



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

The Last Days of Socrates

Haydn's Philosopher

2018



THURSDAY AFTERNOON SYMPHONY

THU 11 OCT, 1.30PM

EMIRATES METRO SERIES

FRI 12 OCT, 8PM



Principal Partner

OCTOBER



Thibaudet plays the Egyptian Concerto

With Sibelius 2

DEBUSSY Prelude to the Afternoon of a Faun
SAINT-SAËNS Piano Concerto No.5 (Egyptian)
SIBELIUS Symphony No.2

Jukka-Pekka Saraste conductor
Jean-Yves Thibaudet piano

APT Master Series
Wed 17 Oct, 8pm
Fri 19 Oct, 8pm
Sat 20 Oct, 8pm
 Sydney Opera House



Beethoven Nine

Ode to Joy

HAYDN Symphony No.104 (London)
BEETHOVEN Symphony No.9

Edo de Waart conductor
Amanda Majeski soprano
Caitlin Hulcup mezzo-soprano
Kim Begley tenor
Shenyang bass
 Sydney Philharmonia Choirs

Thursday Afternoon Symphony
Thu 25 Oct, 1.30pm
 Emirates Metro Series
Fri 26 Oct, 8pm
 Great Classics
Sat 27 Oct, 2pm
 Sydney Opera House



French Fellowship

Stravinsky's Pulcinella

POULENC Suite française
RAVEL Three Poems by Stéphane Mallarmé
STRAVINSKY Pulcinella: Suite

Roger Benedict conductor
Caitlin Hulcup mezzo-soprano
 Sydney Symphony Orchestra Fellows

Fri 26 Oct, 11am
 Sydney Opera House



Playlist with Kees Boersma

PIAZZOLLA Kicho
BEETHOVEN Symphony No.1: 1st movement
KATS-CHEENIN Witching Hour: 2nd movement
R STRAUSS Metamorphosen (septet version)
BARTÓK Divertimento: 3rd movement

Kees Boersma double bass

Tue 30 Oct, 6.30pm
 City Recital Hall

NOVEMBER



James Morrison

The Great American Songbook

Jazz great James Morrison returns to the Sydney Symphony Orchestra to play Porter's *Every Time We Say Goodbye*, Gershwin's *Summertime*, and *A Foggy Day*, Ellington's *It Don't Mean a Thing if it Ain't Got That Swing* and more.

Guy Noble conductor
James Morrison trumpet, trombone, piano
William Morrison guitar
Ben Robertson bass
Gordon Rytmeister drums

Fri 2 Nov, 8pm
Sat 3 Nov, 8pm
 Sydney Opera House



The Happiness Box

A Sydney Symphony Family Concert

MARKS The Happiness Box
 Based on the book by David Griffin and illustrated by Leslie Greener

Iain Grandage conductor
Amanda Bishop narrator

Sun 4 Nov, 2pm
 Sydney Opera House

WELCOME



Principal Partner

As in everyday life, partnerships are an important part of what we do as they allow us to connect with different parts of Australian communities. Last year we celebrated 15 years as Principal Partner of the Sydney Symphony Orchestra, which continues to be incredibly important for Emirates.

For us, partnerships are all about people, who are more important than ever. This is why we place people at the core of everything we do.

In Australia, Emirates has gone from strength to strength over the past 22 years with the support of this great country. We are thrilled to continue to enhance our footprint in Australia, and in March introduced a fourth daily Sydney service. This has given Australian travellers even more opportunities to connect to our global route network of over 150 destinations in more than 80 countries and territories, including 39 European destinations, via our hub in Dubai.

We strive to offer a superior experience every time our passengers step aboard one of our world-class aircraft. With up to 3,000 channels on our award-winning inflight entertainment system "ice", our passengers are able to watch key Sydney Symphony Orchestra performances from thousands of metres above. This is all while enjoying gourmet meals across each of our classes which are composed by leading chefs.

We are a truly international airline which includes many Australian Pilots, Cabin Crew and support teams. It is these people who work together, much like an orchestra, to ensure that our operations run harmoniously each and every day.

On that note, it is my pleasure to welcome you to the Emirates Metro Series and I hope that you enjoy this world-class experience.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 11 OCTOBER, 1.30PM

EMIRATES METRO SERIES

FRIDAY 12 OCTOBER, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

The Last Days Of Socrates

Haydn's Philosopher

Brett Dean *conductor*

Peter Coleman-Wright *bass-baritone*

Andrew Goodwin *tenor*

Sydney Philharmonia Choirs

Chorusmasters:

Brett Weymark

Elizabeth Scott

FELIX MENDELSSOHN (1809–1847)

The Fair Melusina – Overture, Op.32

JOSEPH HAYDN (1732–1809)

Symphony No.22 in E flat, The Philosopher

Adagio

Presto

Minuet and Trio

Finale (Presto)

INTERVAL

BRETT DEAN (born 1961)

The Last Days of Socrates

for bass-baritone, tenor, chorus and orchestra

Text by Graeme William Ellis

Part I. Prelude (Goddess Athena)

Part II. Apology (The Trial)

Part III. Phaedo (The Hemlock Cup)

.....
Friday's performance will be recorded
for broadcast by ABC Classic FM
across Australia on 19 October at
8pm with a repeat broadcast on
11 November at 2pm.

.....
Pre-concert talk by David Garrett in the
Northern Foyer 45 minutes before the
performance.

.....
Estimated durations: 10 minutes,
16 minutes, 20 minute interval,
58 minutes

.....
The concert will conclude at
approximately 3.15pm (Thursday)
and 9.45pm (Friday).

.....
COVER IMAGE: The Death of Socrates,
1787 by Jacques-Louis David
(1748-1825) Catharine Lorillard Wolfe
Collection, Metropolitan Museum of Art,
New York.



Principal Partner

ABOUT THE MUSIC

Felix Mendelssohn

The Fair Melusina – Overture, Op.32

The *Melusina* Overture, originally titled 'The Mermaid and the Knight', was written because, on hearing the overture to Conradin Kreutzer's opera on the subject in Berlin 1833, Mendelssohn had been irritated and determined that he could do much better.

In January 1836 he wrote to his sister: 'Many persons here consider *Melusina* to be my best overture: at all events, it is the most deeply felt; but as to the fabulous nonsense of the musical press, about red coral and green sea-monsters, and magical palaces, and deep seas, this is stupid stuff and fills me with amazement. But now I take my leave of water for some time to come....'

Kreutzer's opera *Märchen von der schöner Melusine* – literally a fairy tale – is the story of the most famous of all the *fées* of French romance, also known as Mélisande. Having enclosed her father in a high mountain for offending her mother, she was condemned to become every Saturday a serpent from the waist down. She married Raymond, Count of Lusignan, making him vow not to visit her on a Saturday, but he hid, and saw her transformation into a serpent. She was obliged to leave him, and wander as a spectre till the day of doom.

Clearly a mermaid was the type of half-human, half-fish Mendelssohn had in mind, for the main musical subject of his overture has watery, wavy motion. It is also capable of resourceful variation and extension. The other principal theme is a proud one of knightly character, no doubt representing the Count. But we have Mendelssohn's warning against reading any more of the story into his music, and one commentator has suggested that the real contrast is between the gentler and the stormier aspects of the sea.

Mendelssohn's subtle scoring achieves an elegant, poetic, and lucid effect. The coda passes the introductory figure from instrument to instrument, against pizzicato chords, then the violin soars still further, finally handing over to the flute. The last chord of F major lies 'deep and soft', in the words of Percy Young, 'in the care of clarinet, bassoon and two horns. The edging again comes from the pizzicato of the strings'.

DAVID GARRETT ©1994

The *Fair Melusina* overture calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the overture in 1953, conducted by Eugene Goossens, and most recently in 2011, conducted by Nicholas McGegan.

Keynotes

MEDELSSOHN

Born Hamburg, 1809

Died Leipzig, 1847



Felix Mendelssohn was called the 19th-century Mozart: he had a youthful genius, composing masterpieces such as the Octet and the *Midsummer Night's Dream* Overture while a teenager; his music has a classical sensibility; and he died in his 30s, his tremendous activity as composer, pianist, conductor and administrator having taken its toll on a fragile constitution.

FAIR MELUSINA

This overture was composed for the concert hall rather than the theatre, but it took its impetus and inspiration from a night at the opera. Mendelssohn went to hear an opera by Conradin Kreutzer, its story based on an ancient French fairy tale, and decided he could do much better with the subject. It seems he was right. In the fairy tale, Melusina turns into a serpent from the waist down every Saturday, a fact she must hide from her husband. He breaks a vow and watches her transform – the story cannot end happily. Mendelssohn's flowing and 'liquescent' music suggests a water serpent, or rather a mermaid. The composer himself warns us against allowing our imaginations to run riot, but this might be an occasion when it's best to ignore advice...

Joseph Haydn (1732–1809) Symphony No.22 in E flat, *The Philosopher*

Adagio

Presto

Minuet and Trio

Finale (Presto)

This is a most unusual symphony – indeed nothing quite like it has been composed before or since. The Haydn authority H.C. Robbins Landon thinks Haydn may have been referring to it when he told his biographers Griesinger and Dies that he once composed a symphony in which God speaks with ‘an abandoned sinner, pleading with him to reform, but the sinner in his rashness pays no heed’.

The first movement of Symphony No.22 does give the impression that we are in church rather than in the concert hall, and the symphony as a whole takes the form of the old-fashioned Italian *sonata da chiesa* (church sonata), beginning with a slow movement.

Robbins Landon regards this extraordinary **Adagio** as the most original movement in all Haydn’s symphonies. A chorale (hymn) theme, always entrusted to French horns and ‘angled’ horns (or English horns), is announced, in several keys, with interludes for strings, featuring resolving dissonances and perpetual seconds moving to thirds as in a baroque concerto by Corelli. All this is underpinned by a constant ‘walking’ bass line.

The effect is of a chorale prelude, and the style is deliberately archaic, even for 1764. Perhaps with a little imagination the horns can be heard as representing the voice of God, the somewhat querulous-sounding cor anglais as the unrepentant sinner.

The title ‘The Philosopher’, which was given to this symphony in Haydn’s day, is appropriate only if we think of a *religious* philosopher rather than a ‘philosophe’, an intellectual of the Enlightenment. What we have here is an irruption of the religious dimension into secular music, taking us unexpectedly into a metaphysical dimension. (Mozart does something similar in his opera *The Magic Flute* of 1791, when he gives a chorale prelude to the two men in armour.) We need to remember that both Haydn and Mozart were brought up in a rich tradition of church music, and sometimes mined it in surprising ways in the midst of their more usual ‘modern’ stylistic language.

Keynotes

HAYDN

*Born Rohrau (lower Austria), 1732
Died Vienna, 1809*

At the time of his death Haydn was the most illustrious composer in Europe: more famous than Mozart or even Beethoven. He spent much of his working life buried in the provincial estate of Eszterháza, but he became known for his symphonies and string quartets and was widely commissioned. Symphonies were not completely new in 1758 when Haydn – suddenly having an orchestra at his disposal – began composing them. But over the next 40 years or so he developed the symphony as a genre, taking it from its origins in tiny three-movement opera overtures to the grand four-movement form that Beethoven inherited.

‘THE PHILOSOPHER’

Think religious philosopher rather than secular philosopher – this symphony adopts the structure of the old-fashioned church sonata (by beginning with a slow movement instead of a fast movement) and the first movement contains moments that Haydn said were like God speaking to an abandoned sinner. That dialogue is played by the French horns (God) and a pair of cor anglais, exotic instruments for an 18th-century orchestra and making their only appearance in a Haydn symphony.

Symphony No.22 was completed in 1764, Haydn’s fourth year of service in the Esterhazy court.

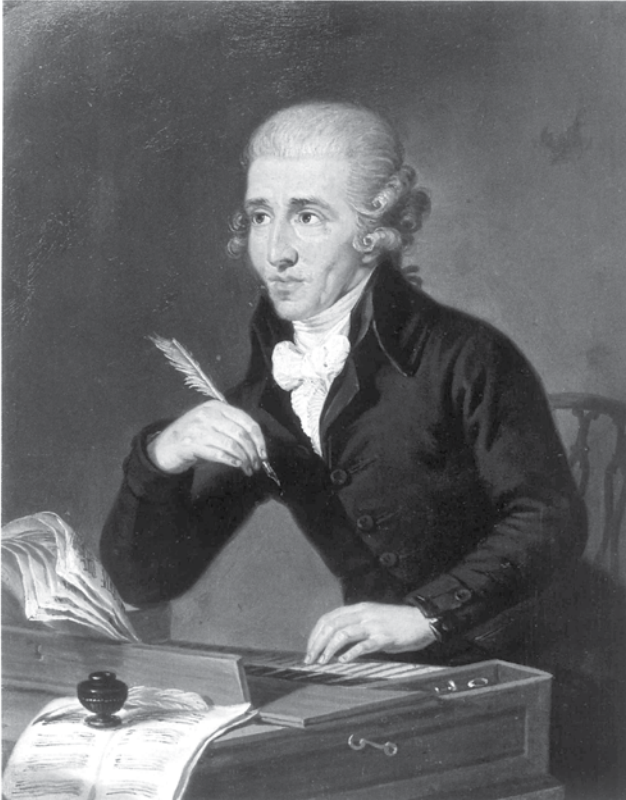
The second movement, **Presto**, is more typical of the early Haydn symphonies – a fast, almost fierce piece with only one main theme. Already this movement lightens the mood, making a virtue of the ‘necessary or inbuilt psychological decrescendo’ which Robbins Landon finds in the church-sonata type of symphony (where the slowest, weightiest movement comes first).

The **Minuet** itself is somewhat strict in feeling, but frames a **Trio** in which the pairs of ‘English’ and French horns are given opportunities to show off. This prepares the way for the hunting **Finale**, whose fanfares are shared by both kinds of horns.

DAVID GARRETT © 1997/2003

Haydn’s Symphony No.22 calls for two cor anglais, bassoon, two horns, strings and keyboard continuo.

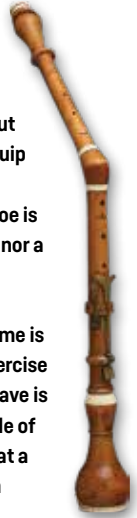
The Sydney Symphony Orchestra first performed this symphony in 1952 with Eugene Goossens conducting, and most recently in 2009, directed by Michael Dauth.



Haydn 1770, engraving made in 1791 after the portrait by Guttenbrunn

NEITHER ENGLISH NOR A HORN

Americans pragmatically translate cor anglais as ‘English horn’, but as the famous quip goes, this larger cousin of the oboe is ‘neither English nor a horn’. Perhaps attempting to translate the name is a misleading exercise since what we have is a classic example of Franglais. Look at a cor anglais from Haydn’s day



and you’ll see it has a distinctive bend midway down. (The modern instrument shares the egg-shaped bell at the end but has a long, straight shape.) What’s more likely, then, is that the ‘French’ name was in fact a reference to the instrument’s shape: *angled horn*.

Brett Dean

The Last Days of Socrates

for bass-baritone, tenor, chorus and orchestra

Text by Graeme William Ellis

Part I. Prelude (*Goddess Athena*)

Part II. Apology (*The Trial*)

Part III. Phaedo (*The Hemlock Cup*)

Peter Coleman-Wright *bass-baritone*

Andrew Goodwin *tenor*

Sydney Philharmonia Choirs

Brett Dean's professional career began in 1984 when, after studying in Brisbane, he moved to become a member of the Berlin Philharmonic Orchestra. He returned to Australia in 2000 to concentrate on composition, and is now one of the most internationally performed composers of his generation. He also performs widely, as solo violist, chamber musician and conductor, and these performing relationships inform his world as a composer.

Dean began composing in 1988 in Berlin, initially working on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers. He has since been commissioned by the Berlin Philharmonic, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, BBC Symphony, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, Sydney Symphony and the Melbourne Symphony Orchestra, among others. In 2009 he won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*, and the following year his opera *Bliss*, based on the Peter Carey novel, brought him wider recognition. It has since been performed in Melbourne, Sydney, Hamburg, and at the Edinburgh Festival. His more recent opera, *Hamlet*, has had hugely successful runs at Glyndebourne and the Adelaide Festival.

Much of Dean's work draws from extra-musical stimuli. Paintings by his wife, the artist Heather Betts, have inspired several of his pieces, including *The Last Days of Socrates*, his three-part composition for bass-baritone, tenor, chorus and orchestra written in 2012 at the behest of Simon Halsey and the Berlin Radio Choir to a text by Graeme Ellis.

Born and educated in Melbourne, Graeme Ellis is a prize-winner at the International Society of Poets in the USA. His collaboration with composer Roger Heagney produced the song cycle *Fortune my Foe* for Merlyn Quaife, as well as a scena and a song cycle on the life of Joan of Arc. Ellis has published three volumes of poetry: *Words Fall like Rain*, *Verse Ned Kelly* and *The Undiscovered Country*.

Keynotes

BRETT DEAN

Born 1961

THE LAST DAYS OF SOCRATES

This work is based on three of the four dialogues in Plato's account of Socrates' death in 399BC. Socrates is sung by a bass-baritone and the chorus is divided in various sub-groups to represent citizen jurors and Socrates' followers.

Part I opens with unusual tremulous textures before the pace gathers and the chorus declaims Socrates' name in English and Greek pronunciation. Rich bands of colour and the chorus' clapping and foot-stomping generates excitement. Sudden quiet introduces the name of Athena, the city's goddess, in ethereal sounds. A formal hymn culminates in soft string tracery to represent peace.

Part II is Socrates' trial for impiety, beginning with wordless chorus and the distant urgency of drums. The men accuse Socrates in an increasingly outraged chorus; he responds over the active staccato texture. The violence increases until Socrates sings about 'practising our death' with sudden calm, and imagery of swans. The contest between Socrates' calm reason and jury's venom culminates in the vote, led by the tenor soloist, where extended instrumental techniques imitate the sound of ballots thrown into earthenware jars.

Part III begins with a plangent cello solo and weeping soprano voices. The executioner (tenor) brings the poisoned drink, Socrates calms his followers and the swan music returns. After Socrates' death, the music gradually fades.



Jean-Yves Thibaudet

Saint-Saëns' Piano Concerto No.5

The Egyptian

Jean-Yves Thibaudet is no stranger to the Sydney Symphony, and each and every performance over the past three decades of our musical partnership has been memorable. Now, after a five-year absence, he returns to perform Saint-Saëns' *Egyptian* piano concerto, full of colour and evocative themes and demanding the utmost in dazzling virtuosity. Jukka-Pekka Saraste returns to Sydney with the music of fellow Finn Jean Sibelius. Prepare for a night of power, poetry and revelation.

DEBUSSY Prelude to the
Afternoon of a Faun
SAINT-SAËNS
Piano Concerto No.5 (Egyptian)
SIBELIUS Symphony No.2

Jukka-Pekka Saraste
conductor
Jean-Yves Thibaudet piano

Wednesday 17 October, 8pm
Friday 19 October, 8pm
Saturday 20 October, 8pm
Sydney Opera House



Presented as part of the
APT Master Series



He has also worked with composers Eric Austin-Phillips, Johanna Selleck and Elgar Howarth. Collaborations with Brett Dean include a Nativity setting for the Thomanechor, Leipzig in 2012 and *Ascension* for the Choir of Clare College Cambridge.

The Last Days of Socrates focuses on the trial and death of the Greek philosopher Socrates, as recorded by his disciple Plato. Acknowledged as one of the founders of Western philosophy whose influence in the field of ethics is felt today, Socrates was accused by his enemies of corrupting the minds of the young and controversially sentenced to death by a jury in 399 BC. He was condemned to take hemlock, which he did, refusing offers to help him escape.

For the text, Ellis has drawn from the *Apology* of Socrates and the dialogues *Crito* and *Phaedo*, with a nod to the present-day Chinese dissident artist Ai Weiwei. The baritone soloist takes on the 'role' of Socrates, with the chorus representing Socrates' followers and the jury.

Part I begins with a Prelude appealing to the goddess Athena. Here, although the text of the entire work is in English, Dean and Ellis advance the notion of 'classical distance' by having the chorus sing the protagonist's name with both Greek pronunciation [*Sōkrátēs*, strong-beat emphasis on the second syllable], and English [*Socrates*, emphasis on the first syllable].

In **Part II**, *Apology*, Socrates stands trial before a double chorus and is condemned to death (Dean authentically reproduces the sound of the terracotta vessels into which Athenian jurors dropped one of two types of coin – with a hole, and without – as a means of casting their vote).



© MARIE-LAN NGUYEN/WIKIMEDIA COMMONS CAN

The Goddess Athena: Relief at the Louvre by Philippe-Laurent Roland (1746-1816)

© ARTGATE CARIPOLO FOUNDATION



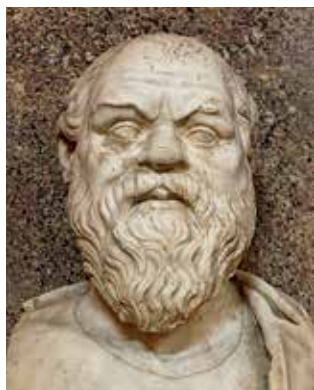
Socrates Taking Leave of his Family, 1787-90 by Antonio Canova (1757-1822)

A cello solo (dedicated to the memory of Berlin Philharmonic cellist Jan Diesselhorst) followed by a soft vocalise sung by a semi-chorus of offstage sopranos, opens **Part III**, in which Socrates, in the presence of his students Phaedo and Crito, drinks from the hemlock cup.

SYMPHONY SERVICES INTERNATIONAL © 2013

The Last Days of Socrates calls for bass-baritone, tenor, chorus and an orchestra of three flutes (doubling alto flute and piccolo), three oboes (one doubling cor anglais), four clarinets (one doubling bass clarinet and one double-bass clarinet), three bassoons, (one doubling contrabassoon), six horns, three trumpets, three trombone and tuba, timpani and five percussion, harp, keyboard, accordion, and electric guitar.

The Last Days of Socrates was commissioned by the Berlin Radio Choir in partnership with the Melbourne Symphony Orchestra and the Los Angeles Philharmonic Orchestra. Simon Rattle conducted the first performance on 25 April 2013 with the Berlin Philharmonic Orchestra, John Tomlinson and the Berlin Radio Choir. This is the SSO's first performance of the work.



Marble, Roman copy of Greek original from fourth century BC. Villa of the Quintilii, Rome

© ARTGATE CARIPLO FOUNDATION



Crito Closing the Eyes of Socrates, 1790-92 by Canova



Libretto

Part I. Prelude (Goddess Athena)

CHORUS

TUTTI (MOTTO)

Sōkrátēs! Sōkrátēs!
Son of Sophroniscus!
Socrates!

Goddess Athena
Protector of Athens

No greater born in art or intellect

Shall be or thirst
No city more to feel
The meaning of your birth.

Goddess Athena
Athena Parthenos
Crown of beauty, wisdom and time

You raised our race
To greatness
To wisdom and greatness.

From marble form and bronze

Shall never cease
The Attic flowering night
Of war and peace.

PART II. Apology (The Trial)

MELETUS AND ACCUSERS

(Semi-chorus: Tenors and Basses)

Obedient to your gods' commands
In oracles and dreams.

You, who pass among Athenians
Telling them that dying is better than living
Now stand accused of corrupting the minds
of our children
And believing in gods of your own invention!

SOCRATES

O Meletus, o men of Athens,
Did any man ever believe in human things,
The razor, the mirror,
But not believe in human beings?

Did any man ever believe in the ring of silver
But not the money lenders?
In the market place
But not the vermin?

If I believe in divine activities,
Surely I believe in divine beings?



Beethoven Seven

Rhythm and Energy

Of all the Beethoven symphonies the Seventh is the most thrilling. Revel in the obsessive, hypnotic rhythms and inexorable power of this awesome symphony that provided the music to the emotional climax of the Oscar-winning film, *The King's Speech*.

And soloist Claire Edwardes will perform an exciting new percussion concerto that has been compared to New York at rush hour – all colour and energy!



“Powerhouse playing from Edwardes.”

The Australian

Wednesday

DEAN Engelsflügel (Wings of Angels)

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Thursday

PADEREWSKI Overture

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Friday

PADEREWSKI Overture

BEETHOVEN Symphony No.7

David Robertson conductor
Claire Edwardes percussion

Wednesday 7 November, 6.30pm

Thursday 8 November, 1.30pm

Friday 9 November, 11am*

Sydney Opera House

*Complimentary morning tea from 10am

CHORUS A

You mock them, Socrates
Their intelligence
You call them cowards and false.

Beware! Beware!
You cannot drag them down –
Their gods and their state –
Into the market place.

Goddess Athena
Protector of Athens
Our most original mind now faces trial.

CHORUS B

Perversity called Socrates
You, who undermines our state.

CHORUS A

By the Oracle at Delphi
No wiser considered

CHORUS B

To be in your company
Engenders hatred!

CHORUS A

Liberty!
Our right to question everything.

CHORUS B

Hatred for daring to gaze
In the mirror of reason
We want you to die.

CHORUS A

Our most original mind
We cannot abandon
Our right to question
Everything!

MELETUS AND ACCUSERS

Enough! Enough!
Socrates, you are to stand!
Answer your accusers!

SOCRATES

You do not see
We are always and ever
Practising our death.

When we die
Our souls pass over
To another life
For the soul is immortal.

How we live here
Decides on that other life.

Those involved in crime
Shall wander alone
In desolate regions.

Those who lived in purity
Are set free to join their guardians
In the company divine.

The important thing
Is not just to live
But to live well.

This is what I mean
By practising our death.

MELETUS AND ACCUSERS

What defense is this, great Socrates?
You, who pass among Athenians
Telling them that dying is better than living;
You stand on trial for your life.

SOCRATES

I believe the white swans
That belong to Apollo
Have prophetic powers
And sing at the moment of death.
Knowing it returns to god
The swan sings.

No bird sings in distress
Nor do I believe the nightingale laments.
Therefore I do not regard my end as
misfortune.

This plain speaking of mine offends.
It seems the whole of Athens
Wishes to live like its children
In innocence
Except for Socrates;
Am I alone?

MELETUS AND ACCUSERS

Who else dares fly
So close to the heavens with such impiety?
The sun and the moon are gods
Yet you say the sun is a fiery stone!

SOCRATES

Ha! Old writings, well known
Of Anaxagoras, Parmenides and the others.
You may well buy them down in your market
place
For a song.
Not mine alone
To turn the heads of your children.

TUTTI CHORUS

Danger, Socrates!

MELETUS AND ACCUSERS

Who else dares fly so high
With such impiety?
You are in great danger.

CHORUS A

Genius we cannot abandon.

CHORUS B

Hatred for daring to gaze in the mirror of
reason.

SOCRATES

And so?
When a man stands against a life of deceit
Against the worthless life unexamined
He must face his ending
Always preferring a possible good to a
certain evil.

TUTTI CHORUS

No one knows for certain
Of the soul and its journey.
This is mythology!

SOCRATES

And all I know
Is that I know nothing.

It is your fear of death which speaks –
This imitation of wisdom, not real wisdom.

MELETUS

(Solo Tenor or Bass – spoken)

Enough! Out of your own mouth you stand
condemned!
You know nothing!

The vote must be taken!

TUTTI CHORUS (MOTTO)

Sōkrátēs! Sōkrátēs! Socrates!
You stand condemned!
Guilty! Guilty!

CHORUS B

Then by hemlock you must die.
Send him thence to Hades.

PART III. Phaedo (The Hemlock Cup)

PHAEDO

(Semi-chorus: Altos and Tenors)

The philosopher was condemned.
As the hour of sunset was approaching
The executioner was called.
He entered, and said:

EXECUTIONER

(Solo Tenor)

Socrates, you are the greatest of men I have known.

Take this cup and drink;
Walk around until your legs feel heavy;
Then the hemlock will do its duty.

PHAEDO

And then the executioner wept and left.

SOCRATES

The swan does not grieve for its end.

Phaedo, our learning here on earth
Is just a recollection of the soul's existence,
Contrary to the evidence of our senses.

PHAEDO/TUTTI CHORUS

Socrates took the cup and drained it steadily.
I wept.
Despite myself I wept.
Crito left the room in distress
And Apollodorus collapsed with grief.

SOCRATES

Calm yourselves my friends and be brave.
This is no way to behave.
I have heard that a man should die in peace.

PHAEDO

With this we felt ashamed and fell silent.

SOCRATES

Apollo's white swans
Have prophetic powers
And sing at the moment of death.

And when, after many a summer,
The swan dies
It sings more sweetly than it sang in a lifetime
Knowing it returns to god,

We think the swan grieves for its end
But we are wrong.
It is only our fear of death which speaks.

PHAEDO

The swans sing to Apollo
Knowing they return to the laurel
Which wreathes his brow.
They are happier on that day than ever.

SOCRATES

I, like the swan,
Dedicated to the very same god,
Am no worse endowed with prophetic powers
And no more disconsolate
At leaving this life.

I shall never feel fear
At something
Which may be a blessing.

Phaedo, the swan sings!

Graeme William Ellis

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Brett Dean *conductor*

Brett Dean is currently the Sydney Symphony Orchestra's Artist in Residence, a role he inaugurated in 2016. He is also Composer in Residence of the Radio Symphony Orchestra Berlin, and was Artist in Focus at Germany's recent Rheingau Music Festival.

Brett Dean is equally renowned as a violist, conductor and composer. In recent years, Australian audiences have seen his opera *Hamlet* at the 2018 Adelaide Festival following its successful premiere at Glyndebourne in the UK. Sydney Symphony Orchestra audiences also recently heard the world premiere of Brett Dean's Cello Concerto played by Alban Gerhardt and the orchestra under the direction of David Robertson.

Brisbane born, Brett Dean played viola with the Berlin Philharmonic Orchestra for 15 years from the mid-1980s, before returning to Australia to concentrate on composing. He also branched out into music administration at this time, serving as Artistic Director of Melbourne's Australian National Academy of Music until 2010.

Brett Dean has conducted orchestras such as the Los Angeles Philharmonic, Concertgebouw Orchestra (Amsterdam), BBC Philharmonic, Gothenburg Symphony, Toronto Symphony, Stuttgart Chamber Orchestra, Royal Northern Sinfonia and Tonkünstler-Orchester, Zurich, for whom he was Creative Chair for the 2017-18 season. His programs make stimulating connection between his own works and those of other composers. Since 2005, he has been performing his own Viola Concerto with many of the world's leading orchestras, and is scheduled to perform it with Sakari Oramo and the Helsinki Philharmonic Orchestra in November. As a chamber musician, Brett Dean has collaborated with ensembles such as the Doric Quartet, Scharoun Ensemble and at the recent Rheingau festival. Recent recordings include *Shadow Music* - Brett Dean conducting his own music and that of Beethoven with the Swedish Chamber Orchestra. His awards include a prestigious Grawemeyer Award for his violin concerto, *The Lost Art of Letter-Writing*.

Brett Dean's residence with the SSO is generously supported by Geoff Ainsworth AM and Johanna Featherstone.



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Peter Coleman-Wright AO *bass-baritone*

Peter Coleman-Wright has appeared in Europe at venues such as La Scala (Milan), La Fenice (Venice), in Munich, the Netherlands, Geneva, Paris, and Bordeaux, and at the Aix-en-Provence and Bregenz Festivals.

In the UK he has been a frequent guest of the Royal Opera House Covent Garden, English National Opera and Glyndebourne Festival. He has appeared at the Metropolitan Opera, New York, and Houston Grand Opera among venues in the Americas. Concert appearances have taken him from Iceland to Oman.

Peter Coleman-Wright has sung extensively for Opera Australia and has worked with the major Australian orchestras. His more than 60 roles include Rossini's Figaro, Scarpia (in *Tosca*), the title role in *Eugene Onegin*, Wagner's Beckmesser (*The Mastersingers of Nuremberg*), Golaud in Debussy's *Pelléas et Mélisande*, and Germont in *La traviata*. Recordings include last year's *Ballads of the Pleasant Life*, music of the Weimar Republic, with the Nexus Quartet. He has created numerous roles, notably Harry Joy in Brett Dean's *Bliss*.

Peter Coleman-Wright won a Helpmann Award for the title role in Sondheim's *Sweeney Todd* and Green Room and Mo awards for his performances in *Billy Budd*. He was heard by Sydney Symphony Orchestra audiences last November in Walton's *Belshazzar's Feast* conducted by David Robertson.



Andrew Goodwin *bass-tenor*

Andrew Goodwin has appeared with opera companies including the Bolshoi Opera, Gran Teatre del Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia and Pinchgut Opera.

He has performed with the St Petersburg Philharmonic Orchestra, the Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras, Moscow and Melbourne Chamber Orchestras, Auckland Philharmonia, Sydney Philharmonia Choirs, Melbourne Bach Choir, and the Adam Chamber Music Festival, NZ. Andrew regularly gives recitals with pianist Daniel de Borah.

Recent engagements have included appearances with the Melbourne Symphony Orchestra (*L'Enfance du Christ* and Mozart's Requiem), Sydney Philharmonia Choirs (*The Dream of Gerontius* and *Messiah*), Queensland Symphony Orchestra (Lyle Chan's *My Dear Benjamin*), Adelaide Symphony Orchestra (Britten's Serenade for Tenor, Horn and Strings), Auckland Philharmonia (Bach's Magnificat and the title role in *The Rake's Progress*), State Opera of South Australia (Nadir in *The Pearlfishers*), Pinchgut Opera (Egeo in Cavalli's *Giasone* and Florival in Grétry's *L'amant jaloux*), as well as at Huntington Festival and the Australian Festival of Chamber Music.

Upcoming engagements include the title role in Hasse's *Artaserse* with Pinchgut Opera, *Messiah* with the Queensland and Melbourne Symphony Orchestras and Mozart's Requiem with the Melbourne Symphony Orchestra.

Sydney Philharmonia Choirs

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

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

www.sydneyphilharmonia.com.au



PHOTO: ROLAND KAY-SMITH

BRETT WEYMARK *Music Director*

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

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SYDNEY SYMPHONY 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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'Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I'm sure that this experience has enriched all of us.'
Catherine Hewgill, Principal Cello



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Learning & Engagement

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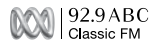
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