

SYDNEY
SYMPHONY
ORCHESTRA

Donald Runnicles conducts Fauré's Requiem

MUSIC OF INSPIRATION

23 – 26 OCTOBER

SYDNEY OPERA HOUSE

 Abercrombie
& Kent


sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner



A Russian Gala

BEHZOD ABDURAIMOV PERFORMS TCHAIKOVSKY

TCHAIKOVSKY Piano Concerto No.1
RACHMANINOFF Symphony No.2

Lionel Bringuier conductor
Behzod Abduraimov piano

Fri 8 Nov, 8pm
Sat 9 Nov, 8pm
Sydney Opera House



The Composer is Dead

A SYDNEY SYMPHONY FAMILY EVENT

STOOKEY & SNICKET The Composer is Dead

Brett Kelly conductor
Brendon Taylor The Inspector

Sun 10 Nov, 1pm
Sun 10 Nov, 2:45pm
Sydney Opera House



Andrew Haveron performs Mozart

BEETHOVEN The Ruins of Athens: Overture
MOZART Violin Concerto No.5 in A, K219 (Turkish)
HAYDN Symphony No.100 (Military)

Andrew Haveron violin-director

Mozart in the City
Thu 14 Nov, 7pm
City Recital Hall
Tea & Symphony
Fri 15 Nov, 11am
Sydney Opera House



Lea Salonga in Concert

WITH THE SYDNEY SYMPHONY ORCHESTRA

The Award-winning Broadway star and Disney legend, Lea Salonga, returns to Sydney following her 2017 sold out tour, performing songs from *Les Misérables*, *Miss Saigon*, *Aladdin*, *Frozen*, *The Greatest Showman* and more.

Lea Salonga
Gerard Salonga conductor

Fri 15 Nov, 8pm
Sat 16 Nov, 2pm
Sat 16 Nov, 8pm
Sydney Opera House



Paul Lewis in Recital

SCHUBERT Sonata in G, D894
BEETHOVEN Diabelli Variations

Paul Lewis piano

International Pianists in Recital
Mon 18 Nov, 7pm
City Recital Hall



Turangalila-Symphonie

CELEBRATING DAVID ROBERTSON

MESSIAEN Turangalila-Symphonie

David Robertson conductor
Tengku Irfan piano
Jacob Abela ondes martenot

Thu 21 Nov, 7pm
Sydney Opera House



Skyfall in Concert

James Bond on the big screen accompanied by the Sydney Symphony performing Thomas Newman's BAFTA-winning score live to the film!

Nicholas Buc conductor

Fri 22 Nov, 8pm
Sat 23 Nov, 2pm
Sat 23 Nov, 8pm
Sydney Opera House

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American Harmonies

CELEBRATING DAVID ROBERTSON

COPLAND Appalachian Spring: Suite
ROUSE Bassoon Concerto *Australian premiere*
ADAMS Harmonielehre

David Robertson conductor
Todd Gibson-Cornish bassoon

Thursday Afternoon Symphony
Thu 28 Nov, 1.30pm
Emirates Metro Series
Fri 29 Nov, 8pm
Great Classics
Sat 30 Nov, 5pm
Sydney Opera House



Principal Partner

WELCOME



Welcome to the Abercrombie & Kent Masters Series.

Welcome to the latest instalment in the Abercrombie & Kent Masters Series, Fauré's inspirational *Requiem*, one of the most beloved sacred works in the performance repertoire. It will be a thrill to experience this radiant piece under the baton of Donald Runnicles, sure to surprise and delight all who are privileged to hear it, as a Sydney Symphony Orchestra concert is known to do.

With the program also including some of Strauss' greatest works in *Death & Transfiguration* and his *Four Last Songs*, featuring the voice of Canada's soprano sweetheart Erin Wall, this is sure to be an evening full of moving musical expression.

An unforgettable journey, like a great symphony, often arises from a single poetic idea. Perhaps it is a lifelong dream to explore the wildlife-rich plains of Africa, a desire to celebrate a milestone birthday or anniversary amid Antarctic ice floes, or to revel in a romantic getaway in one of the charismatic capitals or regional cities of Europe. At Abercrombie & Kent, we're in the business of turning singular travel ideas into incredible adventures, creating memories that, much like the poignant pieces in tonight's program, will last a lifetime.

We take the world's most discerning and inquisitive travellers on truly immersive private and small group journeys to more than 100 countries. Some of our most popular journeys visit the ancient wonders of Egypt, immerse guests in the colourful cultures of India, and explore the world's most spectacular coastlines on luxury expedition cruises to the Aegean, the Mediterranean, the Baltic, the Sea of Japan, the Kimberley coast, the Arctic and Antarctica.

Every A&K journey, like every evening with the Sydney Symphony Orchestra, fills guests with a sense of awe and adventure, delivering truly extraordinary experiences.

I hope you enjoy tonight's performance, and leave feeling inspired to evolve your own poetic ideas into treasured adventures.

Enjoy exploring!



A handwritten signature in black ink, appearing to read "Sujata Raman", with a horizontal line underneath.

Sujata Raman
Regional Managing Director
Australia & Asia Pacific
Abercrombie & Kent



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

ABERCROMBIE & KENT MASTERS SERIES
WEDNESDAY 23 OCTOBER, 8PM
FRIDAY 25 OCTOBER, 8PM
SATURDAY 26 OCTOBER, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL



Donald Runnicles conducts Fauré's Requiem

Music of Inspiration

Donald Runnicles *conductor*

Erin Wall *soprano*

Samuel Dundas *baritone*

Sydney Philharmonia Choirs

RICHARD STRAUSS (1864–1949)

***Tod und Verklärung* (Death and Transfiguration)**

Four Last Songs (Vier letzte Lieder)

Frühling (Spring)

September

Beim Schlafengehen (On Going to Sleep)

Im Abendrot (In Sunset's Glow)

INTERVAL

GABRIEL FAURÉ (1845–1924)

Requiem Op.48 (1900 version)



Friday's concert will be broadcast on
ABC Classic on 3 November at 12 noon,
and again on 27 November at 8pm.

.....
Pre-concert talk by Sam Torrens at
7.15pm in the Northern Foyer.

.....
Estimated durations: 23 minutes,
24 minutes, 20 minute interval,
39 minutes.

.....
The concert will conclude at
approximately 10pm.



Donald Runnicles *conductor*

PRINCIPAL GUEST CONDUCTOR, SYDNEY SYMPHONY

Sydney Symphony Principal Guest Conductor Donald Runnicles is General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival (Jackson, Wyoming), as well as Principal Guest Conductor of the Atlanta Symphony Orchestra. He is also Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as its Chief Conductor from 2009-2016. He enjoys close relationships with several of the world's most significant opera companies and orchestras and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire.

Recent conducting appearances have included the Deutsche Oper's appearance in a concert performance of *Manon Lescaut* at the Edinburgh Festival, *Carmina burana* with the Toronto Symphony Orchestra and *Mahler's Song of the Earth* with the BBC Scottish Symphony Orchestra. Other 2018-19 season highlights included the world premiere of Detlev Glanert's *Oceane* at the Deutsche Oper along with new Deutsche Oper productions of Berg's *Wozzeck* and Zemlinsky's

Der Zwerg, and Strauss' *Elektra* at the Lyric Opera of Chicago. In summer 2018, he conducted the complete Ring Cycle with the San Francisco Opera, and led the World Orchestra for Peace performing Beethoven's Ninth Symphony at the Proms.

Beyond his annual commitments, Donald Runnicles is active in symphonic repertoire and guest conducts some of the world's finest symphony orchestras. Though fully engaged with five titled positions, he maintains regular guest relationships with the Berlin Philharmonic, London Symphony Orchestra, and the Philadelphia Orchestra.

From 1992 to 2008, Donald Runnicles was Music Director of the San Francisco Opera. During his tenure, he led more than 60 productions including the world premieres of John Adams' *Doctor Atomic* and Conrad Susa's *Les Liaisons dangereuses*. Recent recordings include Glanert's *L'Invisible* and James MacMillan's Violin Concerto (with Vadim Repin) and Symphony No.4.



Erin Wall *soprano*

Erin Wall's repertoire spans three centuries, from Mozart and Beethoven to Britten and Richard Strauss. She has sung in many of the world's great opera houses, including the Metropolitan Opera, La Scala, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago, and appears in concert with leading conductors and orchestras worldwide.

Erin Wall's 2018-19 season included role debuts as Elettra in *Idomeneo* for Lyric Opera of Chicago and Chrysothemis in Richard Strauss' *Elektra* at the Canadian Opera Company. She also sang Marguerite in *Faust* with the Washington National Opera and the Countess in *The Marriage of Figaro* in concert with the National Arts Center, Ottawa. Concert appearances included the *Four Last Songs* with the Chicago Symphony and Edward Gardner, Mahler's Symphony No. 8 with the Vienna Philharmonic and Franz Welser-Möst, Britten's *War Requiem* with the Royal Scottish National Orchestra and Peter Oundjian at the BBC Proms and a European tour with the National Arts Center Orchestra in which she featured in Claude Vivier's *Lonely Child* and Zosha di Castri's *Dear Life*. Forthcoming appearances include Massenet's *Thais* in concert with the Toronto Symphony Orchestra and Sir Andrew Davis, Mahler's Symphony No. 8 with the Atlanta Symphony Orchestra, and *Peter Grimes* with Stuart Skelton and the Bergen Philharmonic in London.

Erin Wall studied at Western Washington University, Rice University, the Aspen Music Festival, and Music Academy of the West. She began her professional career in 2001 as a member of the Ryan Opera Center at the Lyric Opera of Chicago.



Samuel Dundas *baritone*

A graduate of the Melba Conservatorium of Music, Samuel Dundas' performance experience encompasses opera, musical theatre and concerts. He made his opera debut with Opera Queensland, before joining Victorian Opera's Artist Development program and subsequently Opera Australia's Moffatt Oxenbould Young Artist program. Samuel has since performed leading roles with Opera Australia, West Australian Opera, New Zealand Opera and Lost & Found Opera. In concert Samuel has sung throughout Australia and New Zealand, including with the Sydney, Melbourne, Adelaide, Tasmanian and West Australian symphony orchestras, the Australian Youth Orchestra, Sydney Philharmonia Choirs and the Auckland Philharmonia Orchestra. Samuel has won the 2013 Lady Fairfax New York Scholarship and the inaugural Dame Heather Begg Award in 2014.

This season, Samuel performs the title role in a new opera *Ned Kelly* (Styles) commissioned by Lost & Found Opera and Perth Festival, Marcello in *La Bohème* and Guglielmo in *Così fan tutte* for Opera Australia, Dancairo and Morales in *Carmen* for State Opera of South Australia and Count Carl Magnus Malcolm in *A Little Night Music* for Victorian Opera. Other recent engagements include Papageno (*The Magic Flute*) for New Zealand Opera, Marcello (*La Bohème*) for Handa Opera on Sydney Harbour, Enrico (*Lucia di Lammermoor*), Count Almaviva (*The Marriage of Figaro*) and Valentin (*Faust*) for West Australian Opera, and Marcello (*La Bohème*) in Hanoi, Vietnam.

In 2020, Samuel's roles will include Marcello in *La Bohème* for Opera Australia and Frank-Fritz in *Die tote Stadt* for Victorian Opera.

SYDNEY PHILHARMONIA CHOIRS

Brett Weymark *Artistic and Music Director*

Elizabeth Scott *Music Director, VOX*

Claire Howard Race *Assistant Chorus Master and Principal Rehearsal Pianist*

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises of four regular choirs that perform a range of 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, Sydney Philharmonia Choirs 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 Sydney Symphony Orchestra's subscription series every year. In 2018 Sydney Philharmonia Choirs performed in *Beethoven Mass in C*, *The Bernstein Songbook*, *Verdi's Requiem*, *The Last Days of Socrates*, *Beethoven Nine* and *Last Night of the Proms*. This year they have sung in *Peter Grimes in Concert* and will also sing in *Fauré's Requiem* and *Mahler's Klagende Lied* under Simone Young.

Highlights of Sydney Philharmonia Choirs own concert series this year include *Bach and Mozart at Easter*, *Music from the Movies*, *Dvořák's Requiem*, and *Messiah* in December as well as *PopUp Sing*, their free singing workshops held at Carriageworks and Riverside Theatre.

For more information visit sydneyphilharmonia.com.au

Marlowe Fitzpatrick, Bradley Gilchrist & Estella Roche *Rehearsal Pianists*

SOPRANOS

Peta Andreone
Shelley Andrews
Mirei Ballinger
Eva Berger
Georgina Bitcon
Anne Blake
Jodie Boehme
Nikki Bogard
Natalie Brown
Lucy Bruton
Abbey Carter
Pam Cunningham
Rouna Daley
Susan Farrell
Rebecca Fitzpatrick
Liz Fuggle
Rebecca Gladys-Lee
Anamaria Gomez
Natalie Gooneratne
Judith Gorry
Caroline Gude
Jamie Hunter
Amy Jelacic
Carine Jenkins
Timothea Lau
Jessica Lee
Yvette Leonard
Yeesum Lo
Maria Lopes
Elena Lucio Bello
Gillian Markham
Sarah McGarry
Sarah Moore

Jayne Oishi
Nathalie O'Toole
Dymrna Paterson
Linda Peach
Marina Amelie Pelizzaro
Georgia Rivers
Allison Rowlands
Yukiko Saeda
Kelly Ann Smith
Katherine Thompson
Sarah Thompson
Narelle Vance Perry
Jessica Veliscek Carolan
Laura Wade
Genni Wetherell
Jacqui Wilkins

ALTOS

Leonie Armitage
Meaghan Backhouse
Amanda Baird
Gillian Behrens
Katie Blake
Nicola Clement
Isabel Colman
Julie Dowsley
Claire Duffy
Helen Esmond
Jennifer Gillman
Jenny Harry
Kathryn Harwood
Vesna Hatezic
Margaret Hofman
Sarah Howell

Lindy Jefferson
Tracey Jordan
Janina Key
Rachel Maiden
Atalya Masi
Hannah Mason
Clara Mazzone
Donna McIntosh
Janice McKeand
Maggie McKelvey
Tijana Miljovska
Penelope Morris
Marj O'Callaghan
Beverley Price
Jane Prosser
Jolanda Rotteveel
Virginia Rowlands
Susannah Russell
Debbie Scholem
Johanna Segall
Jan Shaw
Meg Shaw
Megan Solomon
Robyn Tupman
Erica Venter
Sheli Wallach
Marianna Wong
Nikki Woolley
Lucy Yu

TENORS

Langzi Chiu
Daniel Comarmond
Malcolm Day

Giles Donovan
Robert Elliott
Blake Garner
Denys Gillespie
Tony Green
Steven Hankey
Nick Hazell
Tom Hazell
Jude Holdsworth
Michael Kertesz
James Lane
Greg Lawler
Selwyn Lemos
Vincent Lo
Joao Lourenco
Frank Maio
Dimitry Moraitis
George Panaretos
Adrien Piron
Rajah Selvarajah
Martin Stebbings
Robert Thomson
Nicholas Tong
Michael Wallach
Alex Walter
George Watkins
Will Willitts
Mark Wong
Kenji Yamashita

BASSES

Jock Baird
Julian Coghlan
Daryl Colquhoun

Paul Couvret
Philip Crenigan
Robert Cunningham
Ian Davies
Nicholas Davison
Benoit Deney
James Devenish
Roderick Enriquez
David Fisher
Tom Forrester-Paton
Simon Harris
Derek Hodgkins
Bruce Lane
Johann Loibl
Jason McFarland
Mark McGoldrick
Robert Mitchell
Lei Mu
Eric Nelson
Ian Pettener
Andrew Pettingell-Ward
Peter Poole
Allan Redpath
Michael Ryan
Robert Sherrington
Andrew Skinner
Antony Strong
Ben Waters
Bruce Watson
Nick Whaley
David Wood
Jonathan Wood
Ben Yi

Richard Strauss (1864–1949) *Tod und Verklärung* (Death and Transfiguration) – Symphonic Poem, Op.24

Before becoming primarily an opera composer, the younger Richard Strauss specialised in the tone poem, honing his skills at musical portrayal. His third tone poem represents ‘the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist...’

The dying man’s sporadic pulse is suggested by a rhythm which seems derived from the Prelude to Act II of Wagner’s *Götterdämmerung*. Sighs are graphically portrayed by the strings. Several themes are presented, one on the flute answered by oboe and clarinet, and, in particular, an oboe melody accompanied by harp arpeggios, which is soon taken up by solo violin.

The music takes a sudden violent turn with a symphonic allegro. It builds towards a defiant, disjointed fortissimo, contrasted with a restless, downward rolling theme. The timpani recall the opening’s syncopations before the music beats itself out in exhaustion.

In a last desperate gesture, we hear the work’s most important theme, representing the artist’s ‘ideals’, with its resolute upbeat and vaulting octave leap built up from the traditional hunting call of the horn. A series of tableaux represents different phases of his life, from innocent childhood to dashing youth to heated lover. The themes are derived from those already established, suggesting that the man is embryonic in the child. The ‘love’ theme soars higher and higher until the trombones and timpani hammer out the opening’s syncopations, as if the memory of passion causes terrible heart palpitations.

Now the dying man passes beyond memories of his earlier years to the origin of his ideals. Strauss’ scheme was to repeat the ‘ideals’ theme three times, each time getting richer and more complex, as if to suggest the development of the dying man’s vision. Another violent outburst suggests his last spasms, and then several strokes on the gong – extremely effective orchestration – mark the countdown to doom.

Quietly, from the depths of the orchestra a statement of the ‘ideals’ theme begins and builds to a tremendous climax, but the music drains away to strains familiar from the opening. The final ‘transfiguration’ dwells with great beauty on the ‘ideals’ theme.

Strauss was in his mid-20s when he wrote this work and had not experienced even serious illness. On his death bed the octogenarian composer said it was just as he had imagined it in *Tod und Verklärung*. Of course, he was only referring to the first part of the experience.

ADAPTED FROM A NOTE BY GORDON WILLIAMS
SYMPHONY AUSTRALIA © 2001

Tod und Verklärung requires an orchestra of 3 flutes, 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps and strings.

The Sydney Symphony Orchestra first played *Tod und Verklärung* in August 1938 under Edgar Bainton, and most recently under Richard Gill in November 2015.



Richard Strauss, 1888

IN BRIEF

On his deathbed, Strauss famously remarked to his daughter-in-law that he ‘heard so much music’. She offered him manuscript paper but he replied that he had ‘composed it 60 years before in *Tod und Verklärung*. This is just like that.’ In 1888, however, Strauss was 24 years old and in perfect health. His career was beginning to take wing, and as a relatively recent convert to the ideals of the ‘New German’ school of music – represented by Liszt, Wagner and their followers. This work is one of several graphic orchestral pieces that honed Strauss’ skill as a master composer of opera.

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Richard Strauss (1864–1949)

Four Last Songs (Vier letzte Lieder)

Frühling (Spring)

September

Beim Schlafengehen (On Going to Sleep)

Im Abendrot (In Sunset's Glow)

Erin Wall *soprano*



In his 1999 biography of Richard Strauss, Michael Kennedy remarks that the *Four Last Songs* 'are the music of old age and wisdom and serenity, of death and transfiguration.' Like Mozart, whom he adored, Strauss maintained a life-long love of the soprano voice, particularly that of Pauline, the wife to whom he was devoted for more than 50 years. In opera and song, and even here in these valedictory works, he wrote music of erotic intensity for it, and in that regard they may be seen as a final flowering of German Romanticism. Just as 19th-century figures like Novalis and Wagner conflated eroticism and extinction, here the texts of Hesse and Eichendorff identify the end of life and love with the peaceful embrace of night, dreams and death.

Kennedy reminds us, however, that the works were not conceived as Strauss' farewell, and that no-one knows if the composer intended them as a song-cycle in the strict sense of the term. They were published posthumously as his *Four Last Songs*, and seized upon by the great Norwegian soprano Kirsten Flagstad who disingenuously let it be known that she was Strauss' ideal interpreter. Flagstad gave the first performance with Wilhelm Furtwängler at London's Royal Albert Hall in 1950, after which they were taken up by Sena Jurinac with Fritz Busch, and Lisa della Casa with Karl Böhm. Strauss' publisher Ernst Roth had arbitrarily devised the order in which the songs are most commonly sung today.



Richard Strauss, 1949

IN BRIEF

Strauss' Four (almost) Last Songs were composed at the end of his life in the shadow and aftermath of war. They were not composed as a cycle, as such, though the songs share common Romantic themes of loss and yearning, represented in imagery of the natural world, and offer a profound farewell to love and life in the sunset colours of the final song. It is hard not to see them as a celebration of his long and never boring marriage to the singer Pauline de Ahna.

Frühling (Spring)

Words by Hermann Hesse

Hesse's early poem deals fairly conventionally with anticipation of the approach of spring – using many of the well-worn tropes of Romantic poetry such as the imagery of trees, blue skies and birdsong. Norman del Mar notes that this song, written straight after *Im Abendrot*, takes up the distinctive sound of birdsong in the woodwinds. There is also an echo of eroticism in the blissful trembling of the final lines, and throughout in the long elaborate melismas with which the singer decorates single syllables.

Im dämmrigen Grüften
Träumte ich lang
Von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
In Gleiss und Zier
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockest mich zart,
es zittert durch all meine Glieder
Deine selige Gegenwart.

*In darkling caverns
long have I dreamed
of your trees and blue skies,
your fragrance and bird-songs.*

*Now you lie before me
in shining splendour
glowing with light –
a miracle.*

*You greet me again,
tempting me gently.
My whole being trembles
with the bliss of your presence.*

September

Words by Hermann Hesse

In *September* the poet expresses a yearning for rest. Both the poem's imagery and the musical setting, however, represent this as something to be savoured – the falling of golden leaves causes the summer to smile even as it dies, and the music is full of finely detailed activity. In the final moments of the song, Strauss may be remembering his father, as Franz Strauss' instrument, the horn, has the last word.

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die
Müde gewordenen Augen zu.

*The garden mourns.
Cool rain sinks on the flowers;
the summer shudders
as he quietly nears his end.
One by one, the golden leaves
fall slowly from the tall acacia tree.
Wondering and weary, the summer smiles
on the dying garden-dream.*

*Yearning for rest
he lingers long by the roses
before he slowly closes
his wide, tired eyes.*

Beim Schlafengehen (On Going to Sleep)

Words by Hermann Hesse

The poem *Beim Schlafengehen* dates from the time of World War I, when Hesse's wife suffered severe mental illness. Yearning for rest is also its theme, and Hesse explores the common Romantic desire to be free from the bonds of consciousness. Strauss responds with one of his most celebrated inspirations: the violin solo which ecstatically rises to imitate the soul's soaring 'into the magic circle of night.'

Nun der Tag mich müd gemacht,
Soll mein sehnlisches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

*Now the day has made me tired,
may the starry night receive
all my fervent longing
like a weary child.*

*Leave your doing, O my hands,
brow, forget your thinking!
All my senses yearn for rest
and would sink into slumber.*

*Freed from all bonds
my soul would like to soar
so that it may live deeply and a thousandfold
in the magic circle of night.*

Im Abendrot (In Sunset's Glow)

Words by Joseph von Eichendorff

Strauss set this poem by the great 19th-century poet Eichendorff before the Hesse settings, but it forms a fitting end to the set, and to Strauss' career. Here the implicit is made plain: that these songs are all in some way about his love for Pauline. The scene is sunset, where an old couple stop to rest after a long and eventful life together amid the splendours of nature. The trilling larks remind us of the promise of spring in the birdsong of *Frühling*, and as the poet asks whether 'this' (and Strauss altered the text from 'that') might be death, we hear a reminiscence of the 'idealism' theme from *Death and Transfiguration*. As Norman Del Mar puts it, 'only the memory of Pauline's voice could be his companion on these farewell excursions through the music to which his life had been dedicated.'

Wir sind durch Not und Freude
Gegangen Hand in Hand,
Vom Wandern ruhn wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde –
Ist dies etwa der Tod?

*Through grief and joy together
we have walked, hand in hand.
Now let us rest from the journey
high above the quiet land.*

*Around us the valleys are slumbering
and darkness veils the sky.
Only two larks are still soaring
and dreaming as they fly.*

*Come close and let them flutter,
soon it is time to sleep
lest we should go astray
in this dark solitude.*

*O peace, so wide and silent,
deep in the sunset glow!
How weary we are with wandering –
can this, perchance, be death?*

GORDON KERRY © 2001/2005

HESSE TEXTS REPRINTED BY KIND PERMISSION OF HAL LEONARD AUSTRALIA

TRANSLATIONS BY HEDWIG ROEDIGER, ABC/SYMPHONY AUSTRALIA © 1986

In addition to solo soprano, Strauss' *Four Last Songs* call for an orchestra of 4 flutes (2 doubling piccolo), 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta and strings.

The Sydney Symphony Orchestra first performed Strauss' *Four Last Songs* in March 1960 with Nikolai Malko and soprano Lois Marshall, and most recently in August 2014 under David Robertson with soprano Christine Brewer.

Gabriel Fauré (1845–1924) Requiem Op.48 (1900 version)

Erin Wall *soprano*

Samuel Dundas *baritone*

Sydney Philharmonia Choirs

Fauré's Requiem is his one widely popular work, and indeed the only one of his larger-scale works to have found a secure place in the repertory. This is certainly not because of any lack of merit in his other compositions, but their highly civilised, rather private style makes it unlikely they will ever have wide appeal.

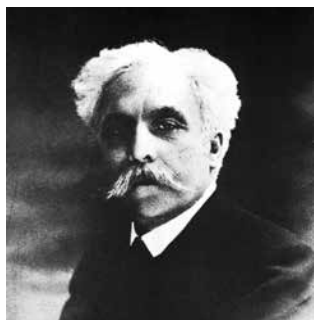
Fauré stood somewhat apart from the musical partisanship of his day – independent of the German tendencies of César Franck and his followers, and of the 'impressionism' of the Debussyites. He nevertheless earned wide respect and became Director of the Paris Conservatoire (1905-1920). Ravel was the most famous of his pupils.

The Requiem, first performed in 1888 at a funeral in the Church of the Madeleine in Paris, is a comparatively early work which reflects and sums up many of the features of its composer's early style. It makes a memorable impression of serenity and contemplation, and has been praised by many commentators as highly appropriate to the Mass for the Dead.

It has been said that Fauré's Requiem is suited to liturgical use rather than concert performance. But it is by and large in the concert hall that it has become known, and special permission had to be obtained from the Church for it to be performed at Fauré's own funeral. This is because of Fauré's unconventional choice of liturgical texts – he omits the *Dies Irae*, except for the *Pie Jesu*, and adds two movements whose words are taken from the order for Burial: the *Libera me* (also set by Verdi in his Requiem) and the *In Paradisum*. It has been suggested that Fauré chose his texts to give greater prominence to the word requiem (rest).

Fauré's father died in 1885. Then his mother died on New Year's Eve 1887-88, and it may have been this event which prompted him to complete the *Agnus Dei*, *Sanctus*, and *In Paradisum*, which, together with other movements of the original version, were the first performed. The most dramatic part of the work, the *Libera me* was composed much earlier (in 1877), but added later – it is the only part which contains reference to the Day of Judgement.

There has been considerable discussion as to whether Fauré's Requiem is more pagan than Christian in tone. It has been called (wrongly) 'a Requiem without the Last Judgement', and one critic has gone so far as to describe it as 'a paradisiacal imagining, with no trace of torment or doubt, scarcely even of mourning'. This goes too far, but Fauré, though a church organist (at the Madeleine), was more drawn to Greek stoical ideals of contemplation and resignation than to the Christian sense of sin, judgement and hope for the afterlife. His is the unperturbed vision, says biographer Norman Suckling, 'of one whose attention was just then fixed on death, since it was then that he had lost his parents.'



Gabriel Fauré

IN BRIEF

Fauré's Requiem came together over the period between 1877 and 1889, during which both of his parents died. In assembling the text, from both the Mass for the Dead and the liturgy for the Burial of the Dead, Fauré seems deliberately to have avoided traditional notions of judgment and damnation in favour of comfort, and the 'sure and certain hope' of eternal rest with God in Paradise. The piece exists in three versions, two of which are suitable for liturgical use and tonight's version, made in 1900, which uses a modestly substantial orchestra.

It has been called
'a Requiem without the
Last Judgement', and
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The musical style of the Requiem shows the influence on Fauré of his training at the École Niedermeyer, founded to train organists and choir masters. This school promoted the study of the masters of church music of the past, and even of the ecclesiastical modes used in Gregorian chant. This musical source is evident throughout the Requiem, most strikingly in the monotoned chant of the solo baritone in the *Hostias*. These sober passages are contrasted with long phrases of sinuous melodic curve, such as the themes of the *Domine*, *Pie Jesu*, *Libera me* and *In Paradisum*. The originality of the melodic outline sets Fauré's Requiem apart from the sacred works of Gounod, which Fauré admired and which influenced his early sacred compositions.

Fauré's great restraint is particularly evident in his orchestration. Several of the pieces which constitute the Requiem were first conceived as choruses with organ, and even in the final version the organ, with double basses, plays a kind of continuo role.

The versions of Fauré's Requiem

As performed in January 1888, the first version consisted of *Introuit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum*. The choir and treble soloist (in the *Pie Jesu*) were accompanied by a small orchestra: divided violas and cellos, double basses, harp, organ, and one solo violin in the *Sanctus*, playing un-muted an octave higher than in the published version of 1900.

In June 1889 Fauré completed the Offertorium, and in 1891 added the *Libera me* of 1877, with baritone soloist and rescored for an orchestra including trombones. Adding horns and trumpets, and violins in the *In Paradisum*, this expanded second version of the Requiem was first performed at the Madeleine on 21 January 1893.

Fauré seems then to have given in to his publishers' suggestion to expand the orchestra still further for the third [concert] version first performed in 1900 at the Trocadéro, and published the same year by Hamelle. The idea was to make the Requiem more suitable for concert performance; it is not certain whether Fauré or one of his pupils adapted the orchestration. The added parts for woodwinds and violins double other instruments.

As Fauré scholar Jean-Michel Nectoux points out, the version heard tonight, though not the composer's first idea, was approved by him. Thus there are two equally valid performing traditions for the Fauré Requiem: one stressing its liturgical purpose, the other more symphonic in scale and making the work a quieter example of the tradition of sacred works with orchestra to which the masses of Gounod and Saint-Saëns also belong.

David Garrett

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The 1900 version of Fauré's Requiem is scored for soprano, baritone and choir, accompanied by pairs of flutes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, organ and strings.

The Sydney Symphony Orchestra first performed Fauré's Requiem in August 1947 under Eugene Goossens with Elsie Findlay, soprano, Noel Melvin, baritone and the Hurlstone Choral Society.



The Church of the Madeleine, Paris, ca 1890-1900

I. Introit et Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.

II. Offertoire

O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu;
de ore leonis ne absorbeat Tartarus;
ne cadant in obscurum.
Amen.

Hostias et preces tibi, Domine
Laudis offerimus.
Tu suscipe pro animabus illis
Quarum hodie memoriam facimus;
fac eas Domine de morte transire ad vitam;
quam olim Abrahae promisisti et semini ejus.

III. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

IV. Pie Jesu

Pie Jesu Domine
Dona eis requiem,
sempiternam requiem.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

I. Introit and Kyrie

Grant them eternal rest, Lord
And may perpetual light shine on them.
To you, God, hymns of praise are sung in Sion
and unto you shall vows be performed in Jerusalem.
Hear my prayer;
To you shall come all flesh.

Lord have mercy.
Christ have mercy.

II. Offertory

O Lord Jesus Christ, king of glory,
Free the departed souls
from the pains of hell and from the deep pit;
from the jaws of the lion; let them not be swallowed up
nor vanish into darkness.
Amen.

Our sacrifice and prayers, Lord,
we offer to you with praise.
Receive them on behalf of the souls
who we remember today;
make them, Lord, pass from death to life,
as you promised Abraham and his seed.

III. Sanctus

Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

IV. Pie Jesu

Merciful Lord Jesus
Grant them rest,
eternal rest.

V. Agnus Dei

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them eternal rest.
May perpetual light shine on them, Lord
with your saints throughout eternity, by your grace.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

VI. Libera me

Libera me Domine de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Libera me Domine de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare saeculum per ignem.

VII. In Paradisum

In paradisum deducant angeli in tuo adventu
suscipiant te martyres et perducant te
in civitatem sanctum Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

VI. Libera me

Deliver me, Lord, from eternal death
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.
I am trembling and afraid,
until the trial comes, and the wrath;
when earth and heaven are shaken.
Day of torment, day of wrath, calamity and misery,
greatest and most bitter day.
Grant them eternal rest, Lord,
and may perpetual light shine on them.
Deliver me, Lord, from eternal death
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.

VII. In Paradisum

May angels lead you into Paradise; may you be received
by the martyrs and brought to
the holy city of Jerusalem.
May choirs of angels greet you,
and with Lazarus, who was once lowly,
may you find eternal rest.



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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 Sydney Symphony Orchestra 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 Sydney Symphony Orchestra 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

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The Sydney Symphony'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.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

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“I will be forever grateful for the support that Jane Mathews gave the Orchestra, and to The Friends of Jane Mathews who have been inspired by Jane in the support of my Chair. We will never forget her, or the significant impact that she had on our music community.” — Paul Goodchild, Associate Principal Trumpet

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