has often been made with a richly scored operatic *scena*. Strings and horns, joined by woodwinds, conclude this meditation. After the piano has its turn with the music, and reaches the same pause, it continues

Keynotes

PIANO CONCERTO K453

This concerto is one of two that Mozart wrote for his very talented pupil Barbara von Ployer. It may have been premiered in a domestic setting with a hired orchestra, but Mozart almost certainly had his own public performances in mind too – as with the concerto heard before interval in this concert (K451), he considered it a 'grand concerto'. The woodwinds (flute, oboes and bassoons) have new prominence and there is an almost operatic feeling of dialogue between the instruments of the orchestra as well as between soloist and ensemble.

The finale (*Allegretto*) has entered the history books for its connection with a pet starling that Mozart purchased for 34 kreuzer on 27 May 1784. It's not absolutely certain who taught the bird to sing the dancing theme of the concerto's finale, but Mozart, with characteristic humour, transcribed the tune into his cash book – hesitations, wrong notes and all – adding the comment 'Das war schön!' (That was fine!).



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

passionately and surprisingly with a powerful chord introducing G minor. Yet another pause brings a development leading to distant keys. The recapitulation is even more dramatic, but some relief comes with the reappearance of the woodwind phrases in E flat. 'No concerto *andante* of Mozart's,' writes Girdlestone, 'had reached hitherto such fullness...none had penetrated the soul with such breadth and depth.'

The **finale** is based on a bourrée or contredanse theme which Mozart liked so much that he taught his pet starling to sing it, which it did with endearing mistakes (unless it knew the tune already and gave him the ideal!). It is followed by five variations, shared between piano and orchestra, of which the fourth is in the minor, and recalls, in its syncopations and chromaticism, the world of the first two movements. After the final variation, and a cadenza, a coda begins which is virtually a new movement, full of the spirit of an *opera buffa* finale, with boisterous and amusing exchanges between piano and winds, and an exhilarating game with the theme, now heard in a fast tempo.

DAVID GARRETT © 1991

The orchestra for Mozart's Piano Concerto K453 comprises flute, pairs of oboes, bassoons and horns; and strings.

The SSO first performed this concerto in 1953 with pianist William Kapell and conductor Eugene Goossens, and most recently in the 2005 Mozart in the City series with soloist Louis Lortie and Michael Dauth directing from the violin. That concert featured the same pair of piano concertos heard tonight.

The finale is based on a theme which Mozart liked so much that he taught his pet starling to sing it.

Mozart

Symphony No.39 in E flat, K543

Adagio – Allegro

Andante con moto

Menuetto and Trio

Finale (Allegro)

American musicologist Neal Zaslaw has questioned two of the three most common assumptions about Mozart's last three symphonies. The assumptions are: that we do not know for what orchestra or for what occasion they were composed; that they were intended as an interrelated trilogy; and that they were never performed during Mozart's lifetime, showing how unappreciated he was by his contemporaries.

Zaslaw suggests that the symphonies were written for the subscription concerts Mozart scheduled for June and July 1788, of which only the first took place owing to insufficient subscribers. The grouping of the three symphonies may have been designed to appeal to publishers who liked to put out such works in groups of three or six. Mozart was also trying to arrange a trip to London, for which good new symphonies would have been an essential requirement. One or more of these symphonies may have been among the unidentified symphonies Mozart is known to have performed on a German tour in 1789.

So only the first statement remains unquestioned, that we don't know the exact occasion or orchestra. For, even though Mozart may not have had a particular occasion in mind, he can hardly have been said to have composed purely as a result of an inner artistic stimulus: this would be foreign to what we know, both of his own practice and of the late-18th-century musical world.

It is quite possible that the Symphony in E flat major was played in concerts in Vienna on 16 and 17 April 1791, when a large orchestra under Salieri performed a 'grand symphony' by Mozart. Mozart's friends, the clarinetists Johann and Anton Stadler, were in the orchestra and this symphony, like many other Mozart works in E flat, omits oboes and gives very prominent parts to the pair of clarinets. Their mellow tone suffuses a symphony which Tovey described as 'the *locus classicus* of euphony'. It is hard to say why it has remained less widely performed than the G minor and the *Jupiter* Symphonies, but the fact remains. Zaslaw suggests that it fares less well in large halls on modern instruments, partly because of the 'flat' key, but there is no lack of power and grandeur, as the slow introduction immediately reveals – the third of these Haydn-inspired introductions in a Mozart symphony, and the last.

Keynotes

SYMPHONY NO.39

Mozart didn't know that the three great symphonies he composed in 1788 (Nos. 39–41) would be his last. We don't know for sure whether they were performed in his lifetime but there's good reason to think that they were, or at least that Mozart had performances in mind. After Mozart's death, these symphonies quickly became some of his best-loved and most celebrated works.

Perhaps the first thing to observe, even before the first note, is the orchestra: unusually, there are no oboes sitting in the woodwinds, instead Mozart features a pair of clarinets, then a relatively new instrument. (The key of the symphony, E flat major, is especially congenial for these instruments.) The first movement begins with a slow introduction (Adagio) and a solemn, ceremonial feel; the fast main section (Allegro) has an almost vocal character and makes powerful use of quiet effects.

One writer (HC Robbins Landon) has described the slow movement (Andante con moto) as possessing the inscrutable beauty of the smile in the *Mona Lisa*. The Menuetto movement brings an earthy quality to the symphony: not so much a minuet as a vigorous Austrian peasant dance. The Finale combines musical sophistication and complexity with the humour and wit of Haydn – all in a startlingly imaginative movement based on a single theme.

The **first movement** is a 'singing *Allegro*' – 'strong ideas presented in a deliberately understated way' (Zaslav). Actually, the slow introduction allows Mozart to begin quietly, reserving the power for later. The same pattern obtains for the second subject, where magical use of plucked lower strings alternates with the liquid sound of clarinets, enhanced even further by the noticeable absence of the oboes.

The **slow movement** (*Andante con moto*) is in the (for Mozart) unusual key of A flat major. It is a long movement – basically serene in mood, despite a passionate episode in F minor. There is a great sense of forward momentum in spite of the somewhat sectional arrangement of the material, which becomes increasingly richly scored, notably in the successive wind entries over a pedal point.

The **Menuetto** has courtly poise and pomp, with an accompaniment of repeated wind chords that Beethoven must have remembered when writing the second movement of his Eighth Symphony. In the *Trio* the world of the popular wind serenades is recalled in an Austrian *Ländler*, with the second clarinet in the low register gurgling its accompaniment to the first.

The opening of the **Finale** revives a joke from Mozart's 'Paris' Symphony (No.31). He'd discovered 'that all the finales here in Paris begin with all the instruments playing together, usually in unison' and so began with just the first and second violins, playing softly and then immediately loudly. The result, as he'd expected, was an audience that first said 'Shh' and then applauded with delight at the sudden forte! This opening violin texture returns repeatedly, marking turning points in the movement and highlighting its obsessive concentration on its opening melodic idea. The monothematic structure may be a deliberate tribute to Haydn who used this method of construction so often. It is made witty and even perhaps saucy by interruptions from the bassoon and flute.

ADAPTED FROM A NOTE BY DAVID GARRETT © 1991

Mozart's Symphony No.39 calls for flute, pairs of clarinets and bassoons (but no oboes); pairs of horns and trumpets; timpani and strings.

The SSO first performed this symphony in 1940, conducted by Sir Thomas Beecham, and most recently in the 2004 Mozart in the City series, directed by Dene Olding.



...Mozart can hardly have been said to have composed purely as a result of an inner artistic stimulus...



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 Shoham.

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

THE LOWY 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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PHOTO: JAY FRAM

David Robertson

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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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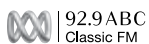
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