

19–20 October
City Recital Hall

21 October
Wollongong Town Hall

MOZART'S HAFFNER SERENADE



SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

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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.

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 commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

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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not appearing in

this concert

CLASSICS IN THE CITY

Wednesday 19 October, 7pm
Thursday 20 October, 7pm
City Recital Hall

Friday 21 October, 7.30pm
Wollongong Town Hall

MOZART'S HAFFNER SERENADE

CELEBRATING MOZART

ANDREW HAVERON director and violin

WOLFGANG AMADEUS MOZART (1756–1791)

March in D major, K.249

Serenade in D, K.250 *Haffner*

i. Allegro maestoso – Allegro molto

ii. Andante

iii. Menuetto – Trio

iv. Rondeau (Allegro)

v. Menuetto galante – Trio

vi. Andante

vii. Menuetto – Trio I – Trio II

viii. Adagio – Allegro assai

Pre-concert talk by
David Garrett in the
Function Room on Level 1
at 6.15pm (Wednesday
and Thursday).

ESTIMATED DURATIONS

4 minutes, 58 minutes

The concert will conclude
at approximately 8pm
(8.30 Wollongong)

COVER IMAGE

Andrew Haveron.
Photo credit Jay Patel.

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ABOUT THE ARTISTS

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

Andrew Haveron has established himself as 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. With his unrivalled versatility, he is a highly respected soloist, chamber musician and concertmaster.

As a soloist, Andrew has collaborated with conductors such as Sir Colin Davis, Sir Roger Norrington, Jiří Bělohlávek, Stanislaw Skrowachewski, David Robertson and John Wilson, performing a broad range of the 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.

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 collaborated 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 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 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. He has also been the leader of The John Wilson Orchestra since its inception. In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra. In 2019 Andrew appeared with the London Symphony Orchestra under Sir Simon Rattle, and in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

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



Andrew Haveron,
photo by Keith Saunders

ABOUT THE MUSIC

The musicologist and critic Friedrich Wilhelm Marpurg wrote in 1757 that any serenade was ‘only performed once’. Serenades were occasional pieces, and many more of them were composed in Mozart’s day than have survived. There seem to have been many occasions in Salzburg requiring Mozart’s music in the year 1776, when divertimentos and serenades were his main production, including this *Haffner* Serenade. The festivities could include weddings, name days, the end of the academic year at the university, the raising of a family to the nobility. These were lengthy parties, and the music could run to as many as nine movements, often including concerto-like opportunities for one soloist or several. To salute the convention of the arrival and departure of the serenading musicians, the music ‘proper’ was preceded (and probably followed) by a march, as we hear this evening. Here was a workshop opportunity for a composer, and one in which Mozart transcended the expectations of the original social setting. This ‘utility’ music was great music, and the serenade style, as Maynard Solomon notes, surprisingly emerged as a universal style.

One of the consequences of the reforms of Salzburg’s newly enthroned Archbishop Colloredo, after 1772, was the shortening of concerts at court. Court musicians like the Mozarts, father and son, found an outlet for their interest in orchestral composition in the musical activities organised by the better-off families of Salzburg, like the Haffners. Here professional musicians from the court could show off in collaboration with the amateurs who augmented the orchestras. The serenades also provided an opportunity not otherwise available in Salzburg for concerto-like writing. Thus the Serenade for the Haffner wedding contains a violin ‘concerto’, and the *Posthorn* Serenade K.320 has a two-movement ‘concertante’ with elaborate solos for wind instruments in pairs.



Mozart in 1770

ABOUT THE MUSIC



The Mozart family: Wolfgang Amadeus (seated at piano) with his sister Maria Anna (Nannerl) (left) and his parents, Leopold (right) and Anna Maria (portrait). Painting by Johann Nepomuk della Croce, c. 1780–81

The length and number of movements were determined by the need to march from one locale to the other, and by the time that had to be filled. This serenade was played on the evening before the wedding of Franz Xaver Späth and Elisabeth Haffner, the daughter of the former mayor of Salzburg, Sigmund Haffner, on 21 July 1776. One of the wealthiest commercial families, the Haffners were friends of the Mozarts. This music was presumably performed at the Haffners' summer residence, but the conventions of the Salzburg serenade, with an independent march, were observed. This evening we hear Mozart's short march, K.249, which he dated 20 July – the day before the party! As was conventional it is a single movement that falls into two sections each of which is repeated, and has a ceremonial air conferred by the use of dotted rhythms and fanfare-like gestures.

ABOUT THE MUSIC

Among the eight movements of the Serenade were three constituting a kind of violin concerto in G major, which Mozart himself presumably played as court concertmaster. (Mozart later removed these three movements to make a symphony version in five movements). The entire *Haffner* Serenade was an exception to the single performance rule, being apparently given again in the open air in Salzburg's Kollegienplatz on 24 September 1779, in honour of a university professor.



St. Peter's churchyard in Salzburg

This music is not to be confused with the famous *Haffner* Symphony (No.35, K.385), which originally formed part of music composed to celebrate the ennoblement in 1782 of Sigmund Haffner the Younger, who had commissioned the *Haffner* Serenade K.250 for his sister's wedding in 1776.

H.C. Robbins Landon hails the *Haffner* Serenade as 'Mozart's first truly great orchestral work.' The festive spirit is established straightaway in the grand flourishes of the introduction, with its busy rhythms in the violins. It continues in the *Allegro molto*, which however is crossed by some darker, more passionate music in the development section. One of Mozart's changes for the symphony version affects the last bars: instead of an empty pause before the final sweep downward of the strings, he wrote a little brass fanfare. The original version, heard in this concert, was a joke which would come off in a Salzburg garden.

ABOUT THE MUSIC

The *Andante* which follows is the first movement of the 'concerto' insertion – a slow movement, showing that the insertion is to be *sui generis* rather than concerto-like in form. In this gentle and expressive, almost dreamy movement, the oboes are replaced by flutes (originally the same players).

A minuet would also be unexpected in a concerto. This one considerably changes the tone – the key of G minor brings sternness and some searching harmonies. The trio, in the major mode, features the solo violin, accompanied only by the wind instruments.

For many the *Rondeau* will be the most familiar music in this serenade. It was made famous in a transcription for violin and piano by the great violinist Fritz Kreisler. Both the rondo theme and the episodes are a virtual *perpetuum mobile*, the semiquavers hardly ever absent from either solo or accompaniment.

In the richly imaginative *Menuetto galante*, the bassoons are missing in the minuet, perhaps to enable one of them to join a group of solo strings, playing the minor key trio as a surprise echo from some distant point, with a bassoon providing the bass. (Bassoons and oboes are added to the minuet in the symphony version.)

The slow movement, one of those Robbins Landon calls 'music for love under the starry Salzburg night', is unusual for Mozart (though not for Joseph Haydn) in being a set of variations on two themes alternating, so that the effect is like a rondo. The third minuet has two trios bringing the winds into prominence, with a martial trumpet playing a tattoo in the second.

The finale is prefaced by a dignified and expressive *Adagio*, which returns to the serious matters implied by the serenade's grand opening movement. It gives way to the simplest attention-getting music, with repeated notes and urgent brass. In the second subject the dance character of entertainment music is there too, befitting the eve of a wedding.

David Garrett © 2005

SYDNEY SYMPHONY ORCHESTRA

1932 – 2022



Chief Conductor Stuart Challender (1987–1991) leading the Orchestra. Photo by T. Schramm.



Conductor Otto Klemperer taking a break at the Sydney Botanic Gardens ahead of a performance in the 1950s.



Chief Conductor Dean Dixon (1964–1967) after a performance at the Sydney Town Hall.



Cliff Goodchild, Principal Tuba (1951–1987), performing in the 1960s.

Vladimir Ashkenazy
Principal Conductor
2009–2013



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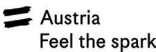
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Ross Chapman
PRODUCTION MANAGER
Elissa Seed
PRODUCTION ADMINISTRATOR
Milly Herbert
SENIOR PRODUCTION ASSISTANT
Vico Thai
PRODUCTION ASSISTANT
Peyton Hawkins
Georgia Webb

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA
MANAGEMENT
Aernout Kerbert
ORCHESTRA COORDINATOR
Emma Winestone

PEOPLE & CULTURE

DIRECTOR OF PEOPLE & CULTURE
Daniel Bushe
SENIOR ADVISOR, CULTURE & WELLBEING
Rosie Marks-Smith
PEOPLE & CULTURE/ADMINISTRATIVE
PROJECTS MANAGER
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