

SYDNEY
SYMPHONY
ORCHESTRA

Emma Matthews sings Mozart Arias

30 MAY

CITY RECITAL HALL



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


Emirates
Principal Partner



MOZART IN THE CITY
THURSDAY 30 MAY, 7PM
.....
CITY RECITAL HALL

sydney symphony
orchestra

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

Emma Matthews sings Mozart Arias

Umberto Clerici *conductor*
Emma Matthews *soprano*

FRANZ SCHUBERT (1797–1828)
Rosamunde: Overture, D.644

WOLFGANG AMADEUS MOZART (1756–1791)
Aria: 'Voi avete un cor fedele', K.217

The Marriage of Figaro: K.492
'E Susanna non vien!...Dove sono'

SCHUBERT
Rosamunde:
Ballet Music No.1 (*Allegro moderato – Andante un poco assai*)

MOZART
Concert aria: 'Ah se in ciel, benigne stelle', K.538

SCHUBERT
Symphony No.3 in D, D.200
Adagio maestoso – Allegro con brio
Allegretto
Menuetto (Vivace) – Trio
Presto vivace

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

.....
Estimated durations: 10 minutes,
6 minutes, 6 minutes, 6 minutes,
8 minutes, 26 minutes.

.....
The concert will be performed without
interval and will conclude at
approximately 8.15pm.



Cover image: Emma Matthews
(Photo by Carolyn Mackay Clark)



Principal Partner



Last Night of the Proms

Program includes:

ARNE Rule, Britannia!
PARRY Jerusalem
ELGAR Pomp and Circumstance – March No.1

Guy Noble conductor • Antoinette Halloran soprano
Sydney Philharmonia Choirs

Meet the Music
Thu 6 Jun, 6.30pm
Sydney Symphony Presents
Fri 7 Jun, 8pm
Sat 8 Jun, 2pm
Sydney Opera House

CREDIT SUISSE
Premier Partner



The Cellos of the Sydney Symphony

Program includes:

VILLA-LOBOS Bachianas brasileiras No.5
SOLLIMA Violoncelles, vibrez!

Penelope Mills soprano
Cellos of the Sydney Symphony

Tea & Symphony
Fri 7 Jun, 11am
Sydney Opera House



Dvořák's Symphony No.6

BIZET L'Arlésienne: Highlights from the Suites
CHAUSSON Poème for violin and orchestra
RAVEL Tzigane for violin and orchestra
DVOŘÁK Symphony No.6

Jaime Martin conductor • Nemanja Radulović violin

Emirates Metro Series
Fri 14 Jun, 8pm
Great Classics
Sat 15 Jun, 2pm
Sydney Opera House



Music of the Oud

JOSEPH TAWDROS WITH THE SYDNEY SYMPHONY

Program includes:

TAWADROS orch. Wells Oud Concerto
MOZART Symphony No.25 in G minor,
K183: 1st movement

Benjamin Northey conductor • Joseph Tawadros oud
James Tawadros Egyptian percussion

Meet the Music
Thu 20 Jun, 6.30pm
Kaleidoscope
Fri 21 Jun, 7pm
Sat 22 Jun, 7pm
Sydney Opera House



Boccherini and Glazunov

BOCCHERINI String Quintet in C major, G.349
GLAZUNOV String Quintet in A major, Op.39

Musicians of the Sydney Symphony

Cocktail Hour
Fri 21 Jun, 6pm
Sat 22 Jun, 6pm
Sun 23 Jun, 3pm
Sydney Opera House,
Utzon Room



Lang Lang Gala Performance

WITH THE SYDNEY SYMPHONY

BERIO after Schubert Rendering
SCHUBERT Symphony No.8 (Unfinished)
MOZART Piano Concerto No.24 in C minor, K491

David Robertson conductor • Lang Lang piano

Thu 27 Jun, 8pm
Sat 29 Jun, 8pm
Sydney Opera House

CREDIT SUISSE
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Beethoven Symphony No.5

VADIM GLUZMAN PERFORMS PROKOFIEV

VERDI The Force of Destiny: Overture
PROKOFIEV Violin Concerto No.2
BEETHOVEN Symphony No.5

Xian Zhang conductor
Vadim Gluzman violin

Abercrombie & Kent
Masters Series
Wed 3 Jul, 8pm
Fri 5 Jul, 8pm
Sat 6 Jul, 8pm
Mondays @ 7
Mon 8 Jul, 7pm
Sydney Opera House



Dohnányi and Shostakovich

DOHNÁNYI Serenade for string trio
GRAN Finnish Tango (after traditional tunes)
SHOSTAKOVICH Two Pieces for string octet

Musicians of the Sydney Symphony

Cocktail Hour
Fri 5 Jul, 6pm
Sat 6 Jul, 6pm
Sun 7 Jul, 3pm
Sydney Opera House,
Utzon Room

THE ARTISTS



© KEITH SAUNDERS

Umberto Clerici *conductor*

Umberto Clerici started studying the cello with the Suzuki method at the age of five and he continued his studies with Mario Brunello, David Géringas and Julius Berger.

Umberto has received several international prizes: at the Janigro Competition in Zagreb, at the Rostropovich in Paris and, in 2011, at the Čajkovskij in Moscow (this making him the second Italian cellist ever to be honoured in the history of the Čajkovskij Prize, after Mario Brunello).

As a soloist he debuted at the age of 17, playing Haydn's D Major Cello Concerto in Japan, and has since played with an array of renowned orchestras internationally including St. Petersburg Philharmonic, Philharmonia Wien, Russian State Orchestra of Moscow, I Pomeriggi Musicali (Milan) and Zagreb Philharmonic.

Umberto has performed as soloist at the Carnegie Hall in New York, the Musikverein in Vienna, the great Shostakovich Hall of St Petersburg and Auditorium Parco della Musica in Rome. In 2003 he debuted at the Salzburg Festival and in 2012 he performed Tchaikovsky's Rococo Variations conducted by Valery Gergiev.

In 2014 he was appointed as Principal Cello of the Sydney Symphony after he had been Principal Cello at the Royal Opera House in Turin for four years.

Since 2017 he has explored conducting as a natural evolution of his multifaceted career and as a result of his collaborations with orchestras as principal cellist and soloist.

In 2018 Umberto made his conducting debut with the Sydney Symphony at the Sydney Opera House and for the 2019/2020 season his main conducting appearances will include: a series of concerts with Sydney Symphony, Canberra Symphony as Artist in Residence, State Orchestras of Izmir and Istanbul in Turkey, the Turin Philharmonic and Orchestra della Valle d'Aosta.

He is currently the Artistic Director of the Sydney Youth Orchestra Chamber Orchestra.



© CAROLYN MACKAY CLARK

Emma Matthews *soprano*

Emma Matthews, Australia's most highly awarded soprano, has received seven Helpmann Awards, nine Green Room Awards, the Mo Award, the Remy Martin Australian Opera Award and Limelight Awards for Music Personality of the Year 2010, Best Performance in an Opera 2012 and Australian Artist of the Year 2016. She has performed with Opera Australia, all the state opera companies, the major Australian symphony orchestras, and at the Sydney, Melbourne, Perth, Adelaide and Huntington Festivals, with conductors including Vladimir Ashkenazy, Marko Letonja, Sir Charles Mackerras and Simone Young.

On the concert platform her repertoire includes the Requiems of Mozart, Brahms and Fauré, Mahler's *Symphony No. 2 and 4*, masses by Poulenc, Villa Lobos, Haydn and Mozart, and Handel's *Messiah*.

Emma has sung the title roles in *Partenope*, *Lucia di Lammermoor*, *Lakmé*, *The Cunning Little Vixen* (Royal Opera House Covent Garden) and *Lulu*. Other roles have included Leila (*The Pearlfishers*), Amina (*La Sonnambula*), Philomele (*The Love of the Nightingale*) by Richard Mills, Ilia (*Idomeneo*), Juliette (*Roméo et Juliette*), Marie (*La Fille du Regiment*), Cleopatra (*Giulio Cesare*), Konstanze (*Die Entführung aus dem Serail*), Zdenka (*Arabella*), the four heroines (*The Tales of Hoffmann*), Pamina (*The Magic Flute*), Almirena (*Rinaldo*), Sophie (*Der Rosenkavalier*), Giulietta (*I Capuleti e i Montecchi*) and Cunegonde (*Candide*).

Emma's recordings include *Emma Matthews in Monte Carlo*, (Deutsche Grammophon / ABC Classics), *Mozart arias* with the Tasmanian Symphony Orchestra and Marko Letonja conductor (ABC Classics) and most recently, bel canto arias *Agony and Ecstasy* with Melbourne Symphony Orchestra and Andrea Molino conductor (ABC Classics).

Now head of Classical Voice and Opera Studies at the West Australian Academy of Performing Arts, this year Emma returns to West Australian Opera, State Opera South Australia, Ensemble Liaison and tours nationally with *From Broadway to La Scala*.

ABOUT THE MUSIC

In 1823 Schubert was commissioned to write incidental music to the romantic play *Rosamunde, Princess of Cyprus*. The show was by all accounts a turkey and the script has been lost, but we do have ten of the numbers Schubert wrote – about an hour of music, including choruses, one song, ballet music (of which we will hear one number later in the program) and three entr'actes.

But Schubert wrote no overture. On the night (on both nights – the play flopped with only two performances) the overture to his opera *Alfonso and Estrella* was performed, and this was subsequently published with the rest of the *Rosamunde* music. Curiously, different music yet again has come down to us as the 'Rosamunde Overture'.

Nowadays, almost without exception, when we hear the '**Rosamunde Overture**' we are listening to the music composed to precede the melodrama *Die Zauberharfe* (or *The Magic Harp*) in 1820. This overture is without doubt Schubert's best-known short orchestral piece. Best-known, that is, under the name *Rosamunde* – to insist on calling it *The Magic Harp* would be confusing, even when it does precede a magical harp concerto!

The obvious tunefulness and life of this music has tended to obscure some fascinating aspects of the piece. One is that the striking changes of harmony in the rather grand introduction were taken from one of Schubert's own 'Overtures in the Italian Style', and also used in the Symphony No.6 in C, where Schubert is clearly influenced by Rossini, whose music was just then beginning to take Vienna by storm. So in the *Rosamunde* Overture a Viennese composer takes on some Italian dialect. Such is Schubert's own strength of creative personality that the result, far from sounding imitative, is something quiet, fresh and new. This fine music could be paralleled with Weber's overtures to operas on romantic subjects (*Der Freischütz*, and *Oberon*, for example) but Schubert, like Rossini, remains more the classicist, the disciple of Haydn and Mozart.

The first number of the **ballet music** takes some material from the first entr'acte (a sonata design in B minor that just might be the missing finale to the 'Unfinished' Symphony.) This number is in two parts, a jaunty march followed by an Andante passage with a hint of polka rhythm.

There is something miraculous about Mozart's *The Marriage of Figaro*. The plot, with its numerous reversals and surprises, disguises and unmaskings, is complex but never confusing; the libretto is a model of simple clarity; the music articulates the drama with a magical sense of timing.

Furthermore, opera in Mozart's time, be it the *opera seria* ('serious opera') of classical gods, heroes and benevolent princes, or the more popular knockabout comic world of *opera buffa*, still dealt largely in archetypes, if not stereotypes. In 'Figaro', as David Cairns puts it, 'for the first time music has found the means of embodying the interplay of living people'.



Franz Schubert

This fine music could be paralleled with Weber's overtures to operas on romantic subjects.

'For the first time music has found the means of embodying the interplay of living people'.

A woman with dark curly hair, wearing a brown long-sleeved top, white trousers, and black high-heeled shoes, is walking on a narrow ledge of a modern glass skyscraper. She is holding a smartphone in her right hand, looking up at it. The background is a vast, clear blue sky.

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Yes

It didn't come out of nowhere of course, as early as 1775, Mozart had written some eight works for the stage, and, as was common practice, contributed 'substitution arias' for extant works. In 1775 there was a performance of *The Marriage of Dorina* in Salzburg, to a text by the great Italian poet and dramatist Carlo Goldoni. Two settings of the libretto exist, by Baldassare Galuppi and Gioacchino Cocchi, and we don't know which was given, but we do know that Mozart produced the 'teasing soubrette' aria '**Voi avete un cor fedele**' to be inserted into the show.

By the time of *Figaro*, nearly ten years later, Mozart's technique had matured, and he was able to synthesise aspects of the heroic *opera seria* and the energy of *opera buffa*. Here at first, the Count and Countess are, being aristocrats, archetypal *parti serie* with appropriate musical form and tone. The Countess' first aria 'Porgi, amor' is pure *opera seria*: despite her sadness and loneliness it is emotionally restrained (and in a major key), and has a simple ABA architecture. By contrast, her second aria, '**Dove sono**' looks set to repeat the pattern, plunging in its B section into a painful chromatic music whose memory lingers in the return of the more restrained A section. But then, after a transforming moment of silence, the Countess launches into a rapid coda which depicts her now as an active agent determined to work with her servant to bring about a resolution.

Mozart carried this technique over into stand-alone arias that he composed for (or to impress) various singers. A year after *Figaro*, in 1787, he composed the last of several concert arias for Aloysia Weber Lange – his sister-in-law and one-time intended. '**Ah se in ciel, benigne stelle**' is unashamedly a showpiece, and a substantive one at that, with a solid orchestra introduction, and word-setting that allows the soprano ecstatic bursts of coloratura.

Schubert wrote his first symphony in 1812 while still a student; he completed the next two in 1815 from the other end of the classroom. The role of schoolmaster was irksome to him and his lowly status and small salary as the sixth assistant in the bottom form of his father's school would not have helped. Yet the year was almost unparalleled for its sheer volume of musical work, which also included four essays in musical theatre, choral music (sacred and secular), piano music, a string quartet and more than 150 songs. Somewhere in between correcting his pupils' exercises, Schubert found time and energy for composition on what must have been a daily basis.

Schubert began his **Third Symphony** on 24 May 1815. Napoleon had landed in France, the Congress of Vienna was in progress, and Europe was in the middle of the 'Hundred Days'. But these events seem to have had little impact on Schubert's music; certainly the only hint of martial activity is in the choice of key.



© BARBARA KRAFFT

Mozart, 1789

Napoleon had landed in France, the Congress of Vienna was in progress, and Europe was in the middle of the 'Hundred Days'.



Aloysia Weber



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Schubert's opening *Adagio maestoso* establishes D major, not merely a sympathetically symphonic key but one long associated with brilliance, pomp, and 'rumours of war'. After a single emphatic chord, the introduction assumes a delicately conventional character with a clear debt to Schubert's classical models: Haydn and Mozart. Yet his own voice emerges almost immediately with a startling harmonic shift preceded by three soft chords. An ascending scale figure in the violins and drooping woodwind figures provide the links with the rest of the movement.

The *Allegro con brio* marks the first occasion on which Schubert had entrusted a main theme to a woodwind instrument, and surviving sketches suggest that he spent some time toying with different instrumental colours: from oboe and horns to strings alone and finally clarinet with strings. A crisply rhythmic and light-hearted clarinet figure alternates with the string passages to establish without doubt an atmosphere of fun and gaiety.

The full orchestra maintains the high-spirited mood, reminding us of the introduction's ascending scale figure, and builds to a climax before leaving the listener suspended...

Having thus summoned our attention, Schubert presents the second subject as an oboe solo with string accompaniment. At this point he broke off work on the symphony, resuming only on 11 July to complete this first movement and the remaining three in just eight days.

In his most resourceful use of wind instruments yet, Schubert traces the development of the *Allegro con brio* with a dialogue between woodwinds and strings, leading the music through a satisfying tonal plan based on the relationship between keys a third apart. Then, artfully avoiding a replica of the exposition in the recapitulation, Schubert introduces elements of the slow introduction – a technique that had served him well in his first symphony and which he was to develop further in his 'Great' C major symphony.

For his second movement Schubert began an *Adagio molto* in 3/4, only to abandon this outbreak of earnestness after just two bars. In its place he wrote (on 15 July) a gentle intermezzo in G major (*Allegretto*). Its light and graceful themes with delicate scoring and little elaboration or display evoke a childlike innocence.

The *Menuetto (Vivace)* wrenches us from delicacy to earthiness in one heavy upbeat. Combining the style of a scherzo with the spirit of Austrian peasant dances, Schubert begins with the full orchestra in unison playing a pithy theme grounded in tonic and dominant harmonies, relieved only by a quiet violin figure that links the two halves of the theme.

The *Trio* shows the inevitable path which the folk *Ländler* was treading (or whirling?) towards the waltz. Scored in the manner of a serenade with oboe and bassoon solos in octaves, it presents a melody both 'graceful in outline and wistful in appeal'.

The finale (*Presto vivace*) continues the dance-like mood of the entire symphony with a vivacious, and characteristically breathless, tarantella. Its monothematic exuberance drives a pervading tarantella rhythm with its obligatory tutti crashes, and the mercurial yet logical whirlwind of harmonic changes, touching upon a variety of keys with 'kaleidoscopic quickness'. This is orchestral writing at its most brilliant and joyous, hinting at Schubert's two Overtures 'In the Italian Style' of 1817 and pre-empting the popularity of Rossini's music in Vienna.

This is the shortest of Schubert's first three symphonies; its brevity and conciseness points to classical restraint and technical maturity, while its lighter weight and sparkling detail points to the pure joy of music. As one writer has suggested, 'genius doesn't need to reveal itself by plumbing the depths or storming the heights', and the almost hedonistic mood of Schubert's Third Symphony shows that he could embrace classical structures while eschewing their solemnity.

ADAPTED FROM NOTES © YVONNE FRINDLE (SCHUBERT)
AND GORDON KERRY (MOZART).

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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 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

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 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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The Hon Jane Mathews AO pictured with percussionist Timothy Constable, who says "the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!"

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