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**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

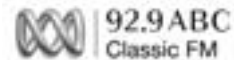
Lyrics by Jacob L. Montefiore (1819–1885)

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  
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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

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MACKERRAS RETURNS**

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Sir Charles Mackerras conductor

DVOŘÁK Symphony No.7

SMETANA Vltava (The Moldau)

JANÁČEK Sinfonietta



SIR CHARLES MACKERRAS

**DON JOHN OF AUSTRIA –  
CELEBRATING AUSTRALIA'S  
MUSICAL HERITAGE**

CITY CENTRAL HALL ANGLE PLACE

Discover Australia's first opera composed by the extraordinary Isaac Nathan.

Thursday 18 October 8pm

Saturday 20 October 8pm

Alexander Briger conductor

Steve Davislim Don John

Cheryl Barker Agnes

Grant Doyle Philip II

Paul Whelan Don Quixada

Sally-Anne Russell Dorothy

Sydney Philharmonia Choirs

NATHAN Don John of Austria

Concert performance sung in English



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R STRAUSS Thus Spake Zarathustra

MOZART Great C Minor Mass, K427



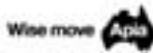
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# INTRODUCTION

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

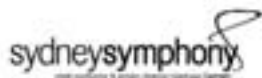
The recent discovery of Australia’s oldest known playbill has sparked renewed awareness of Sydney’s theatrical history, and how much richer it is than is sometimes supposed. That playbill, advertising a 1796 production of ‘The Tragedy of Miss Jane Shore’, followed by two shorter works, ‘The Wapping Landlady’ 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





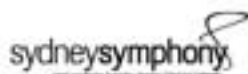
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# Don John of Austria

## 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

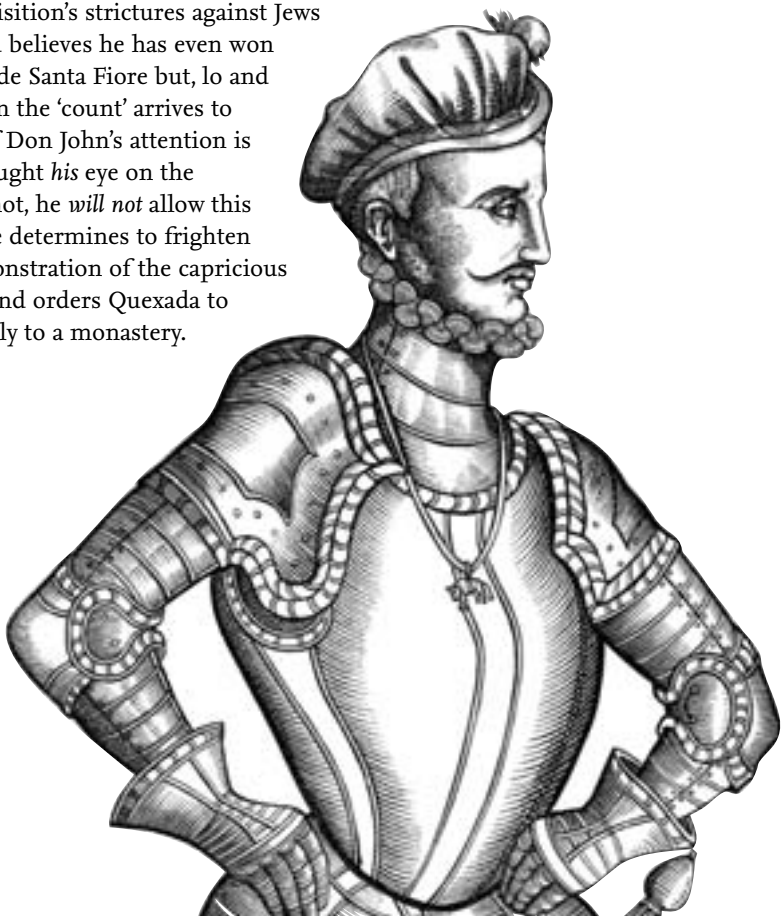
## Don John of Austria

*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.



Don John of Austria,  
from a German woodcut (1571)

## ACT II

Quexada, 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 Philipine 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

# THE HISTORICAL DON JOHN

## 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



An engraved portrait of Don John celebrating his victory over the Turks at Lepanto in 1571.



<b>24 Feb 1547</b>	Don John born, destined by his father, Charles V, to become a priest
<b>25 Oct 1555</b>	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
<b>Sep 1556</b>	Charles V leaves port of Flushing for Yuste monastery
<b>21 Sep 1558</b>	Charles V dies
<b>1561</b>	Don John (aged 14) introduced to his brother, Philip II, by Quexada, and returns to Valladolid with him
<b>1563</b>	Philip marries Elizabeth of France (his third wife)
<b>1565</b>	Don John (aged 18) flees lest he is forced to become a priest; enlists in Malta, but returned to Spain in disgrace
<b>1568</b>	Now 21, Don John is appointed Captain General of the Sea, commander of Spain's Mediterranean fleet
<b>1569</b>	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
<b>1570</b>	Following the pacification of Granada Don John sails to fight the Turks in the War of Cyprus
<b>7 Oct 1571</b>	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'
<b>Nov 1576</b>	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
<b>Dec 1577</b>	Although they had welcomed him at first, the States General disown Don John
<b>Jan 1578</b>	Don John's army pursues fleeing Patriots: 'Under this standard I conquered the Turks; under it I will conquer the heretics [Protestants!].'
<b>1 Aug 1578</b>	Eight-hour engagement with Patriots
<b>1 Oct 1578</b>	Don John dies of 'camp fever'.

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.



**Don John of Austria, an engraving by Jean Rabel**

# 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 grandson of the composer. This week, however, we hear the first professional performances of the opera in Australia since 1847.

...a fledgling nation  
hungry for musical and  
theatrical entertainment.

SYDNEY SYMPHONY ©2007

# THE ADAPTATION

## 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



The interior of the Royal Victoria Theatre, where *Don John* was premiered

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, eg. 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



# ISAAC NATHAN AND HIS WORLD



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**  
*Born Kent, 1790*  
*Died Sydney, 1864*

A contemporary of Rossini's, Isaac Nathan was at first destined to become a rabbi, but his exceptional aptitude for music persuaded his parents to apprentice him to the London-based Italian maestro, Domenico Corri, who, like Haydn, had been trained by Nicola Porpora.

In 1815 he made his name with a collection of songs called *Hebrew Melodies* – the lyrics supplied by Lord Byron, the melodies drawn from the traditional music of the synagogue. Nathan taught singing, appeared on the opera stage, and collaborated on many successful ballad operas. Shadieu dealings were rumoured and despite his professional success he was plagued by financial difficulty. The solution, as for so many others, was a voluntary exile and in 1841 he arrived in Australia as Sydney's 'self-appointed musician laureate'. In Sydney he continued to teach, organise concerts, and compose, and in 1847 *Don John of Austria* became the first opera to be composed and performed here. Nathan died at the age of 74 after falling under a horse-drawn tram.

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

**Nathan was dreaming of a similar success when he collaborated with Montefiore on *Don John of Austria* in 1847.**



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

**The *Hebrew Melodies* became the 'foundation and highlight' of Nathan's English career.**

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

**At one low point, Nathan sold his copyright to the *Hebrew Melodies*...**

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 Troublous 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 £530/17/6 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.

**There were four thousand bankrupts in Sydney, including Nathan...**

*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  
[sydney-symphony.com/isaac-nathan](http://sydney-symphony.com/isaac-nathan)

**Nathan's extraordinary life had come to an end on the afternoon of 15 January 1864, just after he had alighted from Sydney's first horse-drawn tram...**

## 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



The glint in a young Mackerras' eye:  
Sydney and the world

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. 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

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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 Carl 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](mailto:ozcentre@music.unimelb.edu.au) to place an order.

## Further Reading

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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:

Catherine Mackerras, *The Hebrew Melodist: A life of Isaac Nathan* (Sydney, 1963)

Charles H. Berties, *Isaac Nathan: Australia's first composer – a lecture delivered at the Conservatorium of Music, Sydney* (Sydney, 1922)

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

## SYDNEY 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.)

SS01

### Glazunov and Shostakovich

Glazunov The Seasons; Shostakovich Symphony No.9  
Alexander Lazarev (conductor)

SS02

## Broadcast Diary

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### 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

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2MBS-FM 102.5

#### SYDNEY SYMPHONY 2007

Tue 13 November, 6pm

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

## Webcast Diary

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Selected Sydney Symphony concerts are recorded for webcast by BigPond.

Visit [sydneyphilharmonia.bigpondmusic.com](http://sydneyphilharmonia.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

## [sydneyphilharmonia.com](http://sydneyphilharmonia.com)

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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 Héléne 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 director

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 Noël* 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*), Mimì (*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*.



KEITH SAUNDERS

## 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*), Amastris (*Xerxes*), Juno/Ino (*Semele*) and Dido (*Dido and Aeneas*), and 15 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 Plasseur, Riccardo Chailly, Marcello Viotti, Franz Welsch-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.



Rosa-Frank.com

## 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 Maccabeus*, Bach's *Matthew Passion*, Fauré's Requiem, Janáček's Glagolitic Mass, Britten's *War Requiem* and Tippett'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**

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Sir Charles Mackerras  
Gordon Kalton Williams  
Rodney Fisher  
Robyn Holmes (National Library of Australia)  
Natalie Shea (Translator)  
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-focussed 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  
Aveen 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

## 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

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



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.

# MUSICIANS



**Gianluigi Gelmetti**  
Chief Conductor and  
Artistic Director



**Michael Dauth**  
Chair of Concertmaster  
supported by the Sydney  
Symphony Board and Council



**Dene Olding**  
Chair of Concertmaster  
supported by the Sydney  
Symphony Board and Council

## First Violins



## Second Violins



## 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 Viola‡

- Nicholas Metcalfe  
Cello
- Jennifer Druey  
Double Bass#

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

# MUSICIANS

## Violas



## Cellos



## Double Basses



## Harp



## Flutes



## Piccolo



### Violas

- 01 Roger Benedict  
Andrew Turner and  
Vivian Chang Chair of  
Principal Viola
- 02 Anne Louise Comerford  
Associate Principal
- 03 Yvette Goodchild  
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe

### Cellos

- 01 Catherine Hewgill  
Principal
- 02 Nathan Waks  
Principal
- 03 Leah Lynn  
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

### Double Basses

- 01 Kees Boersma  
Brian and Rosemary  
White Chair of Principal  
Double Bass
- 02 Alex Henery  
Principal
- 03 Andrew Raciti  
Associate Principal
- 04 Neil Brawley  
Principal Emeritus
- 05 David Campbell
- 06 Steven Larson
- 07 Richard Lynn
- 08 David Murray

### Harp

- Louise Johnson  
Mulpha Australia Chair  
of Principal Harp

### Flutes

- 01 Janet Webb  
Principal
- 02 Emma Sholl  
Mr Harcourt Gough  
Chair of Associate  
Principal Flute
- 03 Carolyn Harris

### Piccolo

- Rosamund Plummer  
Principal



# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## Bass Clarinet



## Bassoons



## Contrabassoon



## Horns



## 04



## 05



## Trumpets



## 02



## 03



## 04



## Trombones



## Bass Trombone



## Tuba



## Timpani



## Percussion



## Piano



### 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

- 01 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  
Rogen International  
Chair of Trombone

### Bass Trombone

Christopher Harris  
Trust Foundation Chair  
of Principal Bass  
Trombone

### Tuba

Steve Rossé  
Principal

### Timpani

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

### Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

### Piano

Josephine Allan  
Principal (contract)

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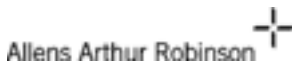
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01



02



03



04



05



06



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08



09



10



11



12



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Principal Harp, Louise Johnson

02  
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Program, Roger Benedict

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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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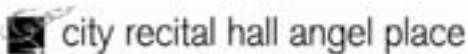
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