


24–25 June
Utzon Room, Sydney Opera House

BEETHOVEN & MOZART

Presenting Partner

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COCKTAIL HOUR

Friday 24 June, 6pm
Saturday 25 June, 6pm
Sydney Opera House,
Utzon Room

BEETHOVEN & MOZART

LUDWIG VAN BEETHOVEN (1770–1827)

Sextet in E flat major, for two horns and string quartet,
Op. 81b
Allegro con brio
Adagio
Rondo: Allegro

EUAN HARVEY horn
MARNIE SEBIRE horn
MARINA MARSDEN violin
EMILY LONG violin
JUSTINE MARSDEN viola
ADRIAN WALLIS cello

ESTIMATED DURATIONS

17 minutes, 33 minutes

The concert will conclude at
approximately 7PM.

COVER IMAGE

Photo by Nick Bowers

WOLFGANG AMADEUS MOZART (1756–1791)

Clarinet Quintet in A major, K581
Allegro
Larghetto
Menuetto - Trio I - Menuetto - Trio II - Menuetto
Allegretto con variationi [1-4] - Adagio [5] - Allegro [6]

FRANCESCO CELATA clarinet
FIONA ZIEGLER violin
LEONE ZIEGLER violin
JANE HAZELWOOD viola
ADRIAN WALLIS cello

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WELCOME

As the Orchestra's Premier Partner, we welcome you to tonight's performance as the musicians of the Sydney Symphony Orchestra make a long awaited return to live performance at the Sydney Opera House.

The Sydney Opera House is home to the Sydney Symphony Orchestra, and tonight's venue, the Utzon Room, is the perfect setting to hear two compelling pieces performed by some of Australia's finest musicians.

This evening you will hear two joyful works - Beethoven's Sextet for Horns and String Quartet, and Mozart's Clarinet Quintet, with Mozart showing off what was then a relatively new musical instrument, the clarinet.

Through our partnership, Credit Suisse and the Sydney Symphony Orchestra strive to bring music to more than 2,000 young students in deserving schools by supporting emerging young professional musicians. We also work together to bring some of the most acclaimed international artists to Sydney.

We are proud to support this world-class Orchestra and wish you a very enjoyable evening.

A handwritten signature in black ink, appearing to read 'R Gibb', with a stylized flourish at the end.

Richard Gibb

Chief Executive Officer
Credit Suisse Australia

ABOUT THE MUSIC

The 'String quartet plus' has a history as long as the quartet genre itself. Luigi Boccherini wrote himself an 'extra' cello part in numerous pieces. Mozart – who, like many composers enjoyed playing viola in chamber music and the sense of being immersed in the music – wrote two works with extra viola and crowned his work with the Clarinet Quintet.

As a musician at the court of the Prince-Archbishop of Salzburg, Mozart wrote a number of pieces for the wind ensembles that were a 'must-have' item at aristocratic courts at the time. That body of work was a huge resource for younger composers such as Beethoven.

Beethoven's earliest works of chamber music were often for unconventional ensembles: his very first essays in the genre were for the piano quintet, which was hardly known of at the time, and in both his last years in Bonn and early after he moved to Vienna in 1792, he wrote for groups that included winds. The 1790s, which saw the composition of the great Quintet for piano and winds (1796-7), also saw the Trio for clarinet, cello and piano, Op.11, the Sonata for Horn and Piano (dashed off in one day, according to legend) and then, in 1799, the celebrated Septet. In the new century Beethoven would turn his attention to the string quartet. Wind chamber music, in Maynard Solomon's words, 'did not survive the century that adored such combinations'.

The Sextet was likely written around 1795; its unusually high opus number reflects its late publication in 1810. The publisher, Nikolaus Simrock, whose business would go on to bring out the music of Brahms and Dvořák decades later, had been a horn player in the orchestra of the Elector in Bonn, in which Beethoven played viola. Beethoven later wrote of how he had consulting with Simrock on horn technique, so it is assumed that this piece is one of the fruits of that relationship. The horn of the time was what we now refer to as the Waldhorn – the valves that make for the smooth execution of rapid passages on the modern instrument were yet to be invented. To change pitch the player had to rely on modifying the lips, or embouchure, air pressure and on occasion would resort to place a hand inside the instrument's bell. Horns tended to be tuned in a particular key, with added crooks (lengths of tubing) making it possible to play in other keys. Passages of widely-spaced notes were easier in the lower register, whereas closely spaced notes were more comfortably produced in the upper register. In other words, the instrument presented several challenges to a composer who wanted to go beyond the standard hunting calls and fanfares to which such brass instruments were most suited.



Mozart in 1789
by Dora Stock



Horn player and publisher
Nikolaus Simrock

ABOUT THE MUSIC

Despite being in E flat major – the key of some Beethoven's most substantive and serious works like the *Eroica* Symphony and 'Emperor' Concerto – the Sextet is above all genial. The opening Allegro con brio offers scope for some hair-raising feats of agility from the two horns, but naturally doesn't stray too far from the home key (inserting and removing crooks takes time...). The Adagio gives the horns a chance to really sing, in a lovely duet supported much of the time by simple rhythmic figures in the strings. The finale is, as was standard practice, a rondo, where a recurring musical statement is contrasted with new episodes. The music is very much in the 'hunting horn' tradition, cantering along in 6/8 though occasionally interrupted, to comic effect, by pauses. Here the strings are given an opportunity for some bravura playing, but the focus remains on the two horns.

The modern clarinet appeared in the early 18th century but only by the 1780s was it commonly found in orchestras. And not all orchestras, as a remark in a letter that Mozart wrote in 1778 from Mannheim, home of one of the greatest orchestras in Europe, to his father in Salzburg makes clear: 'Alas. if only we, too, had clarinets...'

Mozart would, of course, go on to produce some of the greatest solo and chamber masterpieces for members of the clarinet family, and his use of their distinctive timbres in operas, symphonies and the Requiem marks a new era in orchestration. Three works, the 'Kegelstatt' trio, the late Clarinet Concerto and the Quintet, K581, all grew out of Mozart's professional and personal relationship with Anton Stadler, one of two brothers who were the leading clarinetists in Vienna at the time. Stadler's prestige meant extensive travel, for instance to Prague in Mozart's final year to play the prominent clarinet parts in the opera *La clemenza di Tito*. He was also a brother Freemason, and contrary to the image of Mozart as perpetually in debt, was someone to whom the composer loaned considerable sums. But he also made technical innovations to the instrument, such as changing the shape of finger-holes and adding more keys to allow for more reliable chromatic playing, and almost certainly helped develop what he called a 'bass clarinet'. This, now known as a basset clarinet to distinguish it from the modern bass, had a slightly extended 'chalumeau', or lower register, in which the tuning was more reliable and the tone-colour more beautiful than in contemporary instruments, and it was for this clarinet that Mozart composed 'Stadler's Quintet' in 1789.



Mozart in 1789 by Dora Stock

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Andrew Haveron, Concertmaster

ABOUT THE MUSIC

Music of quiet authority, the first movement's simple first theme is given out by the strings and answered by more elaborate figures from the clarinet; at the movement's recapitulation the relationship is reversed, providing variety and balance. The clarinet frequently takes the music from major to pensive minor modes in the movement's development section. The *Larghetto* is a serene Mozartian aria, though not without darker implications. The *Menuetto* redresses the balance, featuring the strings, especially in the first of two trio sections, which omits the clarinet; in the second, the clarinet leads a deceptively simple bucolic dance. The finale is a set of variations on a chirpy, 'vernacular' theme that passes through a full gamut of emotions and textures.

Gordon Kerry © 2022



Silhouette of clarinetist
Anton Stadler



Vienna, 1785

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Every gift makes a difference. We gratefully acknowledge the generosity of our community, including those who wish to remain anonymous.

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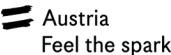
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