SEASON 2007
GALA

Thursday 18 October | 8pm
Saturday 20 October | 8pm
City Recital Hall Angel Place

Alexander Briger conductor
Cheryl Barker soprano
Sally-Anne Russell mezzo-soprano
Steve Davislim tenor
Grant Doyle baritone
Paul Whelan bass-baritone
Sydney Philharmonia Chamber Singers
Brett Weymark chorusmaster
Acting company
Frank Garfield, Jonathan Hardy, Garth Holcombe,
Nathan Lovejoy and Mark Pegler

ISAAC NATHAN (1790–1864)
DON JOHN OF AUSTRIA
An opera in two acts
Music arranged by Charles Mackerras
Lyrics by Jacob L. Montefiore (1819–1885)
Book by Gordon Kalton Williams after the
libretto by Montefiore and the play
Don Juan d’Autriche by Casimir Delavigne (1793–1843)
Performed in English
Rodney Fisher director
Raff Wilson producer

This concert will be broadcast
on ABC Classic FM 92.9 on
10 November at 8pm.
Pre-concert talk by Ken Healey at
7.15pm in the Northern Foyer.
Visit www.sydneysymphony.com/
talk-bios for biographies of pre-
concert speakers.
The performance will conclude
at approximately 10.15 pm.
Cover images: see page 38 for
captions
Synopsis on page 6
Artist biographies begin on
page 23
UPCOMING SYDNEY SYMPHONY CONCERTS

OCTOBER

SIR CHARLES MACKERRAS RETURNS
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Presented by Trust
Thursday 11 October 1.30pm
Emirates Metro Series
Friday 12 October 8pm
Great Classics
Presented by Apia
Saturday 13 October 2pm

DON JOHN OF AUSTRIA – CELEBRATING AUSTRALIA’S MUSICAL HERITAGE
Discover Australia’s first opera composed by the extraordinary Isaac Nathan.

Thursday 18 October 8pm
Saturday 20 October 8pm

MOZART’S GREAT C MINOR MASS
Strauss’ tone poem famous from the film 2001: A Space Odyssey, and Mozart’s sublime creation.

EnergyAustralia Master Series
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Friday 26 October 8pm
Saturday 27 October 8pm

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Presenting Partners
INTRODUCTION

**Don John of Austria – Celebrating Australia’s Musical Heritage**

The recent discovery of Australia’s oldest known playbill has sparked renewed awareness of Sydney’s theatrical history, and how much richer it is than is sometimes supposed. That playbill, advertising a 1796 production of ‘The Tragedy of Miss Jane Shore’, followed by two shorter works, ‘The Wapping Landlady’ and ‘The Miraculous Cure’, opens a door to the early days of colonial settlement, and shows a unique picture of the early settlers at leisure. So it is with our program tonight – the first opportunity for Sydney audiences to see *Don John of Austria* since its opening season, which took place 160 years ago and just a short walk away in a Pitt St theatre near the Imperial Arcade.

The original Sydneysiders attending *Don John of Austria* would have recognised the opera’s subject matter and characters – Don John had come to be a great and celebrated European hero in the 19th century, and his period of history was the basis for many romantic operas steeped in the past, among them Verdi’s *Don Carlos* and *Ernani*. To modern ears the name Don John may be unfamiliar, although other figures in the opera are better-known: the Holy Roman Emperor Charles V, and Phillip II of Spain, his son (subsequently the husband of Bloody Mary). Although Don John subsequently made his name abroad, tonight’s action takes place in Spain, during the Inquisition.

That Isaac Nathan and Jacob Montefiore chose the story of Don John as the subject for their opera is at first glance puzzling – but the tanglement of religious persecution with the love story between Donna Agnes and Don John must surely have appealed to them as solid material for a drama. The unsentimental way with which this love story is dealt at the climax of the play is still confronting today – to an 1840s audience it would have conveyed a strong dramatic message. We hope that you enjoy this rare opportunity to hear a heritage Australian musical work, conducted tonight by the composer’s descendant, Alex Briger, and a cast of rich Australian vocal talent.

RAFF WILSON
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Alexander Lazarev conductor

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Richard Gill conductor

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CAST OF CHARACTERS

Don John of Austria

Dramatis Personæ

Don John of Austria (Natural son of Charles V)
STEVE DAVISLIM tenor

Donna Agnes (also known as Miriam)
CHERYL BARKER soprano

Philip II (King of Spain)
GRANT DOYLE baritone

Don Quexada (Former Prime Minister)
PAUL WHELAN bass-baritone

Dorothy (Agnes’ servant)
SALLY-ANNE RUSSELL mezzo-soprano

Brother Carlos (formerly Charles V of Spain)
JONATHAN HARDY

Don Ruy de Gomes (Philip’s Prime Minister)
MARK PEGLER

Domingo (Don Quexada’s servant)
NATHAN LOVEJOY

Antonio (Brother Carlos’ servant) /
Jerome (Don Quexada’s servant)
GARTH HOLCOMBE

Don Ferdinand de Valdes (Grand Inquisitor)
FRANK GARFIELD

Lords in Waiting, Officers, Alguazils,
Monks and Attendants
SYDNEY PHILHARMONIA CHAMBER SINGERS
SYNOPSIS

Don John of Austria

The scene is laid in Spain, just after the abdication of Charles V.

ACT I

It is the time of the Spanish Inquisition. Don John, bastard son of Emperor Charles V, has been brought up since infancy by the emperor's former prime minister, Don Quexada. Now, days after the emperor's abdication, John is about to be admitted to a monastery, in accordance with his father's wishes. The new king, Philip II, disguised as the Count de Santa Fiore, arrives at Quexada's house to see to Don John's removal, but John tells both Quexada and 'the count' that he is not cut out for a religious life. He yearns for action and was merely feigning piety. Moreover he is in love. Philip, who also knows something of young love, is sympathetic to John's enthusiasm, and is relieved that at least his more valorous half-brother doesn't covet his kingdom.

But the course of Don John's love cannot run smooth. At this time of religious intolerance, his sweetheart, Donna Agnes has a secret: she is a Jew. Don John is prepared to defy the Inquisition's strictures against Jews in order to marry her, and believes he has even won the consent of the Count de Santa Fiore but, lo and behold, what a shock when the 'count' arrives to discover that the object of Don John's attention is the young woman who caught his eye on the Prado in Madrid. He cannot, he will not allow this marriage to take place. He determines to frighten Donna Agnes with a demonstration of the capricious terror of his Inquisition and orders Quexada to take Don John immediately to a monastery.
ACT II

Quezada, however, has become aware of Don John's unsuitedness to religious life. He takes Don John to the monastery at Yuste, the retirement abode of Charles V, who, in his new guise as Brother Carlos, becomes familiar with the son he has never known and promises to get him out of a religious confinement. After her brush with the Inquisition, Agnes is still defiant. She has learned that the Count de Santa Fiore is actually Philip II in disguise, but cannot love him. To finally put him off, she reveals that she is a Jew, knowing that those words could spell her death in Philippine Spain. Don John returns, thinking he is still rescuing Agnes from the count, but he is overpowered and both are taken into custody.

But what's this? The sword Don John raised against Philip once belonged to Charles V. It was given to him by that kindly monk in the monastery.

Philip questions Don Quexada to ascertain how much Don John has discovered of his royal identity. He is still disposed to kill his rival but, begged by Quexada, finally agrees to spare his brother: on condition that Don John spend the rest of his days in a cloister.

One final time, Don John and Agnes are brought before Philip, who makes it clear that Agnes will burn if Don John refuses to become a monk. Just then, Charles V arrives...

GORDON KALTON WILLIAMS
Would the real Don John please stand up?

Who was the historical John of Austria? As our producer Raff Wilson and dramaturg Gordon Williams both suggest, Isaac Nathan’s audiences would have been familiar with his story and reputation. Don John was a hero in 19th-century eyes and the most substantial biography continues to be the two-volume opus by Sir William Sterling-Maxwell, published in 1883.

He is less well-known to 21st-century Australians and he might well have proven to be an excellent candidate for that old television game show *To Tell the Truth*. Was he ‘Austrian’, for example? No – he was born in Bavaria, the ‘Don’ that often precedes his name reveals his Spanish heritage, and the ‘of Austria’ signals his connection with what is now known as the Habsburg dynasty.

Nathan and Montefiore’s opera stands more or less true to history. Born in 1547, Don John was indeed the illegitimate son of Charles V, Holy Roman Emperor and ‘Carlos I’ of Spain. His mother was Barbara Blomberg, a singer. He grew up first in Brussels (where Charles had his court) then
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>24 Feb 1547</td>
<td>Don John born, destined by his father, Charles V, to become a priest</td>
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<tr>
<td>25 Oct 1555</td>
<td>Charles V installs his son Philip as ruler of the Netherlands and abdicates, also in Philip’s favour, as King of Spain three months later, in 1556; the German lands pass to Charles’ brother Ferdinand</td>
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<tr>
<td>Sep 1556</td>
<td>Charles V leaves port of Flushing for Yuste monastery</td>
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<tr>
<td>21 Sep 1558</td>
<td>Charles V dies</td>
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<tr>
<td>1561</td>
<td>Don John (aged 14) introduced to his brother, Philip II, by Quexada, and returns to Vallodalid with him</td>
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<tr>
<td>1563</td>
<td>Philip marries Elizabeth of France (his third wife)</td>
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<td>1565</td>
<td>Don John (aged 18) flees lest he is forced to become a priest; enlists in Malta, but returned to Spain in disgrace</td>
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<tr>
<td>1568</td>
<td>Now 21, Don John is appointed Captain General of the Sea, commander of Spain’s Mediterranean fleet</td>
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<td>1569</td>
<td>Philip appoints Don John Commander in Chief in Granada, where the Moriscos (converted Moors) had revolted and the local nobility had fallen out over military tactics</td>
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<td>1570</td>
<td>Following the pacification of Granada Don John sails to fight the Turks in the War of Cyprus</td>
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<tr>
<td>7 Oct 1571</td>
<td>Although outnumbered two to one, Don John defeats the Turkish fleet at Lepanto; Miguel de Cervantes is in the army and calls Lepanto ‘the greatest occasion known to the centuries, past, present and future’</td>
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<tr>
<td>Nov 1576</td>
<td>Don John arrives at Luxemburg on the way to become Governor General of the Netherlands – not a desirable post as the various states are in religiously fired turmoil</td>
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<tr>
<td>Dec 1577</td>
<td>Although they had welcomed him at first, the States General disown Don John</td>
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<tr>
<td>Jan 1578</td>
<td>Don John’s army pursues fleeing Patriots: ‘Under this standard I conquered the Turks; under it I will conquer the heretics [Protestants!].'</td>
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<tr>
<td>1 Aug 1578</td>
<td>Eight-hour engagement with Patriots</td>
</tr>
<tr>
<td>1 Oct 1578</td>
<td>Don John dies of ‘camp fever’.</td>
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in a village near Madrid, and at the age of seven became a page and acquired an education in the household of Charles' Prime Minister, Don Luis de Quijada (Quexada). Charles abdicated in 1556, retiring to the remote monastery of Yuste where he saw his son in 1558, shortly before his death. Although Charles did not acknowledge him at the time, he did provide for him in his will, and Philip II was to recognise Don John as a brother while stopping short of according him royal status.

Both Charles and Philip hoped for an ecclesiastical career for Don John but, as the opera suggests, a liking for military action and for women made that uncongenial. The military exploits that made him a hero for the Romantics do not feature in the opera. His achievements in Granada, his triumph against the Turks at Lepanto, his Governor-Generalship of the Low Countries, as well as his attempts to liberate Mary Queen of Scots, all postdate the events of the opera's libretto, which occupies a few days in the period immediately following Charles' abdication. Similarly, audiences are spared the somewhat bizarre circumstances of Don John's death and reburial. He died in 1578 after a month-long 'camp fever' (typhus) while on campaign, and rumour circulated the camp that he had been poisoned by order of the King (one side of his heart was 'yellow and black as if burnt'). He was buried promptly, in Namur, but only his intestines remain there. The following spring Philip II had the body disinterred for removal to Spain. This was done secretly 'to avoid expense and... troublesome questions' and so the body was 'cut into pieces at the joints and placed in three leathern bags, which were carried on the pack-saddle of a horse like other baggage'. He was then stitched together and buried, as he had wished, in the Escorial near his father.

But it was that first funeral that gives powerful evidence of Don John's achievements as a military leader. As Sterling-Maxwell describes it: 'The regiments of the various nations which furnished the army contested with each other the honour of carrying the body of their General to Namur. The Spaniards claimed it as a right, because he was the brother of their King; the Germans because he was by birthplace their countryman; the Flemings because he was their Governor.' As a name, 'Don John of Austria' reflects the complicated relationships and alliances in European royalty of the 16th century, but it also reflects something of the respect that he commanded among several nations.
ABOUT THE OPERA

Don John in Australia

*Don John of Austria* – the first opera to be fully composed and professionally presented in Australia. Isaac Nathan – long regarded as the ‘Father of Australian music’. Neither made it into the canon of greats, but nonetheless both represent an important part of Australia’s musical heritage and are evidence of what energy and talent could achieve in a fledgling nation hungry for musical and theatrical entertainment.

*Don John of Austria* was premiered in 1847 in Sydney’s imposing and elegant Royal Victoria Theatre (the rather less imposing and elegant Mid City Centre sits on the same site today). It ran for six performances – it was a solid achievement, as Graham Pont observes, when set alongside the Melbourne run of Mozart’s *Don Giovanni* 14 years later (eight performances), but it hardly matched the hundreds of performances given of imported ballad operas such as *Maritana*.

Although the opera was well-received, Nathan lost money on it and it was his last work of this type. The opera itself sank into obscurity but, unlike many of Nathan’s works, a manuscript survived. This was incomplete – a vocal score rather than the complete music with orchestral parts – but it was enough on which to base a modern revival.

Charles Mackerras, as a great great great grandson of Nathan, was perhaps disposed to be interested in the opera’s fate and in 1963 he conducted the Sydney Symphony in a performance of the overture, using his own reconstruction. As he describes it in a recent interview, he adopted ‘quite a big 19th-century operatic orchestra, with four horns, trombones – those sort of things’. Later, after he had studied the complete opera, he reworked the overture and completed the rest of the work for a Mozartian orchestra – pairs of woodwinds, horns and trumpets, timpani and percussion, and strings.

This week’s performances are not the first modern revival – in October 1997 the Chelsea Opera Group presented *Don John* in London’s Spitalfields Festival. The two performances were conducted by Alexander Briger, Mackerras’ nephew and himself a great great great great grandson of the composer. This week, however, we hear the first professional performances of the opera in Australia since 1847.

SYDNEY SYMPHONY ©2007
The book of *Don John of Austria*

When *Don John of Austria* was submitted to the Colonial Secretary for approval for performance in 1847, it was described as ‘an opera by Jacob Levi Montefiore... with music by Isaac Nathan’. Principal credit to Montefiore may seem odd, but tonight’s work is actually a ballad opera, containing a great deal of spoken dialogue. When we say ‘libretto’ in this instance we envisage not just the lyrics but what, in the musical theatre, would be called ‘the book’.

Montefiore’s libretto was based on an 1835 French play by Casimir Delavigne (whose *Sicilian Vespers* was the basis for Verdi’s later opera). Some scenes are literal translations from Delavigne; others are Montefiore’s tracing with fresh segues. Montefiore’s and Nathan’s purpose would have been to reduce Delavigne’s very long play to operatic length and situation.

There have been a number of stages in developing tonight’s text. On a first reading I felt that Montefiore had successfully gone through Delavigne’s text in order to select musical numbers for Nathan to set. But I had certain questions.

Would an audience in 2007 cope with historical background which may have been second-knowledge to an audience in 1847? How would a modern audience cope with involved literary sentences that seem to hover...
around meanings rather than zero in on them? Could the audience find consistency in the characters’ motivations, once the play had been chopped for operatic purposes? What was the draft stage of this libretto and might it have been sharpened up with subsequent rewriting?

It was not such a difficult matter to reduce and re-focus some of Montefiore’s sentences. But I wondered if Delavigne’s play would provide more clues to a consistent portrayal of certain themes. We found a rare copy of *Don Juan d’Autriche* in the National Library in Canberra and Natalie Shea translated it.

I then drafted a composite of Delavigne’s play and Montefiore’s libretto, adding and reinforcing the sorts of signposts that I thought a modern audience might expect, e.g. establishing early on and subtly keeping up the fact that Don John has military ambitions; also using structure to highlight. Notably, interval in this version occurs just before the change of scene to Charles V’s monastery at Yuste.

In one very important respect however, Montefiore and Nathan’s *Don John* differs from Delavigne’s. Agnes' scene by herself near the end, containing the song: ‘They tell us that a home of light there is, where praying seraphs glow...’ is unique to Montefiore and Nathan’s version. It must have been the heart of the show for these two early members of Sydney’s Jewish community. Catering for a modern audience who I thought would expect more of a point to an opera (for both the play and the libretto end with a strange sort of stasis; majesty restored; brothers reunited; duty reaffirmed; Agnes saved, but certainly no lovers living ‘happily ever after’) prompted Agnes’ short philosophy of resignation at the end.

I approached the reworking of the libretto from what I imagined was the point of view of a modern audience member. Rodney Fisher’s direction of the work represents another stage in the development of this text. He is steeped in the style of typical early 19th-century romantic drama, and brings this knowledge to bear on his theatrical presentation.

It should be stressed that much of the language of this *Don John* is still closely related to, and often is, Montefiore’s or Delavigne’s. Importantly, the lyrics of the various musical numbers have not been altered.

GORDON KALTON WILLIAMS
Portrait of composer Isaac Nathan in his late 20s – he holds a quill and music manuscript, a Broadwood piano sits in the background. (Oil on canvas, by an unknown artist, probably painted in London by one of Byron’s portraitists.)

PHOTOGRAPH COURTESY OF THE NATIONAL LIBRARY OF AUSTRALIA
Isaac Nathan, Byron and Don John of Austria

Director Rodney Fisher writes about the fascinating life of Isaac Nathan...

In 1840, Queen Victoria married Prince Albert, more than two hundred thousand Irish and English emigrants set out for the United States, and the well-known composer, Isaac Nathan, boarded the York, bound for Australia. He arrived in Sydney, six months later. At the age of 50, Nathan had published enough musical compositions to fill 12 pages in the British Library Catalogue. He had composed popular ballads and songs for comic operas and dramas, farces, pantomimes and masques. His successful collaborations with the dramatist James Kenney – at the Haymarket and the Theatre Royal, Drury Lane – included Sweethearts and Wives, The Alcaid, or The Secrets of Office and The Illustrious Stranger, or Married and Buried. He had written songs for celebrated artists such as Madame Vestris, and his Hebrew Melodies, written in collaboration with Lord Byron, had brought him considerable fame.

The popularity of ballads, and ballad operas, had become so intense in 19th-century Britain as to constitute a sort of national art, just as popular song and the Broadway musical helped define the United States in the 20th century. John Gay’s Beggar’s Opera was intended in 1728 as a burlesque of Italian opera; but its overwhelming success made it a model for English entrepreneurs and set an example for a host of imitators that persisted, over the next 150 years, all the way to Gilbert and Sullivan.

Close on 60 of these dialogue operas were written by Sir Henry Bishop, the first English musician to be created a knight of the realm. By far his most successful was Clari, written in 1823, which had as its central theme Bishop’s most famous song, the hugely popular ‘Home, Sweet Home’, and Clari is usually credited with being the first opera performed in Australia, at Barnett Levey’s New Theatre Royal in Sydney, on 31 October 1834.

Two operas became favourites in 19th-century Australia. Michael Balfe’s The Bohemian Girl was first performed in Sydney in 1846, lasting a remarkable 16 nights at the Royal Victoria in Pitt Street. A revival brought an Australian record run of 26 nights. Maritana by Vincent Wallace, first staged in 1849, proved to be even more popular. By 1908, Maritana had been seen in Sydney and Melbourne 236 times and The Bohemian Girl 224 times.
Isaac Nathan was dreaming of a similar success when he collaborated with Jacob Montefiore on *Don John of Austria* in 1847. But Casimir Delavigne’s *Don Juan d’Autriche* is a French Romantic drama from the school of Hugo and Dumas, perhaps more attuned to Verdi than to Nathan, whose past successes suggest he was at his best with texts of lighter weight.

Not that plot and lyrics necessarily ensure an opera’s success. The hopelessly contrived plot of *The Bohemian Girl* – developed by Alfred Bunn from a French pantomime-ballet, based on a Cervantes romance – was always held up to ridicule. But Balfe’s much-acclaimed gift for lilting melodies – particularly ‘I dreamed I dwelt in Marble Halls’ – guaranteed the international success of *The Bohemian Girl*. Unfortunately for Nathan, by 1847 his best song-writing days were behind him.

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**Hebrew Melodies**

Nathan’s reputation was made by a project that was not only timely but lucrative. Collections of national songs were increasingly finding favour in early 19th-century London, and Nathan felt sure that a set of Jewish songs (along the lines of Thomas Moore’s *Irish Melodies*) would be successful. In May 1813 a notice appeared in the *Gentleman’s Magazine* informing readers that ‘Nathan is about to publish “Hebrew Melodies”, all of them upward of 1000 years old, and some of them performed by the ancient Hebrews before the destruction of the Temple of Jerusalem.’

In search of an eminent wordsmith to lend prestige to the project, Nathan wrote to Sir Walter Scott in Edinburgh, asking the acclaimed poet if he might consider providing the lyrics for his Hebrew melodies. Scott declined the invitation, claiming he felt he was ‘not adequate to the task’.

It was Lady Caroline Lamb – one of Nathan’s early patrons – who encouraged Nathan to approach the young Lord Byron who, at 24, had achieved unprecedented success with the first two cantos of *Childe Harold’s Pilgrimage*; ten thousand copies sold on the day of publication. Having read the poem, Lady Caroline – the fever of Romanticism throbbing in her veins – had decided she must meet the poet and the two fell almost at once into a frenzied intimacy. Byron was astonished at her ‘total want of common conduct’; her heart, he said, was like ‘a little volcano’. Their hectic and much talked of affair had lasted only about three months before he was demanding that
she exert her ‘absurd caprices upon others; and leave me in peace’. But she refused and coined for him the phrase ‘mad, bad and dangerous to know’.

Given the turbulence of his private life, it is not surprising that Byron failed to acknowledge Nathan’s elaborate and flattering letters begging his participation in the Hebrew Melodies project. But, thanks to the intervention of a mutual acquaintance, Nathan received an invitation to dinner. Byron quickly became enthusiastic about the project, and he was at great pains to secure the success of the project, spending many hours with Nathan to compare ideas and plan suitable lyrics. In all, Byron wrote 29 lyrics for Nathan to set. Few of the melodies, if any, were derived from the ancient Jewish Temple, as Nathan claimed. Nevertheless, Hebrew Melodies, published in 1815, represented the first serious attempt to set the traditional music of the synagogue before the general public. It was still in print in 1861 and became the ‘foundation and highlight’ of Nathan’s English career.

Nathan was later to claim that he had been appointed as singing teacher to the Princess Royal, Princess Charlotte, and Music Librarian to the Prince Regent, later George IV. As with various apocryphal stories alleging that Nathan’s father was the illegitimate son of Poland’s King Stanislas Poniatowski, no evidence has ever been uncovered to support these claims. However, Nathan’s edition of the Hebrew Melodies was dedicated to Princess Charlotte by royal permission.

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Nathan on the English Stage

In 1816, Isaac Nathan had made his debut at Covent Garden. Unfortunately for Nathan, his voice, ‘though agreeable and well-trained, was not effective on the stage’, but it was not the end of his theatrical career and he was still appearing at Drury Lane a year later.

Teaching remained Nathan’s principal source of income and he must have been an excellent instructor. Robert Browning was one of his pupils, later recalling: ‘As for singing, the best master of four I have...practised with was Nathan, Author of the Hebrew Melodies...’

It was at London’s recently rebuilt Haymarket Theatre that, on 7 July 1823, two of Nathan’s most enduringly popular ballads, ‘Why are you wand’ring here, I pray?’ and ‘I’ll not be a maiden forsaken’, were introduced to the public, along with the four other numbers he contributed
to James Kenny’s *Sweethearts and Wives*. Every time Madame Vestris sang ‘Why are you wand’ring’ the audience demanded an encore; it fast became one of the hit songs of the age, still in print in 1883.

Nathan was well aware that the extraordinary life of the most widely read English poet of his generation would continue to fascinate; and astute enough to know that his own reputation would prosper if people were regularly reminded that he had been a friend of Lord Byron’s; even if, as Roger Covell points out, ‘there was not much that could be called Byronic, in the sense in which this term has come to be understood, about Nathan’s own music.’

In 1829 – five years after the death of the 36-year-old poet in exile and a year after the death of 42-year-old Lady Caroline Lamb – Nathan published *Fugitive Pieces and Reminiscences of Lord Byron: Containing an Entire New Edition of the Hebrew Melodies – Also Some Original Poetry, Letters and Recollections of Lady Caroline Lamb*.

Nathan continued to collaborate on theatrical works, but his successes were never quite sufficient to keep him out of financial difficulties. In fact, his progress in London was so much interrupted by the incivilities of importunate creditors – including some months spent in debtors’ prisons. At one low point, Nathan sold his copyright to the *Hebrew Melodies* to his married sister, presumably to avoid it being lost in bankruptcy. It ought to have ensured him a steady income but it had become involved in a series of legal disputes and changed hand six times in 26 years.

Nathan is supposed to have undertaken some mysterious service for the king, the nature of which remains unknown. It is alleged that he acted as a confidential agent for both King George IV and his brother, William IV, presumably recovering various documents detailing infidelities of members of the royal family. Whatever the truth of these allegations, Nathan’s financial affairs were in complete disarray. By 1840 his creditors were, as usual, demanding payment and Nathan, with his second wife, Henrietta, their three children, and five of the children from his previous marriage, set sail for Australia where, from a European viewpoint, there was still ‘very little music apart from the sound of regimental pipes, bugles and drums’.

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**Nathan in Australia**

Right from his arrival in Sydney on 7 April 1841, Nathan regarded himself as ‘the town’s self-appointed musician
laureate’. He organised a grand oratorio concert with an orchestra of 26 for the inauguration of the St Mary’s organ and was subsequently appointed choirmaster at the cathedral. He was engaged to train a choir at the Sydney College, and at the Royal Victoria Theatre in Pitt Street he conducted a concert of excerpts from his own operas. As in England, teaching would be Nathan’s main source of income and he immediately established an Academy of Singing. Soon there were branches at Parramatta and Windsor.

When Sydney was incorporated as a city in 1842 Nathan rose to the occasion with odes and a drinking song. In 1843, Nathan’s opera about King Charles II, *Merry Freaks in Troubles Times*, may well have been the first opera ever written in Australia, but it was never performed. Meanwhile, the necessities of providing for his large family were pressing down heavily as imminent financial collapse in Sydney began to rob him of most of his pupils. The financial depression induced panic among new settlers. On New Year’s Day, 1844, an angry mob gathered in Hyde Park to protest against unemployment. There were four thousand bankrupts in Sydney, including Nathan, with liabilities of £30/17/6 and assets of only £75.

In 1844 the Royal Victoria Theatre presented the first performance in the colony of ‘Rossini’s celebrated Opera of Cinderella, with the original Music’. The ‘original’ music was actually an arrangement by Isaac Nathan of ‘the most effective portions’ of an English version of Rossini’s *Cenerentola*. Also, in this year of his bankruptcy, Nathan conducted four successful concerts with the Philharmonic Society, playing Mozart, Gluck and Rossini. And at the end of 1844 Nathan heard two of his most popular ballads – ‘Why are you wand’ring here, I pray?’ and ‘I’ll not be a maiden forsaken’ – performed at the Royal Victoria when *Sweethearts and Wives* was staged in Sydney for the first time. It was still on the boards at the Victoria in 1854.

Business had revived by 1846 and in 1847 his *Don John of Austria* became the first opera to be wholly written and composed in Australia; it is one of Nathan’s few manuscripts to have survived. For a libretto, Nathan turned to 28-year-old Jacob Levi Montefiore (the well-educated nephew of one of Sydney’s leading shipping agents and merchants), who suggested an adaptation of Casimir Delavigne’s drama *Don Juan d’Autriche*. Montefiore (himself a Sephardi Jew) was particularly attracted to the role of the Inquisition in the play, as well as the plight of Delavigne’s Jewish heroine, Donna Agnes.
Don John of Austria was first performed on 3 May 1847, in the presence of a large and fashionable audience, at the Royal Victoria Theatre, which had served as Sydney’s major theatre since its opening in 1838 and would continue to do so until fire destroyed it in 1880.

The plot, said the Herald, was ‘somewhat tame and gloomy’ and the music ‘better suited to the drawing room than to the stage’, but the opera proved successful and its creators were ‘loudly called for’. On 17 May Nathan was given a special benefit, when a large audience gathered at the theatre ‘to pay substantial tribute to his talents, and to witness a revival of his opera’.

Despite his complaints, the years 1846 to 1856 were relatively prosperous for Nathan. He taught many pupils, among them some of Sydney’s leading professional singers, and his artistic prestige stood high. In 1853, in Randwick, he built Byron Lodge – ‘an elegant five-room dwelling complete with stabling for ten horses and a double coach house’. Sadly, its construction was a financial undertaking beyond Nathan’s resources. The house had to be sold (it was pulled down in 1912) and a last move was made to 442 Pitt Street. Though Isaac Nathan helped organise the Musical Festival in honour of the opening of the Great Hall of the University, he took little active part in it. His last composition, A Song to Freedom, was sent through the Governor as a gift to Queen Victoria. But before it reached the royal presence, Nathan’s extraordinary life had come to an abrupt end, at about five o’clock, on the afternoon of 15 January 1864, just after he had alighted from Sydney’s first horse-drawn tram (the ‘Young Australia’).

His death was reported in The London Jewish Chronicle: ‘Mr. Nathan was a passenger by No.2 tramway car...[he] alighted from the car at the southern end, but before he got clear of the rails the car moved onwards...he was thus whirled round by the sudden motion of the carriage and his body was brought under the front wheel.’ The accident occurred at the intersection of Pitt and Goulburn Streets, within a hundred metres of his home. He was Australia’s (indeed the southern hemisphere’s) first victim of the horse-drawn tram. His children had him buried privately in the churchyard of St Stephen’s, Camperdown. His wife, Henrietta, lived on until 1898.

ABRIDGED FROM AN EXTENDED ARTICLE
BY RODNEY FISHER ©2007
The complete article can be read online at sydneysymphony.com/isaac-nathan
Batons and knapsacks?

The return of Sir Charles Mackerras to conduct in the orchestra’s 75th anniversary year, under the banner ‘Australia’s most distinguished conductor’, prompts the question why there have been so few Australians among the Sydney Symphony’s chief conductors. Mackerras was the first, and since then only Stuart Challender. That still puts the Sydney orchestra two Australians ahead of Melbourne!

Charles Mackerras’ career path, from oboist in the Sydney Symphony, through studies in Prague and extensive experience in Britain and Europe, especially in the opera house, resembles Challender’s in some ways, and suggests part of the answer: it is difficult to get the right experience here in Australia, and enough of it. Apart from Challender, and perhaps Moshe Atzmon (aged 36 when he took over the Sydney Symphony in 1967), the Sydney orchestra has never had a chief near the outset of a career, and for several it was, sadly, the end: Nicolai Malko and Willem van Otterloo died here, and Goossens never recovered from the mode of his going from Sydney.

Some say the ‘cultural cringe’ made imports more acceptable, to audiences at least, than natives. But one would have thought the ABC’s network of 6 full-time symphony orchestras could have been an ideal training ground for local conductors. Some ABC music officials pointed to the potential, near the beginning in the 1930s. Then the war-time cancellation of planned visits by overseas conductors was given a positive spin, as an opportunity for the residents. The main beneficiary was Sir Bernard Heinze, who conducted here, there and everywhere during the war years. Audiences for music grew, the local conductors and soloists were acknowledged to have done well, yet the upshot was a resumed search for an import, fulfilled in Goossens with impressive results.

Heinze himself never seems to have done any conductor training, or suggested any, in his role as the ABC’s main music adviser. Whether any of the Australian conductors of that time could have been nurtured into the post is doubtful – Joseph Post is said to have lacked necessary qualities, for all his musical talent and fine technique. What was needed, clearly, in addition, was drive and initiative. A young oboe player in the orchestra of the 1940s had those, even though he may have wished at times that less patience was required.

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His nephew, and a cohort of young conductors, some of them trained in the programs instituted by the ABC then Symphony Australia, since the 1980s, may be a sign of the future. Whether the chief is Australian matters less because of the musical results than as a sign of the health and vitality of Australia’s musical culture.

David Garrett, a historian and former programmer for Australia’s symphony orchestras, is studying the history of the ABC as a musical organisation.
MORE MUSIC

Selected Discography

Although the Sydney Symphony and Charles Mackerras have recorded the overture to *Don John of Austria* and it has been released several times in various compilations, it is not currently available in a commercial release.

Those interested in Australian music of this period should seek out the 2-CD set *Classical Music of Colonial Australia*, a project of Sound About Australia Sound Heritage Association, and the University of Melbourne’s Centre for Studies in Australian Music (AHS 03-2CDS). In addition to the SSO/Mackerras *Don John* overture, it includes the aria (with piano) ‘The days are gone when Judah’s voice’ from the opera, and Nathan’s setting of the Lord’s Prayer. These share space with colonial songs and dances, concert music such as a Cari Linger motet and a movement from a quartet by George William Louis Marshall-Hall, the overture to *Captain Cook* (John Delany) and an aria from the opera *Maritania* (William Vincent Wallace).

Contact the Centre for Studies in Australia Music at ozcentre@music.unimelb.edu.au to place an order.

Further Reading

Graham Pont is currently working on a biography of Isaac Nathan, *Muse Unruly: The secret life of Isaac Nathan*. Meanwhile, readers are directed to his excellent article on *Don John of Austria* in the October 2007 issue of *Opera—Opera*.

Existing Nathan biographies include:


Nancy Phelan’s biography *Sir Charles Mackerras: A musician’s musician* (Melbourne, 1987).

SYDDNEY SYMPHONY: LIVE RECORDINGS

**Strauss and Schubert**

R. Strauss Four Last Songs; Schubert Symphony No.8 (Unfinished); J. Strauss II Blue Danube Waltz

Gianluigi Gelmetti (cond.), Ricarda Merbeth (sop.)

SSO1

**Glazunov and Shostakovich**

Glazunov The Seasons; Shostakovich Symphony No.9

Alexander Lazarev (conductor)

SSO2

Broadcast Diary

**OCTOBER–NOVEMBER**

24 October, 8pm

**MOZART’S GREAT C MINOR MASS**

Charles Mackerras conductor

Emma Matthews, Yvonne Kenny sopranos

Steve Davislim tenor

Paul Whelan bass

Sydney Philharmonia Choirs

R Strauss, Mozart

3 November, 8pm

**ROMEO AND JULIET**

Tugan Sokhiev conductor

Tchaikovsky, Rimsky-Korsakov, Prokofiev

10 November, 8pm

**DON JOHN OF AUSTRIA**

See this program for details

And beginning 12 November, 7pm:

Broadcasts from the Sydney Symphony’s

**RACHMANINOV FESTIVAL**

Vladimir Ashkenazy conductor

Cristina Ortiz, Kazune Shimizu, Lukáš Vondráček, Garrick Ohlsson piano

2MBS-FM 102.5

**SYDNEY SYMPHONY 2007**

Tue 13 November, 6pm

What’s on in concerts, with interviews and music.

Webcast Diary

Selected Sydney Symphony concerts are recorded for webcast by BigPond.

Visit sydneysymphony.bigpondmusic.com

October webcasts:

**SIR CHARLES MACKERRAS RETURNS**

On Demand from late October

**MOZART’S GREAT C MINOR MASS**

Live on 24 October at 8pm

On Demand from November

sydneysymphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read your program book in advance of the concert.
ABOUT THE ARTISTS

Andrew Briger conductor

Born in Australia, Alexander Briger studied in Sydney and Munich and won first prize at the International Competition for Conductors in the Czech Republic in 1993. He later worked closely with Charles Mackerras and Pierre Boulez, and made his debut with Opera Australia in 1998 conducting Jenůfa. Since then he has conducted Madama Butterfly, Così fan tutte, The Cunning Little Vixen and Le nozze di Figaro (Opera Australia); The Rape of Lucretia (Covent Garden); Die Zauberflöte (Glyndebourne Festival); Rigoletto and The Makropulos Case (English National Opera); The Cunning Little Vixen (Aix-en-Provence); The Bartered Bride (Royal Swedish Opera); La bohème (State Opera of South Australia); and Bartók ballets (Opéra National du Rhin), as well as the premiere of Simon Holt’s Who put Bella in the Wych’elm for the Aldeburgh Festival.

He has performed regularly with the Philharmonia Orchestra, the London Philharmonic Orchestra (including a China tour in 2003–04), and the Birmingham Contemporary Music Group, with whom he made his BBC Proms and Berlin Festival debuts.

He has also conducted the Orchestre de Paris, Scottish Chamber Orchestra (conducting the final concert of the 2004 Edinburgh Festival), City of Birmingham Symphony Orchestra, Berlin Symphony Orchestra, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, Royal Liverpool Philharmonic, Swedish Radio Orchestra, Orchestre National du Capitole de Toulouse, Frankfurt Radio Orchestra, Deutsche Kammerphilharmonie, Academy of St Martin in the Fields, Salzburg Mozarteum, Salzburg Camerata, Ensemble InterContemporain, London Sinfonietta (collaborating with Peter Sellars and pianist Hélène Grimaud for the premiere of Arvo Pärt’s Lament Tate), Melbourne Symphony Orchestra and the Japanese Virtuoso Symphony.

Future engagements include debuts with the Rotterdam Philharmonic, Orchestre Philharmonique de Radio France, Royal Danish Opera (The Tales of Hoffmann), Opera of Luxemburg (Carmen), and the West Australian Symphony Orchestra. Following the recent death of Richard Bradshaw, general director of the Canadian Opera Company, he was invited to conduct the company’s new production for 2008 of Janáček’s From the House of the Dead.

Alexander Briger’s most recent engagement with the Sydney Symphony was the 2006 Meet the Music series.
Rodney Fisher has worked in most major theatres in Australia, as well as for Opera Australia, Victoria State Opera, Legs on the Wall, Bavarian State Opera in Munich, and the Royal Ballet, and on projects in Hungary, Hong Kong and the United States. He has directed theatre, opera, dance, film and video, and written several theatre pieces and screenplays, and from 1997 to 2000 he was Artistic Director of the State Theatre Company of South Australia.

He has directed works by Chekhov, Ibsen, Pinter, Pirandello, Coward, Tennessee Williams, Miller, Kambanellis, Brecht and Shakespeare, and many new Australian plays including the world premieres of five Williamson plays: *The Department*, *A Handful of Friends*, *The Club*, *The Perfectionist*, and *Top Silk*.

Writing and directing highlights have included Robyn Archer’s stage show *A Star is Torn*, which was nominated for all the major London theatre awards in 1982.

Much of his work reveals a passion for music. He directed the ballet *Intimate Letters* (to Janáček’s music) in London and Munich (1979), and for the 1984 Adelaide Festival he directed David Pownall’s *Masterclass* (an imaginary encounter between Stalin, Prokofiev and Shostakovich). In 1986–87 he wrote and directed the television mini-series *Melba*, starring Linda Cropper, with the voice of Yvonne Kenny. In the 1990s he directed Donizetti’s *Maria Stuarda* and Terrence McNally’s play about Maria Callas, *Master Class*, for which he was nominated Best Director in the Green Room Awards. He also directed the hugely successful productions of *My Fair Lady* and *The Merry Widow*.

Recent Sydney credits include *Lady in the Van* and Fiona Seres’ *A Violent Act* for the Sydney Theatre Company, and he wrote and directed *Darling It’s Noel* at the Sydney Opera House. In 2005 he directed *Love’s Labour’s Lost* at NIDA, the David Williamson tribute at the Helpmann Awards, and *La Traviata*.

For the Sydney Symphony Orchestra, he staged the Superdome Spectacular in 2003 and he has directed Gianluigi Gelmetti’s Shock of the New concerts each year since.

Rodney Fisher’s many awards include a Sydney Theatre Critics Circle award, and in 1988 he was made a member of the Order of Australia.
Cheryl Barker soprano

Cheryl Barker studied in Melbourne with Dame Joan Hammond and in London with David Harper. She appears regularly with Opera Australia, where her roles have included Nedda (I pagliacci), the Countess (Le nozze di Figaro), Mimi (La bohème), Violetta (La traviata), Donna Elvira (Don Giovanni), Tatyana (Eugene Onegin) and the title roles in Madama Butterfly, Tosca and Jenůfa. She has also sung Violetta for Opera Queensland, and Madama Butterfly and Violetta for New Zealand Opera.

Internationally, she is noted for her performances of Madama Butterfly, singing this role for English National Opera, De Vlaamse Opera (including broadcasts on Belgian and Dutch television), Hamburg State Opera, Deutsche Oper, Netherlands Opera and Houston Grand Opera. She has also sung for the Royal Opera House, Scottish Opera, ReisOpera, Hamburg State Opera and Welsh National Opera.

In concert she has appeared at London’s Barbican, Royal Albert Hall, Queen Elizabeth Hall, Wigmore Hall, St John’s Smith Square, and with the Hallé Orchestra. She has also sung in the Edinburgh, Spoleto and Melbourne Festivals, and with the Sydney Symphony.

Her recordings include Puccini Arias, Seduction and Persuasion, Harry Enfield’s Guide to Opera, Madama Butterfly and Dyson’s Quo Vadis, as well as Opera Australia CDs and videos of La bohème and Madama Butterfly.

Sally-Anne Russell mezzo-soprano

Adelaide-born Sally-Anne Russell has performed in America, the Netherlands, Austria, the UK, Italy, Germany, New Zealand, Japan and Canada. She has sung more than 40 operatic roles including Rosina (The Barber of Seville), Mistress Quickly (Falstaff), Lucienne (Die tote Stadt), Amasistris (Xerxes), Juno/Ino (Semele) and Dido (Dido and Aeneas), and 35 roles as a resident principal for Victoria State Opera. She has also appeared in Purcell’s The Fairy Queen (Pinchgut Opera), as Cinderella in La Cenerentola for West Australian Opera, and as Ursula (Béatrice et Bénédict) for Washington Concert Opera.

Sally-Anne Russell sings with all the Australian symphony orchestras as well as Orchestra Victoria, the Australian Chamber Orchestra, Canada’s Victoria Symphony and the Seoul National Symphony, and in 2008 she will make her sixth appearance for the Carmel Bach Festival in California. Past performances have also included Stravinsky’s Pulcinella (Melbourne International Festival); Bach’s Matthew Passion, Mendelssohn’s Elijah and Mahler’s Resurrection Symphony (Sydney Philharmonia Choirs); and Bach’s B minor Mass (Melbourne Chorale).

Appearances for the 2007/08 season include the title role in Vivaldi’s Juditha Triumphans (Pinchgut Opera) and Suzuki in Madama Butterfly (Opera Australia). Her recordings include Pergolesi’s Stabat Mater, Handel’s Semele, Purcell’s Fairy Queen, Bach arias and duets, and Enchanting, a disc of solo arias with the ASO.
Steve Davislim tenor

Steve Davislim began his training as a horn player and studied voice at the Victorian College of the Arts with Dame Joan Hammond. After attending the International Opera Studio in Zurich, he began his career as an ensemble member of the Zurich Opera, where his roles included Almaviva (Il barbiere di Siviglia), the Steersman (The Flying Dutchman), Camille (The Merry Widow) and Maler (Lulu).

He has also sung with the German State Opera, Berlin, Hamburg State Opera, Royal Opera House, and Volksoper Vienna, as well as in the Ludwigsburg and Salzburg Festivals, and in 2005 he made his debut with Chicago Lyric Opera in Fidelio. That same year he sang Idomeneo for the opening of La Scala. In Sydney he has sung Don Ottavio, Lenski (Onegin) and David (Die Meistersinger).

He has performed with the world's leading orchestras, working with such conductors as Colin Davis, Adam Fischer, Valery Gergiev, Michael Gielen, Nikolaus Harnoncourt, Bernard Haitink, René Jacobs, Armin Jordan, Simone Young, Lorin Maazel, Marc Minkowski, Roger Norrington, Antonio Pappano, Michel Plasson, Riccardo Chailly, Marcello Viotti, Franz Welser-Möst, Philippe Herreweghe and David Zinman. His extensive discography includes Bach cantatas with John Eliot Gardiner, Mozart’s Requiem and Haydn’s Creation, and a solo album of Richard Strauss orchestral songs.

Grant Doyle baritone

Grant Doyle studied at Adelaide’s Elder Conservatorium and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden (2001–2003), and has since appeared at Covent Garden as a guest artist singing Tarquinius (The Rape of Lucretia), Harlequin (Ariadne auf Naxos), and the Narrator in LeGendre’s Bird of Night, as well as roles in La fanciulla del West and Carmen.

In 2005 he made his debut at the Teatro Real Madrid. He has also sung for Glyndebourne on Tour, Opera Holland Park, Irish Chamber Orchestra, Les Azuriales Opera in France, and in a Royal Albert Hall production of La bohème (Marcello). He sang the Forester in a BBC animation of The Cunning Little Vixen. He has sung numerous roles for State Opera of South Australia and Adelaide’s Co-Opera including Figaro (Le nozze di Figaro) and Escamillo. For Opera Australia he has sung Luiz (The Gondoliers) and Yamadori (Madama Butterfly).

He is also in demand as a concert soloist, with repertoire including Belshazzar’s Feast, Judas Maccabaeus, Bach’s Matthew Passion, Fauré’s Requiem, Janáček’s Glagolitic Mass, Britten’s War Requiem and Tippet’s A Child of Our Time. He has sung A German Requiem with the Tasmanian Symphony Orchestra and Carmina Burana for The Australian Ballet.
Paul Whelan bass-baritone

A native New Zealander, Paul Whelan studied as a baritone at the Wellington Conservatoire and the Royal Northern College of Music. Early highlights included his debuts at Covent Garden, Netherlands Opera and the Metropolitan Opera as Schaunard in Puccini’s *La bohème*, and as Marcello at the Munich State Opera. And in 1993 he won the Lieder Prize in the Cardiff Singer of the World Competition.

During his decade-plus as a baritone he found his voice maturing and settling, and began concentrating on the bass-baritone and lyric bass repertoire. This has been reflected in such roles as Christus in Bach’s *St John Passion* at English National Opera and Escamillo with Welsh National Opera. In recent years he has added repertoire such as the Four Villains in Offenbach’s *Les Contes d’Hoffmann*, Schoenberg’s *Gurrelieder*, Delius’s *Sea Drift*, Argante in Handel’s *Rinaldo*, Apollon in Gluck’s *Alceste*, the Nightwatchman in Wagner’s *Die Meistersinger*, and Mussorgsky’s *Songs and Dances of Death*.

With Opera Australia he has sung the title roles in *Don Giovanni* and *Onegin*, as well as Demetrius in Britten’s *A Midsummer Night’s Dream*. He has also sung Olivier in Richard Strauss’ *Capriccio*. His recordings include *A Midsummer Night’s Dream* with the LSO and Colin Davis, and Kurt Weill’s *Silbersee* under Markus Stenz.

**Acknowledgements**

The Sydney Symphony wishes to thank...

Sir Charles Mackerras
Gordon Kalton Williams
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Sydney Jewish Museum
Joseph Toltz
Opera Australia
Formed in 1920, Sydney Philharmonia Choirs is Australia’s largest choral organisation. With four choirs – the 32-voice Chamber Singers (the Motet Choir), the 100-voice Symphony Chorus, the youth-focused 70-voice Vox and the 300-voice Festival Chorus – Sydney Philharmonia presents its own annual concert series as well as acting as chorus for the Sydney Symphony.

Sydney Philharmonia has worked with conductors such as Eugene Ormandy, Otto Klemperer, David Willcocks, Charles Mackerras, Edo de Waart, Charles Dutoit, Christopher Hogwood, Mark Elder, John Nelson, Richard Hickox, Gianluigi Gelmetti and Bruno Weil. Previous Musical Directors have included Mats Nilsson, Antony Walker, John Grundy and Peter Seymour.

In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms, performing Mahler’s Eighth Symphony under Simon Rattle. Other highlights have included performances for the Sydney Olympics and the Nagano Winter Olympics, concerts with Barbra Streisand, Schoenberg’s Gurrelieder for the Melbourne Festival, and the premiere recording of Andrew Schultz and Gordon K. Williams’ Journey to Horseshoe Bend with the Sydney Symphony.

Last year the schedule included recording for the soundtrack of Happy Feet and Stravinsky’s Rite of Spring with the Australian Youth Orchestra and Oleg Caetani.

2007 season highlights include Britten’s War Requiem for the Perth Festival, and a tour to Hobart to work with the TSO.

Earlier this year Sydney Philharmonia appeared with the Sydney Symphony in Rossini’s Stabat Mater.
Sydney Philharmonia Chamber Singers

**Brett Weymark** artistic director and chorusmaster

**Jo Jacobs** general manager

**Elizabeth Scott** assistant chorusmaster

**Benjamin van Tienen** rehearsal pianist

**SOPRANOS**
- Alison Keene
- Sarah Sandstad
- Myanna Sorensen
- Kathrine Tomkins
- Maree Tyrrell
- Narelle Vance
- Cathy Williamson
- Caroline Woolias

**ALTOS**
- Laila Engle
- Amanda Harris
- Vesna Hatezic
- Melinda Jefferson
- Amanda Stephens
- Lee
- Judith Pickering
- Beverley Price
- Avene Stephenson

**TENORS**
- Brendan Docherty
- Richard Hansen
- Edward Hoover
- Jarad Proudfoot
- Rajah Selvarajah
- Ian Seppelt
- Chris Shain

**BASSES**
- Daryl Colquhoun
- Ian Davies
- Nick Davison
- Simon Harris
- Martin Kuskis
- Reece Proudfoot
- David Randall
- Antony Strong

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**Brett Weymark** artistic director

Brett Weymark studied singing at Sydney University and conducting at the Sydney Conservatorium. He is passionate about new Australian compositions, baroque masterworks, music education, and access to the art of choral singing, and in 2001 he was awarded a Centenary Medal for services to choral music.

In 2000 he was appointed Assistant Chorus Master at Sydney Philharmonia, and Musical Director in 2003. In 2002, he received a NSW Ministry for the Arts grant to study conducting in Europe and America. From 2003 to 2005, he was also Musical Director and Conductor for Pacific Opera. As a chorusmaster, he has prepared works for Charles Mackerras, Gianluigi Gelmetti, Edo de Waart, Simon Rattle and Charles Dutoit.

In the Sydney Philharmonia 2005 season he presented 32 of Bach’s church cantatas in a 10-concert series and conducted *A Child of Our Time* for the Tippett centenary.

Highlights in 2006 included a Sydney Festival concert of Danish works and *The Wizard of Oz* with the Sydney Symphony. He conducted music for the film *Happy Feet* and led a workshopped performance of Mozart’s Requiem with over 1300 voices. Earlier this year he conducted the Sydney Symphony in concerts with Michael Parkinson, and Bach’s *St Matthew Passion* with Sydney Philharmonia.
THE SYDNEY SYMPHONY

Founded in 1932, the Sydney Symphony 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 where the Sydney Symphony gives more than 100 performances each year, the Orchestra also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fourth year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at the prestigious Rome Opera.

The Sydney Symphony is reaping the rewards of Maestro Gelmetti’s directorship through the quality of sound, intensity of playing and flexibility between styles. His particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts and performances of contemporary Australian music.

The Sydney Symphony’s award-winning Education Program is central to the Orchestra’s commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony maintains an active commissioning program promoting the work of Australian composers and in 2005 Liza Lim was appointed Composer-in-Residence for three years.

In 2007, the Orchestra celebrates its 75th anniversary and the milestone achievements during its distinguished history.

JOHN MARMARAS

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales
First Violins
01 Sun Yi
   Associate Concertmaster
02 Kirsten Williams
   Associate Concertmaster
Kirsty Hilton
   Assistant Concertmaster
03 Fiona Ziegler
   Ian & Jennifer Burton Chair of Assistant Concertmaster
04 Julie Batty
05 Gu Chen
06 Amber Davis
07 Rosalind Horton
08 Jennifer Hoy
09 Jennifer Johnson
10 Georges Lentz
11 Nicola Lewis
12 Alexandra Mitchell
   Moon Design Chair of Violin
13 Léone Ziegler
   Sophie Cole

Second Violins
01 Marina Marsden
   Principal
02 Susan Dobbie
   Associate Principal
03 Emma West
   Assistant Principal
04 Pieter Bersée
05 Maria Durek
06 Emma Hayes
07 Shuti Huang
08 Stan Kornel
09 Benjamin Li
10 Nicole Masters
11 Philippa Paige
12 Biyana Rozenblit
13 Maja Verunica

Guest Musicians
Emily Long
   First Violin#
Emily Qin
   First Violin#
Martin Silverton
   First Violin
Alexander Norton
   Second Violin#
Thomas Dundas
   Second Violin
Christopher Moore
   Guest Principal Violin
Nicholas Metcalfe
   Cello
Jennifer Druery
   Double Bass#

Key:
# Contract Musician
‡ Courtesy of Australian Chamber Orchestra
MUSICIANS

Oboes
01 Diana Doherty
   Andrew Kaldor and Renata Kaldor AO Chair of Principal Oboe
02 Shefali Pryor
   Associate Principal

Cor Anglais
Alexandre Oguey
Principal

Clarinets
01 Lawrence Dobell
   Principal
02 Francesco Celata
   Associate Principal
03 Christopher Tingay

Bass Clarinet
Craig Wernicke
Principal

Bassoons
01 Matthew Wilkie
   Principal
02 Roger Brooke
   Associate Principal
03 Fiona McNamara

Contrabassoon
Noriko Shimada
Principal

Horns
01 Robert Johnson
   Principal
02 Ben Jacks
   Principal
03 Geoff O'Reilly
   Principal 3rd
04 Lee Bracegirdle
05 Marnie Sebire

Trumpets
01 Daniel Mendelow
   Principal
02 Paul Goodchild
   Associate Principal
03 John Foster
04 Anthony Heinrichs

Trombone
01 Ronald Prussing
   NSW Department of State and Regional Development Chair of Principal Trombone
02 Scott Kinmont
   Associate Principal
03 Nick Byrne
   Roger International Chair of Trombone

Bass Trombone
Christopher Harris
Trust Foundation Chair of Principal Bass Trombone

Tuba
Steve Rossé
Principal

Timpani
01 Richard Miller
   Principal
02 Adam Jeffrey
   Assistant Principal Timpani/Tutti Percussion

Percussion
01 Rebecca Lagos
   Principal
02 Colin Piper
   Josephine Allan
   Principal (contract)

Piano
01 Josephine Allan
   Principal (contract)
The Company is assisted by the NSW Government through Arts NSW
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During the 2007 season Sydney Symphony program covers will feature photos that celebrate the Orchestra’s history over the past 75 years. The photographs on the covers will change approximately once a month, and if you subscribe to one of our concert series you will be able to collect a set over the course of the year.

**COVER PHOTOGRAPHS** (clockwise from top left):
- Little girl with SSO violinist at an Infants’ Concert (1965);
- Charles Mackerras acknowledges applause at the opening of the Sydney Opera House (1973);
- Sydney Symphony Brass Ensemble at the Parkes Radio Telescope;
- painting and performing music of Nigel Butterley in the Cell Block Theatre, a project with the artist John Peart (1967);
- Kees Boersma, Principal Double Bass; reading at an SSO Prom Concert (1965).
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