

8–9 April
Sydney Town Hall

BEETHOVEN SYMPHONY NO.1



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«SYMPHONY»
«ORCHESTRA»

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC QC

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.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young has been the Orchestra’s Chief Conductor Designate since 2020. She commences her role as Chief Conductor in 2022 as the Orchestra returns to the renewed Concert Hall of the Sydney Opera House.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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Vladimir Ashkenazy

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Concertmaster
Chair supported by Vicki Olsson

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this concert

BEETHOVEN SYMPHONY NO.1

ANDREW HAVERON director and violin
TOBIAS BREIDER viola

JOHANN BAPTIST VAÑHAL (1749–1813)

Sinfonia in D major, (Bryan D17)

Andante molto – Allegro

Adagio molto

Finale: Allegro

CARL STAMITZ (1745–1801)

Viola Concerto No.1 in D, Op.1

Allegro

Andante moderato

Allegretto

ESTIMATED DURATIONS

19 minutes, 24 minutes,
interval 20 minutes,
26 minutes

The concert will conclude
at approximately 12.30pm
(Friday) and 3.30pm
(Saturday)

COVER IMAGE

Tobias Breider,
photo by Ben Morris

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.1 in C, Op.21

Adagio molto – Allegro con brio

Andante cantabile con moto

Menuetto (Allegro molto e vivace)

Finale (Adagio – Allegro molto e vivace)

ABOUT THE ARTISTS

ANDREW HAVERON director and violin
Sydney Symphony Concertmaster,
Vicki Olsson Chair

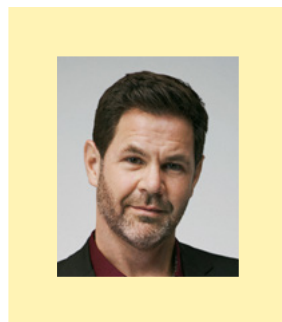
Andrew Haveron is one of the most sought-after violinists of his generation. A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. Andrew is a highly respected soloist, chamber musician and concertmaster.

As a soloist, Andrew has collaborated with conductors such as Jiří Bělohlávek, Sir Colin Davis, Sir Roger Norrington, David Robertson, Stanislaw Skrowachewski and John Wilson, performing a broad range of well-known and less familiar concertos with many of the UK's finest orchestras. His performance of Walton's violin concerto with the Sydney Symphony Orchestra in 2015 was nominated for a Helpmann Award. Andrew's playing has also been featured on many film and video-game soundtracks, including Disney's 'Fantasia' game, which includes his performance of Vivaldi's 'Four Seasons' with the Academy of St. Martin-in-the-Fields. Andrew has also appeared recently in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

In 1999 Andrew was appointed first violinist of the internationally acclaimed Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. Amassing a repertoire of almost 300 works, they enjoyed collaborating with outstanding artists and commissioned many new works from today's composers. Also famed for their iconic 'cross-genre' projects the quartet enjoyed barrier-breaking work with Elvis Costello, Björk, Paul McCartney and Sting. Andrew recorded more than fifteen albums with the quartet, many of which received industry awards such as "Diapason d'or" and "Choc du Monde". Andrew has also appeared with numerous other chamber groups such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby and Ensemble Q.

Andrew is also in great demand as a concertmaster and orchestra director and has worked with all the major symphony orchestras in the UK and many further afield. In 2007 he became concertmaster of the BBC Symphony Orchestra, broadcasting frequently on BBC Radio and enjoying many appearances at the BBC Proms including the famous "Last Night". Joining the Philharmonia Orchestra in 2012 Andrew also led the 'World Orchestra for Peace' at the request of its conductor Valery Gergiev, and again in 2018 at the request of Donald Runnicles. In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra.

In 2004 Andrew received an honorary Doctorate from the University of Kent for his services to music.



Andrew Haveron
Photo: Ben Morris

Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.

ABOUT THE ARTISTS

TOBIAS BREIDER viola

*Sydney Symphony Principal Viola,
Roslyn Packer AC & Gretel Packer AM Chair*

As a soloist with the Sydney Symphony Orchestra Tobias has performed at the Sydney Opera House, the Sydney Domain, Parramatta Park and Sydney Town Hall. Further solo appearances include performances at the MRC Melbourne and Griffith University Brisbane. Enjoying the intimate setting of recitals in smaller venues like private homes he has toured Victoria, Queensland and New South Wales.

As one of Australia's most sought after viola players in chamber music Tobias regularly collaborates with Australia's finest musicians and ensembles such as the Australia Ensemble, Ensemble Q and Melbourne Chamber Orchestra.

He is a founding member of the Haveron-Breider-Clerici String Trio and performs every year at the Sanguine Estate and Bendigo Chamber Music Festivals. He also appeared at the Australian Festival of Chamber Music, Coriole and UKARIA24 a.o. Internationally Tobias was invited to Festivals in the US, Germany, Austria, the UK and South Africa.

Tobias Breider plays a 1626 Amati viola, generously loaned to the Sydney Symphony Orchestra.



Tobias Breider

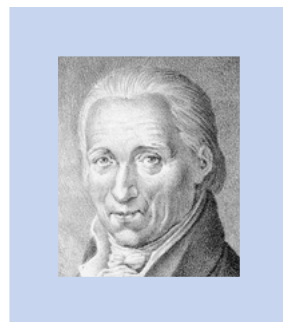
Photo: Ben Morris

ABOUT THE MUSIC

Like Mozart, Vaňhal (or Wanhal, as he called himself) came to Vienna from the provinces – his family were ‘bonded servants’ to a German-speaking noble family in what is now the Czech Republic (which is why he is sometimes referred to now by his Czech name, Jan Křtitel Vaňhal). His musical talent was recognised early and he gained work playing various instruments and as a choral conductor in Bohemia. Around 1760 he arrived in Vienna to seek his musical fortune and enjoyed some years as a sought-after composer of symphonies. He spent some time in Italy from 1769 before returning to Vienna where he seems to have worked freelance, composing concertos, sacred music and keyboard works. Mozart is known to have performed one of Vaňhal’s violin concertos on one his Italian tours in the 1770s, and he clearly esteemed the older composer highly.

Other details of the prolific Vaňhal’s life are rather thin; he was notoriously humble and unambitious in many respects, though managed to live well and long as a freelance composer. In 1773 the British music historian Charles Burney wrote that ‘a little perturbation in the faculties [that is, some eccentricity] is a promising circumstance in a young musician’ and that Vaňhal ‘being somewhat flighty’ fitted that description and began his career ‘very auspiciously.’ Burney hints that Vaňhal then suffered some kind of mental illness but by 1773 had fully recovered, though says that the composer’s now ‘calm and tranquil mind’ created music that was ‘insipid and common and his former agreeable extravagance seems changed into too great economy of thought’. In other words, became dull. The D-major Sinfonia (or Symphony) was first published in 1780 in Berlin, and Vaňhal’s present-day cataloguer Paul Bryan believes it may have been composed as late as 1779. But it could hardly be described as insipid. In fact it is clearly the product of a brilliant and technically assured composer.

Like many older symphonies this is in three movements, omitting what would become the standard minuet or scherzo. Vaňhal’s first movement begins with a gentle introduction (almost a movement in its own right, and prefiguring several moments in Mozart) that uses the minor key and an elegant dance rhythm (a *siciliana*). Trumpet fanfares announce the bright, fast music that forms the body of the movement, though this is interspersed with quieter minor-tinged moments. His song-like slow movement is effectively a long serenade for solo oboe and plucked strings. The finale is substantive and dramatic. Propelled by a triple metre, a fluid harmonic direction, relentlessly energetic repeated-note patterns, and punctuated by trumpet calls, it navigates several contrasting realms while never flagging.



Johann Baptist Vaňhal

ABOUT THE MUSIC

In 1741-2 another Bohemian composer, Johann Stamitz, had been appointed court musician at Mannheim, seat of the Elector Palatine, and this had a decisive influence on European music. Stamitz headed an orchestra that Charles Burney famously described as 'an army of generals, as fit to plan a battle as to fight it' and with this resource Stamitz and his two sons Carl and Anton revolutionised musical expression. They developed certain gestures, now known as the 'Mannheim rocket' (a rapid upward-leaping gesture at the start of a piece) the 'Mannheim sigh' (a falling semitone on a strong beat) and the 'Mannheim steamroller' (a melody rising slowly by step over a scrubbing tremolo bass) that became staples of classical music; most importantly, the Mannheim composers invented the crescendo (and then, soon after, the diminuendo) allowing for the gradual increase and decrease of volume that was foreign to the music of the Baroque.

Johann Stamitz is a transitional figure but his son Carl, Vaňhal's contemporary, is a fully classical composer. He left Mannheim in his mid-twenties and spent a long period in Paris before living a somewhat nomadic life. He was a gifted string player and one of the first, as composer and recitalist, to treat the viola as a serious solo instrument.

His Viola Concerto in D (a very resonant key for the viola) shows a number of those 'Mannheim' characteristics, notably a new approach to the relationship between soloist and orchestra. Baroque concertos tend to alternate fully-scored passages with those where the soloist(s) play, accompanied only by the continuo or bass instruments; here, using those new dynamic techniques Stamitz is able to integrate the soloist with larger groups within the orchestra. For instance its first appearance, after a lengthy introduction, is immediately echoed by the second violin against a simple orchestral texture. The energetic first movement is crowned by a solid solo cadenza. The slow movement is perhaps more Baroque in feel (and echoes the briefly-popular *Adagio* attributed to Albinoni) and has its share of 'Mannheim sighs'. The Rondo finale, with a simple popular-song feel to its theme, offers scope for some brilliance in the solo part (scholars are also intrigued by markings in the manuscript during the piece's minor-key section, that might indicate an early use of harmonics).



Carl Stamitz

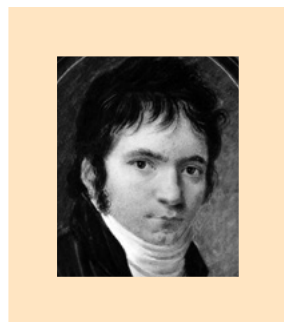
ABOUT THE MUSIC

By the end of the century composers like Vaňhal, Stamitz and Joseph Haydn had established the conventional form of the classical symphony: two fast(ish) outer movements that create drama out of the contrast of themes in different keys, and, for the inner movements a slow, songlike one, and a lively dance in triple time. In his late middle age, Haydn's symphonies enjoyed huge popularity among the growing middle-class audiences in Paris and London. On the way to London once he visited the city of Bonn, and, impressed with the music of a certain Beethoven, invited the young composer to study with him. In 1792 Beethoven travelled to Vienna and soon became established as a performer and composer. The relationship with Haydn was complicated: Haydn referred to his arrogant pupil as The Grand Mogul, and Beethoven complained of Haydn's casual approach to teaching. But he nonetheless waited some years before tackling forms that Haydn had made his own, especially the symphony.

The First Symphony appeared in 1800 and, like much of Haydn's music, is basically comic: at the very opening, Beethoven uses, three times, a two-chord gesture usually reserved for the *end* of a piece. But we hear some hints of tragedy as the movement progresses. In the slow movement he pokes gentle fun at the 'learned' style, and his minuet – the three-to-a-bar dance – is too fast to dance to. He would soon refer to this kind of movement as a *scherzo*, or 'joke'. The finale begins with a gag, too – a slow introduction seems to having trouble getting off the ground until suddenly it is as though a spring had been released.

Modern listeners may hear this work as fitting in more or less comfortably with the elegance and wit of Haydn's late works rather than the 'heroic style' that would soon appear in Beethoven's work. Sadly its premiere was marred by uncooperative orchestral players who become 'so lax that in spite of all efforts, no fire could be brought forth in their playing, especially not in the wind instruments.' Fortunately many hearers recognised 'a masterpiece which does honour alike to Beethoven's powers of invention and to his musical erudition.'

Gordon Kerry © 2022



Beethoven in 1802

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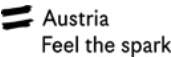
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