It is my great pleasure to welcome you to this concert in the 2011 Tea & Symphony series.

Two years ago, many of us here this morning would have enjoyed the pleasure of hearing the Sydney Opera House organ in all its splendour. That recital left listeners with no doubt that the organ is indeed the King of Instruments.

This morning the Grand Organ of the Sydney Opera House and organist David Drury are heard again in the Tea & Symphony series, but with a difference: the ‘king of instruments’ has been paired with the ‘voice of an angel’, the exquisite sound of soprano Sara Macliver. Accompanying them will be the Sydney Symphony’s 2011 Fellows and their mentors from the orchestra – a demonstration of the burgeoning talent of the younger generation and the orchestra’s commitment to nurturing the future of its much-loved traditions.

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Kambly is proud to be in its fourth year as sponsor of the Tea & Symphony series. We hope you enjoy this morning’s program and look forward to welcoming you to future concerts in the series throughout 2011.

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2011 SEASON
TEA & SYMPHONY
PRESENTED BY KAMBLY
Friday 19 August | 11am
Sydney Opera House Concert Hall

PIPE ORGAN AND SONG

Sara Macliver soprano
David Drury organ
Roger Benedict director
2011 Fellows
Musicians of the Sydney Symphony

JOHANN SEBASTIAN BACH (1685–1750)
Prelude and Fugue in G
for organ, BWV 541

BACH
Cantata No.209 –
'Non sa che sia dolore' (He knows not what sorrow is)
Sinfonia
'Non sa che sia dolore…
Parti pur e con dolore'
'Tuo saver al tempo e l’età
contrasta… Ricetti
gramezza e pavento'

BACH
'Mein gläubiges Herze' (My faithful heart)
Aria from Cantata No.68 –
'Also hat Gott die Welt
geliebt'

CHARLES-MARIE WIDOR (1844–1937)
Andante sostenuto
from Organ Symphony No.9,
Symphonie Gothique

CLAUDE DEBUSSY (1862–1918)
Prelude to the Afternoon of a Faun
arranged for chamber ensemble by Benno Sachs

GABRIEL FAURÉ (1845–1924)
Pie Jesu
from the Requiem, Op.48

LOUIS VIERNE (1870–1937)
Chorale
from Organ Symphony No.2

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Estimated durations:
8 minutes, 25 minutes, 10 minutes,
4 minutes, 5 minutes, 4 minutes,
8 minutes

The concert will conclude at approximately 12.10pm.

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ABOUT THE MUSIC

Pipe Organ and Song

The human voice represents music-making at its most fundamental – ancient and perfect, its expression unmediated by the workings of a physical instrument. A grand organ represents the musical machine – in its own way ancient and perfect, in the intricacies of its mechanisms and in the vastness of its network of pipes. The organ is the only instrument that can rival an orchestra in power and range of colour and expression. This morning they come together in concert, joined by representatives of the orchestra: strings, woodwinds, percussion and keyboards.

The core of the program is devoted to Johann Sebastian Bach, one of the greatest composers for the voice and for the organ. Stylistic contrast comes from France, with music by three Parisian organists and an intriguing arrangement of Debussy’s groundbreaking Prelude to the Afternoon of a Faun.

BACH Prelude and Fugue in G, BWV 541

Today we regard Johann Sebastian Bach (1685–1750) as a master composer of the Baroque era, a towering figure in the Western musical canon. In his lifetime, however, he was better known as a virtuoso organist, and in particular as an improviser. Among Bach's works for organ are the great preludes and fugues, which constitute a formal, composed reflection of the skills he would have exercised on a weekly if not daily basis as he improvised hymn accompaniments and provided preludes and postludes for the Lutheran service.

The exuberant Prelude and Fugue in G dates from Bach's years in Leipzig and is thought to have been composed for his eldest son, Wilhelm Friedemann, to play at his audition for an organist post in Dresden. The organ scholar Robin Langley described it as having a 'Vivaldian' character and pointed to signs that the two movements were written together as a pair. In particular the pulsing chords of the Prelude are echoed in the distinctive repeated notes of the Fugue's subject.

BACH Cantata No.209 – ‘Non sa che sia dolore’

The Cantata No.209 most likely also dates from Bach's Leipzig years and is one of just two secular cantatas in which he set Italian texts. It's not clear why Bach chose this particular anonymous libretto, which has been described as 'irregular and disconnected, showing an incomplete mastery of the language'. Its theme, however, suggests a motivation for the composition: this is a farewell cantata. And while the Italian might be dodgy, the music has all the hallmarks of Bach’s genius.

The cantata is scored for soprano voice and an ensemble of flute, strings and harpsichord continuo. Its delightful Sinfonia...the Italian might be dodgy, but the music has the hallmarks of Bach's genius.
could easily be compared to the Orchestral Suite No.2 in B minor, with its prominent, soloistic flute part. In fact, the Sinfonia is suspiciously cheery for a cantata that will begin by declaring sorrow at the departure of a friend. Sorrow soon makes its presence felt, however, in the first recitative. The flute maintains a virtuoso presence in the two arias, and if you’re following the text, you’ll notice how Bach gives the music a military flavour at the point where the dedicatee is told to serve his nation. In the second aria, references to the wind and the sea give opportunity for picturesque musical effects.

We can only speculate as to the person for whom Bach wrote this cantata, but the dramatic recitatives give teasing clues. There are references to wisdom and scholarship – Minerva in the first recitative and knowledge in the second – to add to the suggestions of military service and the city of Ansbach. It’s plausible to imagine a young teacher or scholar, perhaps from among Bach’s acquaintances at the Collegium Musicum in Leipzig.

_Sinfonia_

Recitative

Non sa che sia dolore
Chi dall’ amico suo parte e non more.
Il fanciullin’ che plora e gme
Ed allor che più ei teme,
Vien la madre a consolar.
Va dunque a cenni del cielo,
Adempi o di Minerva il zelo.

He knows not what sorrow is
Who parts from his friend and does not die.
The child who weeps and groans,
And then fears still more,
His mother comes to console him.
Therefore, go at heaven’s sign,
And now fulfill Minerva’s zeal.

_Aria_

Parti pur e con dolore
Lasci a noi dolente il core.
La patria goderai,
A dover la servirai;
Varchi or di sponda in sponda,
Propizi vedi il vento e l’onda.

Go then, and with sorrow
Leave to us our aching hearts.
You will delight your nation,
In serving your duty;
Cross now from shore to shore,
May you find the winds and waves favourable.

Recitative

Tuo saber al tempo e l’eta contrasta,
Virtù e valor solo a vincer basta;
Ma chi gran ti farà più che non fusti
Ansbaca, piena di tanti Augusti.

Your knowledge contrasts with the time and age,
Virtue and valour alone are enough to conquer.
But who will make you greater than you were?
Ansbach, full of so many distinguished men.

_Aria_

Ricetti gramezza e pavento,
Qual nocchier, placato il vento
Più non teme o si scolora,
Ma contento in su la prora
Va cantando in faccia al mar.

Reject anxiety and dread,
Like the mariner, when the wind is calmed:
No longer fears or turns pale
But content upon his prow
Goes singing in the face of the sea.

Text by an unknown German author, incorporating passages from G.B. Guarini’s _Partita dolorosa_ (a madrigal) and Metastasio’s operas _Semiramide riconosciuta_ and _Galatea._
DEBUSSY Prelude to the Afternoon of a Faun

When he heard it in 1894, the symbolist poet Stéphane Mallarmé was most impressed with Debussy’s musical illustration of his poem *L’après-midi d’un faune*: ‘it goes further, truly, in nostalgia and light, so delicate, disquieting, and rich.’

It was Debussy’s first significant orchestral work, and its dreamy effect was unprecedented. The music reflects both the content and style of the poem – through a haze of metaphors, imagery and words chosen as much for their sound as for their meaning, it tells of a flute-playing faun waking up from an erotic dream of nymphs. He longs to return to the dream, but the images remain just out of reach.

Benno Sachs, a student of Schoenberg, arranged the piece for chamber ensemble in 1920. The distinctive orchestration maintains the gentle colours of the original – even without Debussy’s signature harp – while bringing out a fresh intimacy. The instrumentation includes a harmonium – a distinctive reed-organ colour frequently heard in the small concerts put on by Schoenberg and his colleagues.

DAVID LANG (2010 AYO Music Presentation Fellow)

BACH ‘Mein gläubiges Herze’ from Cantata No.68

Bach’s Cantata No.68 (For God so loved the world) was first performed in Leipzig on Whit Monday in 1725 and its libretto is based on the Gospel reading for the day, John 3:16–21. However, both its arias – one for soprano, heard in this concert, and one for bass – derive from a secular work, the Hunt Cantata *bwv* 208, which Bach had composed in Weimar.

Bach knew he was onto a good thing when he recycled the music for ‘Mein gläubiges Herze’. Together with another tune from the Hunt Cantata, ‘Sheep may safely graze’, it has become one of his best-known melodies.

In its original form, the aria is sung by Pales, goddess of herdsmen: Woolly flocks are scattered through verdant meadows and praise is due to a Saxon hero! Adopted for Cantata No.68, the charming, joyous tone of the music is no less appropriate for the faithful heart, rejoicing in the presence of Christ.

In the later version, Bach added a distinctive obbligato part for violoncello piccolo, a smaller and more nimble form of the cello, with which he was experimenting at the time. Together, piccolo cello and soprano weave merry melodies, supported only by a discreet continuo. But there’s more – Bach concludes the whole with a substantial instrumental section in which oboe and violin join the celebration.
**Soprano aria**

Mein gläubiges Herze, Mein Jesus ist da!
Frohlocke, sing, scherze,
Dein Jesus ist da!

Weg Jammer, weg Klagen,
Ich will euch nur sagen:

My faithful heart,
Your Jesus is here!

Rejoice, sing, be merry,
Away with misery, away with complaints,

I will simply say to you:

My Jesus is near.

Christiane Mariane von Ziegler

**WIDOR Andante sostenuto from Symphonie Gothique**

Charles-Marie Widor is especially associated with the great 19th-century organ builder Aristide Cavaillé-Coll (1811–1899), who also played a part in Widor’s appointment to the organ post at Saint-Sulpice in 1870. Widor stayed there for 64 years, playing Cavaillé-Coll’s largest and most renowned instrument. In a circular manner, music influenced specifications and designs of organs, which in turn influenced the music. In particular, this reciprocal arrangement stimulated the evolution of a new genre, the organ symphony.

The name ‘symphony’ hints at the 19th-century organ’s capacity for imitating orchestral colours and textures. But the structure of Widor’s organ symphonies is closer to that of the suite, often featuring five or more shorter movements in varied style.

The *Symphonie Gothique* (No.9), represents a synthesis of concert and liturgical styles, and the music is more meditative and introspective than, say, the famous Toccata from his fifth organ symphony. Its second movement, *Andante sostenuto*, has a serenity and tranquillity that suggests the calm interior of a gothic cathedral.
FAURÉ Pie Jesu from the Requiem

It has been said of my Requiem that it does not express the fear of death: someone has even called it a lullaby of death. But that is how I feel death: as a happy deliverance, a longing for the happiness of the beyond, rather than a painful experience.

Gabriel Fauré

In Fauré’s Requiem the soprano soloist has just one, tiny number to sing, but this is the pivotal movement of the work and perhaps its most striking. In a recent performance of the complete work here in Sydney, Sara Macliver sang the Pie Jesu from the upper stage balcony of City Recital Hall Angel Place – an angelic image to complement the purity of sound and prayerful mood of Fauré’s music.

In assembling his liturgical texts for the larger work, Fauré made some unconventional choices. He omitted the Dies irae sequence – the words associated with the day of wrath and judgement – with the exception of its last two lines: the Pie Jesu, to which he added a phrase taken from the Agnus Dei (Lamb of God). The result is an emphasis on the word ‘requiem’ (rest) – truly in keeping with his vision of ‘happy deliverance’.

Soprano solo
Pie Jesu, Domine
Merciful Lord Jesus,
dona eis requiem, grant them rest,
sempiternam requiem. eternal rest.

VIERNE Choral from Organ Symphony No.2

Virtually blind from birth, Louis Vierne found inspiration in music. He heard organ music by César Franck as a boy, declaring it ‘une révélation profunde’, and was determined to become an organist himself. His uncle, an oboist and organist, encouraged his talent, and by the time he was in his 20s, Vierne

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was a student of Widor and his assistant at Saint-Sulpice as well as at the Paris Conservatoire. At the age of 30 he was appointed to the organ post at the cathedral of Notre-Dame de Paris, in part because of his reputation as a brilliant composer as well as a performer.

His six organ symphonies are tightly conceived works, often based on the cyclic treatment of just a few themes. The *Choral* from the second symphony pays homage to the chorals of Franck. Its theme is built from the two themes of the symphony’s first movement and the music builds to an ecstatic climax that reveals the organ in all its majesty and splendour.

SYDNEY SYMPHONY ©2010

ABOUT THE ORGAN

The Grand Organ of the Sydney Opera House Concert Hall is the world’s largest known mechanical action pipe organ, with 10,154 pipes. It was built by Ronald Sharp and completed in 1979.

The organ’s mechanical tracker action contributes to something of a baroque character – articulated and sensitive – and the instrument has a warm but relatively gentle sound that most agree is extremely well-suited to earlier music such as Bach. At the same time, says today’s organist David Drury, the organ holds some surprises. Among its repertoire of colours is one that’s very close to the harmonic flute stop, invented by Cavaillé-Coll in the mid-19th century and favoured in French music. It’s a distinctive breathy, open, but singing sound, which comes into its own in today’s pieces by Widor and Vierne.

Read more about the organ’s construction and see the full specifications in the Sydney Opera House information sheet (PDF file) at http://bit.ly/SOHGrandOrgan
David Drury was born in 1961 and educated at Trinity Grammar School, Sydney. He graduated from the Sydney Conservatorium with a degree in organ performance and as the recipient of the Vasanta scholarship for overseas study. In England he studied with the David Sanger of the Royal Academy of Music and gained the Associate Diploma in organ, and the Choir-Master Diploma from the Royal College of Organists. In 1987 he became the first and only Australian to win the Tournemire prize for improvisation at the St Alban’s International Organ Competition.

He has given recitals in Westminster Abbey, St Paul’s Cathedral, Westminster Cathedral and King’s College Cambridge. In Paris he has performed four times at Notre Dame and twice at La Madeleine. He has also toured North America and has given masterclasses and performed on America radio and television.

In Australia he has appeared at the Sydney Opera House and the Sydney, Melbourne, Brisbane, Adelaide and Hobart town halls. He has performed at the Melbourne International Festival of Organ and Harpsichord, the Newcastle Festival, the Barossa Festival and the Festival of Sydney. He broadcasts regularly for the ABC and other radio stations.

He has performed concertos with the Adelaide and West Australian symphony orchestras, the Australian Opera and Ballet Orchestra and Orchestra Victoria. He also plays with the Sydney Symphony when organ is required; has performed with the Australian Chamber Orchestra, Seymour Group, Song Company, Sydney Brass Ensemble, Sydney University Musical Society and Sydney Philharmonia Choirs; and is the organist and continuo player with Australian Baroque Brass. He performed in the 2000 Olympic Games opening ceremony and in front of the world leaders at the 2007 APEC concert at the Sydney Opera House.

David Drury has released four solo recordings as well as appearing on numerous recordings with the Sydney Symphony, the Song Company and Cantillation. He is also the keyboardist with the progressive band Resonaxis. As a composer, David Drury has a large output of choral music. He is Director of Music at St Paul’s College, within the University of Sydney.
Sara Macliver soprano

Sara Macliver is one of Australia’s most popular and versatile artists, and is regarded as one of the leading exponents of baroque repertoire in Australia. She is a regular performer with all the major Australian orchestras, as well as the Perth, Melbourne and Sydney festivals, Pinchgut Opera, West Australian Opera, Musica Viva, and a number of international companies.

In recent seasons her engagements have included concerts with the Sydney, Melbourne, Adelaide, West Australian, Tasmanian and New Zealand symphony orchestras, the Melbourne Chamber Orchestra, Australian National Academy of Music, and the New Zealand and Musica Viva festivals, as well as a national tour with the Australian Chamber Orchestra.

Her recent operatic roles have included Jonathan in Charpentier’s *David and Jonathan* (Pinchgut Opera) and Susanna in *The Marriage of Figaro* (West Australian Opera). In October she will take a central role in the contemporary chamber opera *Into the Shimmer Heat* with the Nova Ensemble in Perth.

This year she tours nationally with the Australian String Quartet, performs *Songs of the Auvergne* in Auckland, and will sing Bach’s *St John Passion* and Magnificat, Mozart’s Mass in C minor and excerpts from *Der Rosenkavalier*. Last month she sang Fauré’s *Requiem* with Sydney Philharmonia Choirs.

Sara Macliver records for ABC Classics with more than 30 CDs and many awards to her credit. Her extensive discography includes Fauré’s *Requiem*, *Carmina Burana*, Haydn arias with the TSO, two duet albums with mezzo-soprano Sally-Anne Russell, an award-winning Mozart Arias disc with the TSO and *Songs of the Auvergne*, as well as Messiah for CD, DVD and television release.

In 2008 Sara Macliver received an honorary doctorate from the University of Western Australia in recognition of her services to singing.

Recent appearances with the Sydney Symphony include Haydn’s *Creation*, a program of Handel and Mozart arias, The Last Night of the Proms, and Mahler’s Eighth Symphony, conducted by Vladimir Ashkenazy.
Roger Benedict has worked as a soloist, chamber musician, orchestral player, teacher and conductor. He studied at the Royal Northern College of Music, Manchester (where he was later a professor), and the International Musicians’ Seminar, Prussia Cove. In 1991 he was appointed Principal Viola of the Philharmonia Orchestra, and in 2002 Principal Viola of the Sydney Symphony. He is also Artistic Director of the Sydney Symphony’s Fellowship program.

As a soloist he has appeared with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra, and Orchestra Ensemble Kanazawa, Japan. He has performed Strauss’s Don Quixote many times, and with the Sydney Symphony he has performed Mozart’s Sinfonia concertante, Berlioz’s Harold in Italy (which he will perform again in 2012), Ford’s Unquiet Grave and Vaughan Williams’ Flos campi. His chamber music partners have included such musicians as Lorin Maazel, Simon Rattle, Louis Lortie and Leif Ove Andsnes, and his recent solo recording, Volupté, features music by Koechlin and Jongen.

Alongside his career as an instrumentalist, Roger Benedict regularly conducts orchestras at the Sydney Conservatorium and Australian National Academy of Music, internationally with the National Youth Orchestra in London and Aldeburgh, and in New Zealand with the Auckland Philharmonia Orchestra.

The Sydney Symphony Fellowship program and its companion program, the Sydney Sinfonia training orchestra, are leaders in the field of orchestral young artist development in Australia. These programs offer valuable on-the-job training and mentoring to those making the transition from talented student to professional orchestral musician, and many Fellowship and Sinfonia alumni now hold positions in orchestras in Australia and overseas.

You can hear the Fellows in chamber music concerts in Sydney city and metropolitan venues. The Sydney Sinfonia performs in the Discovery concerts at City Recital Hall Angel Place as well as for schools and family concerts and in occasional mainstage projects side-by-side with the Sydney Symphony.

Find out more about the Sydney Symphony Fellowship program and concerts on our website: www.sydneysymphony.com/fellowship

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THE SYDNEY SYMPHONY

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Founded in 1932 by the Australian Broadcasting Corporation, 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 Sydney Opera House, the Sydney Symphony also performs in venues throughout Sydney and NSW. International tours have earned the orchestra worldwide recognition for artistic excellence, most recently in a European tour that included the BBC Proms and the Edinburgh Festival.

The Sydney Symphony’s first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony’s award-winning education program is central to its commitment to the future of symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and commissions.

The Sydney Symphony Live label has captured performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The orchestra has also released recordings with Ashkenazy on the Exton/Triton labels, and numerous recordings for ABC Classics.

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