

27 October 2023
Sydney Opera House

MOZART & HAYDN

SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

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

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 Fremaux, Sir Charles Mackerras, Zdenek Macal, 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. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made 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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Grey = Permanent

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Sydney Symphony not

appearing in this concert

2023 CONCERT SEASON
TEA & SYMPHONY
Friday 27 October, 11am

Concert Hall,
Sydney Opera House

MOZART & HAYDN

MASTERS OF THE SYMPHONY

DONALD RUNNICLES conductor

JOSEPH HAYDN (1732–1809)

Symphony No.88 in G (1786)

- i. Adagio – Allegro
- ii. Largo
- iii. Menuetto e Trio (Allegretto)
- iv. Finale (Allegro con spirito)

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.39 in E flat, K543 (1788)

- i. Adagio – Allegro
- ii. Andante con moto
- iii. Menuetto and Trio
- iv. Finale (Allegro)

ESTIMATED DURATION

Haydn – 25 minutes
Mozart – 31 minutes

The concert will run for
approximately one hour

COVER IMAGE

By Craig Abercrombie

PRINCIPAL PARTNER



CONCERT DIARY

NOVEMBER 2023



ALEXANDER GAVRYLYUK
PERFORMS TCHAIKOVSKY
PASSIONS OF THE SOUL

Sensational pianist Alexander Gavrylyuk astounds with his exquisite interpretation of Tchaikovsky's First Piano Concerto.

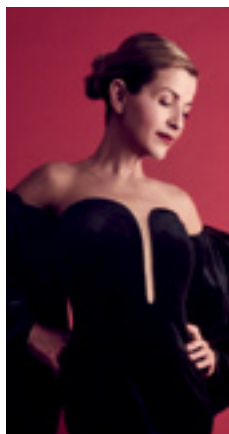
DUTILLEUX Métaboles
DEBUSSY Images for orchestra
TCHAIKOVSKY Piano Concerto No.1

DONALD RUNNICLES conductor
ALEXANDER GAVRYLYUK piano

Emirates Masters Series
Emirates Thursday Afternoon Symphony

Wednesday 1 November, 8pm
Thursday 2 November, 1.30pm
Friday 3 November, 8pm
Saturday 4 November, 8pm

Concert Hall,
Sydney Opera House



ANNE-SOPHIE MUTTER &
THE MUSIC OF JOHN WILLIAMS
CINEMATIC FAVOURITES

Chief Conductor Simone Young joins forces with star violinist Anne-Sophie Mutter in this program of music by John Williams and great Hollywood composers.

HERRMANN Vertigo: Suite
JOHN WILLIAMS Violin Concerto No.2
ROTA The Leopard: Suite
WESTLAKE Flying Dreams
JOHN WILLIAMS Hedwig's Theme
JOHN WILLIAMS

The Long Goodbye: Theme

SIMONE YOUNG conductor
ANNE-SOPHIE MUTTER violin

Credit Suisse Special Event

Thursday 9 November, 8pm
Friday 10 November, 8pm
Saturday 11 November, 8pm

Concert Hall,
Sydney Opera House



SIMONE YOUNG
CONDUCTS DAS RHEINGOLD
AN OPERA IN CONCERT

These performances mark the start of a landmark multi-year project presenting the complete *Ring Cycle* in concert, led by Chief Conductor Simone Young, internationally acclaimed for her mastery of Wagner's music.

This is a rare chance to hear Wagner's masterpiece in Sydney, and will be its first performance here in more than twenty years.

In a word, unforgettable.

Credit Suisse Special Event

Thursday 16 November, 7pm
Saturday 18 November, 7pm

Concert Hall,
Sydney Opera House

ABOUT THE ARTISTS

DONALD RUNNICLES conductor

Sir Donald Runnicles is the General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival, as well as Principal Guest Conductor of the Atlanta Symphony Orchestra. In 2019 Runnicles also took up post as the Sydney Symphony Orchestra's first ever Principal Guest Conductor. He additionally holds the title of Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as Chief Conductor from 2009-2016.

In the 2021-22 season, maestro Runnicles will lead performances of the complete *Ring Cycle*, *Lohengrin*, *Tannhäuser*, *Der Zwerg*, *Madama Butterfly*, *Die Meistersinger von Nürnberg*, and Britten's *War Requiem* at the Deutsche Oper Berlin; *Elektra* at the Metropolitan Opera; and concerts with the Atlanta Symphony Orchestra, including a concert version of *Hansel and Gretel*.

Sir Donald enjoys close and enduring relationships with many of the most significant opera companies and symphony orchestras. His previous posts include Music Director of the San Francisco Opera (1992-2008), during which he led world premieres of John Adams' *Doctor Atomic*, Conrad Susa's *Les Liaisons dangereuses*, and the US premiere of Messiaen's *Saint François d'Assise*; Principal Conductor of the Orchestra of St. Luke's (2001-2007); and General Music Director of the Theater Freiburg and Orchestra (1989-1993).

Mr. Runnicles' extensive discography includes complete recordings of Wagner's *Tristan and Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hansel and Gretel*, Bellini's *I Capuleti e i Montecchi*, and Aribert Reimann's *L'invisible*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 Grammy Award for Best Opera Recording.

Sir Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004, and was made a Knight Bachelor in 2020. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.



Donald Runnicles

ABOUT THE MUSIC

Haydn was appointed Vice-Kapellmeister to the aristocratic Hungarian Esterházy family in 1761, and became Kapellmeister in 1766. Prince Paul Anton, who appointed Haydn, died in 1762, and was succeeded by his brother Nikolaus. Wishing to emulate the magnificence of Versailles, Nikolaus built a splendid palace, Eszterháza, in rural Hungary, for which Haydn provided a constant supply of operas, symphonies, chamber works and church music. Haydn famously remarked in old age that the periods of isolation at his employer's court 'forced him to be original'.

Mozart, by contrast, was never isolated, even in Salzburg where he grudgingly worked for the Prince-Archbishop, and in Vienna from 1781 was no longer a liveried servant. The early years saw him working as an impresario of his own works, performing the many miraculous piano concertos, before seriously returning to opera with epochal *The Marriage of Figaro*. This points up a major difference between him and Haydn. The latter's symphonies are masterpieces of structural ingenuity based on the elaboration of concentrated ideas, where Mozart, the soloist and opera composer, is much more concerned with foregrounding long melodies, and individual voices against the mass. This arguably explains Mozart's on-off relationship with the more democratic symphony, though his late essays in the genre are sheer masterpieces.

When Nikolaus Esterházy died in 1790, Haydn was given a pension, and new-found freedom to travel. By then he was already celebrated across Europe, but especially Paris and London, for his symphonies in particular. Borrowing techniques from comic opera, Haydn's mature music is full of wit and comic drama and his melodic material is often closer to the short, rhythmically memorable tunes sung by singing actors in comic shows, rather than the ornate longer melodies of 'serious' opera. These rhythmic motifs form the basis for the endless development and elaboration of some of his greatest work.

ABOUT THE MUSIC

JOSEPH HAYDN (1732–1809) Symphony No.88 in G (1786)

Anthony Cane writes:

Following the success of Haydn's famous set of six Paris symphonies (Nos 82-87) in 1787, that city, still in its pre-Revolutionary heyday, was to take his next five symphonies as well. Johann Tost, a former violinist in Haydn's orchestra, visited Paris in 1788 carrying with him Nos. 88 and 89 (composed the previous year), which he sold to the publisher Sieber. In 1788, too, the young French aristocrat Count d'Ogny, who had commissioned the first six Paris symphonies for the Concert de la Loge Olympique, requested a further three for that organisation. These were Nos. 90-92 (which the overworked composer also used to meet a commission from Prince von Oettingen-Wallerstein in Bavaria – a gentleman who was subsequently less than pleased to discover himself only a joint owner of the music). The last of this group, No.92, is now known as the *Oxford*, because Haydn himself later performed it there.

Symphony No.88, too, is still occasionally nicknamed according to a misleading English connection – *Letter V*, which was no more than a 19th-century catalogue reference used by the Philharmonic Society of London.

Following a solemn slow introduction, the first-movement *Allegro* makes a disarmingly modest, indeed artless, entrance, soon unbuttoning into a merry scamper which seems to belie the portentous introduction. But the application of Haydn's contrapuntal skill and developmental ingenuity transforms this unpromising material into what H.C. Robbins Landon describes as 'undoubtedly an intellectual *tour de force* of the first magnitude'.



Haydn, painted by
Christian Ludwig Seehas

ABOUT THE MUSIC

If the Parisian audiences for Symphony No.88 were surprised to see a timpanist and a pair of trumpeters sitting idle throughout the first movement (trumpets were normally dropped from works in G major because of technical limitations in that key), they would have been astonished to see all three musicians suddenly burst into life at bar 41 of the slow movement. Not only is the *Largo* (in the trumpet-friendly key of D major) a set of variations on a beatific melody, first heard in the extraordinary, and delicate, sonority of solo oboe supported by solo cello; not only is the intrusion of the trumpets and kettledrums at bar 41 and later both loud and forceful; but Parisians had never before experienced such instruments in the traditional serenity of a symphonic slow movement. They had not yet heard Mozart's sole exploration of such instrumentation (in the *Linz* Symphony, No.36, of 1783), nor had they heard the similar slow-movement orchestration of the 1785 Serenade in D by Haydn's younger brother Michael in Salzburg.

Nearly a century later, Johannes Brahms was so struck by the intensity of expression achieved through the powerful use of unexpected instruments in this memorable movement that he is reported to have declared, 'I want my Ninth Symphony to sound like that.'

Trumpets and timpani assist vigorously in the stamping rhythms of an earthy peasant dance in the *Menuetto*, while a bagpipe-like drone underpins the central *Trio* section.

ABOUT THE MUSIC

Like the first movement, the *Finale* opens in a mood of innocent pleasantry. But the high spirits become boisterous as the movement proceeds in the brilliant, yet musically complex, combination of sonata and rondo form to which Haydn was increasingly attached, until it culminates in a spectacular canon between the upper and lower strings. To Landon, this is 'a perfect tribute to the Viennese predilection for combining intellect and beauty'. The display of contrapuntal virtuosity exhausted, it remains only to restate the material in its original innocence, then rein in on an imposing cadence before ending in a jubilant sprint.

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.39 in E flat, K543 (1788)

David Garrett writes:

American musicologist Neal Zaslaw has questioned two of the three most common assumptions about Mozart's last three symphonies. The assumptions are: that we do not know for what orchestra or for what occasion they were composed; that they were intended as an interrelated trilogy; and that they were never performed during Mozart's lifetime, showing how unappreciated he was by his contemporaries.

Zaslaw suggests that the symphonies were written for the subscription concerts Mozart scheduled for June and July 1788, of which only the first took place owing to insufficient subscribers. The grouping of the three symphonies may have been designed to appeal to publishers who liked to put out such works in groups of three or six. Mozart was also trying to arrange a trip to London, for which good new symphonies were an essential requirement. One or more of these symphonies may have been among the unidentified symphonies Mozart is known to have performed on a German tour in 1789.



Mozart in 1789,
by Dora Stock.

ABOUT THE MUSIC

So only the first statement remains unquestioned, that we don't know the exact occasion or orchestra. For, even though Mozart may not have had a particular occasion in mind, he can hardly have been said to have composed purely as a result of an inner artistic stimulus: this would be foreign to what we know, both of his own practice and of the late 18th-century musical world.

It is quite possible that the Symphony in E flat was played in concerts in Vienna on 16 and 17 April 1791, when a large orchestra under Salieri performed a 'grand symphony' by Mozart. Mozart's friends, the clarinetists Johann and Anton Stadler, were in the orchestra and this symphony, like many other Mozart works in E flat, omits oboes and gives very prominent parts to the pair of clarinets. Their mellow tone suffuses a symphony which Tovey described as 'the *locus classicus* of euphony'. It is hard to say why it has remained less widely performed than the G minor and the *Jupiter* Symphonies, but the fact remains. Zaslav suggests that it fares less well in large halls on modern instruments, partly because of the 'flat' key, but there is no lack of power and grandeur, as the slow introduction immediately reveals – only the third of these Haydn-inspired introductions in a Mozart symphony, and the last.

The first movement is a 'singing *Allegro*' – 'strong ideas presented in a deliberately understated way' (Zaslav). Actually, the slow introduction allows Mozart to begin quietly, reserving the power for later. The same pattern obtains for the second subject, where magical use of pizzicato lower strings alternates with liquid clarinets.

ABOUT THE MUSIC

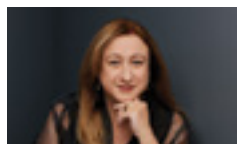
The slow movement is in the (for Mozart) unusual key of A flat major. It is a long movement – basically serene in mood, despite a passionate episode in F minor. There is a great sense of forward momentum in spite of the somewhat sectional arrangement of the material, which becomes increasingly richly scored, notably in the successive wind entries over a pedal point.

The *Menuetto* has courtly poise and pomp, with an accompaniment of repeated wind chords that Beethoven must have remembered when writing the second movement of his Eighth Symphony. In the Trio the world of the wind serenades is recalled in an Austrian *Ländler*, with the second clarinet in the low register gurgling its accompaniment to the first.

The monothematic *Finale* may be a deliberate tribute to Haydn who used this method of construction so often. It is made witty and even perhaps saucy by interruptions from the bassoon and flute.

Notes by Anthony Cane © 1981/2003;© 1989;
and David Garrett © 1991

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