Mozart in the City

CITY RECITAL HALL
ANGEL PLACE

Mozart’s Oboe Concerto
Thursday 1 March 7pm

Mozart & the French Connection
Thursday 12 April 7pm

Mozart meets Copland
Thursday 12 July 7pm

Symphonic Mozart
Thursday 30 August 7pm
Mystery Moments
Each Mozart in the City concert ends with a Mystery Moment – one delightful musical jewel to send you into the evening with a smile. We’d like to let the mystery linger after the concert, but we don’t want to keep you in unnecessary suspense, so we’ll be revealing the name of the piece on the Friday after each concert.

To find out the identity of the Mystery Moment, you can:

- Check our Twitter feed: twitter.com/sydsymph
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This program book for Mozart in the City contains articles and information for all four concerts in the 2012 series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert.
Today, you’ll be taken away to Vienna by W.A. Mozart. Have you packed your bags?

For further information please contact the Vienna Tourist Board:
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VIENNA
NOW OR NEVER
Mozart, that ‘pop star’ between baroque and revolution, is today certainly the best-known musician of all time. He knew how to appeal to the masses while at the same time maintaining the most exacting standards. The fact that this world star will be interpreted by the Sydney Symphony not only holds out the promise of first-rate listening enjoyment, but also gives a deep insight into the nature of the great master.

It is perfectly natural for us at Vienna Tourist Board to partner these concerts – after all, it was in Vienna that Mozart spent his most creative and successful years. In Vienna, even today, you can feel and experience Mozart’s genius and the historical heritage associated with his music more intensely than in perhaps any other city. A pulsating, modern metropolis with the 21st century flowing in its veins, Vienna nevertheless still offers its visitors an incomparable intensity and quality of tradition and history.

Anyone wishing to experience Mozart has a unique opportunity to do so in the Mozart in the City concert series. However, if you wish to understand him more intimately, you need to visit the place in which he lived and worked, and it is this invitation to visit Vienna which I warmly extend to you today. I also offer my hearty congratulations to the Sydney Symphony on its 80th anniversary, and I should like to wish you an inspiring listening experience and many hours of enjoyment!

Norbert Kettner
Director, Vienna Tourist Board
A tea party in the English fashion, given by Prince Conti in the salon of the four mirrors, in the Temple, Paris. The young Mozart sits at the keyboard on the left. (Painting by Michel-Barthélemy Ollivier, 1766)

Mozart visited Paris for the first time in 1763–64, accompanied by his father Leopold and his 12-year-old sister Nannerl, and his first two keyboard sonatas were published there. Two years later, after a stay in London, the family returned to Paris, where the boy Mozart’s ‘prodigious progress’ was noted. In 1777, now in his 20s, Mozart visited Paris again, this time accompanied by his mother. There he composed his flute and harp concerto, a sinfonia concertante, ballet music and a symphony that was warmly received. But he was unhappy, his professional hopes went unrealised, and the visit was further soured by the death of his mother in July 1778.
**Mozart dans la cité**

At the beginning of the 2012 season, the Sydney Symphony and Vladimir Ashkenazy gave three concerts featuring music by a composer who often took his inspiration from nature, Richard Strauss. He wasn’t alone: Mahler and Beethoven also found inspiration in the countryside.

Mozart, by contrast, leaves us with the firm impression of a city composer. His letters speak of journeys to bustling European centres, the delights of the cities, the atmosphere of opera houses. Not for him a romantic preoccupation with nature – which makes ‘Mozart in the City’ an apt name for this concert series.

There are several ways to celebrate and show off the work of a composer. One is to play the music – both favourites and rarities. Another is to play music by predecessors, contemporaries and those who followed. If you’ve attended Mozart in the City concerts before, you’ll have experienced both these strategies. Another approach is to tease out a unifying theme: in previous years Mozart has ‘visited’ Russia and we’ve highlighted the serenade genre so closely aligned with the Classical style.

For 2012, Mozart in the City could have been restyled ‘Mozart in Paris’. The connection, as the title of the second program spells out, is a French one. Mozart really did visit Paris, and enjoyed some success there; he understood the French taste and assimilated the dramatic gestures and elegant effects that pleased Parisian audiences. The *galant* side of Mozart – graceful and melodic – reflects the influence of the French style.

And so this year we match Mozart – two concertos, a ‘diversion’, ballet music and a symphony – with French and French-influenced music. These range from Bach (whose ‘Orchestral Suite’ is really a French overture and courtly dances given a German stamp) to Poulenc’s dawn ballet for Diana, virgin goddess of the hunt. There are pieces by Gounod, who features the French woodwind sound in a symphony with no strings attached, and by Berlioz, who gives us an uncharacteristic miniature for violin and small orchestra. And the French inspiration crosses the centuries: the spirit of Couperin’s ornate keyboard music makes its presence felt via Ravel, Lully’s grand theatrical instincts turn up in Strauss via Molière. Taken over four programs, the result is sophisticated and vibrant. Mozart in the City.

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**bravo!**

This year we’re incorporating our Bravo! newsletter into the program books for individual concerts, which means we can share orchestra news with you more frequently. But rather than including a single issue in a series program such as this one, which will be read all year, we’re also making Bravo! available for download in PDF form. Just visit sydneysymphony.com/bravo during the year for the latest orchestra news and features.
François Leleux

OBOE

Recognised as the best oboist of his generation, François Leleux enjoys an international career performing a wide-ranging repertoire with leading orchestras and conductors, and at leading venues and festivals.

At 18 he was appointed Principal Oboe at Opéra de Paris. Three years later he won the solo position in the Bavarian Radio Symphony Orchestra, a position he held until 2004. He now divides his time between solo appearances, playing-directing, chamber music, recitals and concerts with the Chamber Orchestra of Europe, which he joined as Principal Oboe in 2003. He is also a professor at the Hochschule für Musik und Theater in Munich.

He is committed to expanding the oboe’s repertoire, and has had many works written for him by composers such as Nicolas Bacri, Thierry Pécou, Gilles Silvestrini, Eric Tanguy, Thierry Escaich, Albert Schnelzer, Giya Kancheli and Michael Jarrell. He has also made his own transcriptions of arias from Mozart’s Don Giovanni and The Magic Flute, which he has recorded with Camerata Salzburg.

François Leleux is a dedicated chamber musician, performing regularly all over the world with the wind octet Ensemble Paris-Bastille and the sextet Les Vents Français. His recital partners include harpist Isabelle Moretti and his wife, violinist Lisa Batiashvili.

His discography includes chamber music with Lisa Batiashvili, violist Lawrence Power and cellist Sebastian Klinger; Bach with the Chamber Orchestra of Europe; Mozart with Camerata Salzburg, and most recently a Richard Strauss recording including the Oboe Concerto with the Swedish Radio Symphony Orchestra and conductor Daniel Harding, and Serenade for Winds with Paris-Bastille.

When he visited Australia with Lisa Batiashvili in 2003, François Leleux was invited to perform with the Sydney Symphony as guest principal oboe. We’re delighted to welcome him back as a soloist.

www.francoisleleux.com
French-Canadian pianist Louis Lortie studied in Montreal with Yvonne Hubert (a pupil of Alfred Cortot), in Vienna with Beethoven specialist Dieter Weber, and with Schnabel disciple Leon Fleisher. He made his concerto debut with the Montreal Symphony Orchestra at 13 and with the Toronto Symphony Orchestra three years later. In 1984 he won First Prize in the Busoni Competition and was a prize-winner at the Leeds Competition.

Since then he has collaborated with some of the world’s leading conductors and chamber musicians, and attracted international acclaim, in particular for his broad range of repertoire. Celebrated for his interpretation of Beethoven, he has performed complete sonata cycles at Wigmore Hall and in Toronto, Berlin and Milan; and with the Montreal Symphony Orchestra he has directed from the keyboard all the Beethoven and Mozart concertos. He has also won acclaim for his interpretations of Ravel and Chopin, including recitals of the complete Chopin Etudes.

In 2011 he celebrated the bicentenary of Liszt’s birth by performing the complete *Years of Pilgrimage* at the Liszt Kunstfest Weimar, Bayreuth Festival, Rheingau Musik Festival, Aldeburgh Music – Snape Proms, Wigmore Hall and Lincoln Center, as well as several other North American venues.

His extensive discography covers repertoire from Mozart to Stravinsky and his recording of the Lutosławski Piano Concerto and Paganini Variations with John Eliot Gardiner and the BBC Symphony Orchestra was released in January. Other recent releases include Chopin Nocturnes and Ballades, a 2CD set of Liszt’s Years of Pilgrimage and the complete Beethoven Sonatas (selected as Editor’s Choice in the January 2011 issue of *Gramophone*).

In 1992 Louis Lortie was named Officer of the Order of Canada and received both the Order of Quebec and an honorary doctorate from Laval University. In the 2005 Mozart in the City series, he directed Mozart piano concertos and chamber music from the keyboard; his most recent concerts with the Sydney Symphony were in 2007, when he performed music by Mozart and Tchaikovsky.

www.louislortie.com
Nicholas Carter has enjoyed a three-year association with the Sydney Symphony, first as Assistant Conductor, working closely with Vladimir Ashkenazy and a number of the orchestra's guest conductors, and subsequently as Associate Conductor. Last year he was appointed Assistant Conductor at the Hamburg State Opera and he is fast establishing a career as a conductor of exceptional versatility, equally at home in the concert hall and the opera house, and fluent in a diverse repertoire.

In addition to the Sydney Symphony, he has conducted the West Australian, Melbourne, Adelaide and Queensland symphony orchestras, Orchestra Victoria and the Melbourne Chamber Orchestra, as well as the Malaysian and New Zealand symphony orchestras. And for two years he was the Associate Conductor of the Grand Teton Music Festival in Wyoming, assisting Donald Runnicles. Last year he conducted a gala performance with mezzo-soprano Anne Sofie von Otter and the Sydney Symphony.

His operatic work has included conducting for Hamburg (The Barber of Seville), Victorian Opera (Don Giovanni and Così fan tutte) and OzOpera (The Beggar’s Opera and Hans Krása’s Brundibár). He also conducted ChamberMade Opera’s production of The Children’s Bach and was assistant conductor for the 2010 premiere of Brett Dean’s Bliss (Opera Australia).

Born in Melbourne in 1985, Nicholas Carter initially studied violin, piano and singing. He graduated from the University of Melbourne in 2007 and was a member of the inaugural Victorian Opera Artist Development Program, studying conducting with Richard Gill. He was also a participant in the Symphony Australia Conductor Development Program.
Lawrence Dobell
CLARINET

Lawrence Dobell was born in Melbourne and studied clarinet at the Victorian College of the Arts. He was Principal Clarinet with the Australian Youth Orchestra for four years, touring to China in 1979. In 1982 he won the Victorian State Finals of the ABC Instrumental and Vocal Competition, and the same year was appointed to the Sydney Symphony, becoming Principal Clarinet in 1985. In 1987 he represented Australia in the World Philharmonic Orchestra in Tokyo, and in 1989 a Churchill Fellowship enabled him to undertake a tour of the United States and Europe, to study the woodwind sections of the great orchestras of Chicago, Berlin, Vienna and Amsterdam.

He has appeared as a soloist for the Sydney Symphony on numerous occasions, including many performances of the Mozart Clarinet Concerto, 11 of these under Stuart Challender. He gave the Australian premiere of Corigliano’s Clarinet Concerto in 1989, performing it again in 1997 under Marin Alsop, and the Sydney premiere of Brett Dean’s Ariel’s Music in 2001. He also featured as a soloist in the orchestra’s 1995 European tour, performing Berio’s Concertino with concertmaster John Harding.

In 2000 he played Berio’s Sequenza IX for solo clarinet in a concert featuring all the Berio Sequenzas, and in the orchestra’s 2003 Contemporary Music Festival he performed Messiaen’s Quartet for the End of Time and Schoenberg’s Pierrot Lunaire with Reinbert de Leeuw and members of the orchestra.

Other solo appearances with the orchestra have included Lutosławski’s Dance Preludes, and Bernstein’s Prelude, Fugue and Riffs under Mark Elder. He has also performed Krommer’s Double Concerto, Donald Martino’s Triple Concerto for clarinet, bass clarinet and contrabass clarinet, Richard Strauss’s Duet-Concertino and the Mozart Sinfonia concertante for winds. Recently he was a featured soloist in concert with Sting.

Lawrence Dobell has also performed as a soloist with the Melbourne and Adelaide symphony orchestras and the AYO. As a chamber musician, he has been a member of the Seymour Group and the Australian Wind Virtuosi, and appeared as a guest artist at the Huntington Festival.
Dene Olding
VIOLIN

Dene Olding is one of Australia’s most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life. He is familiar to Sydney audiences through his role as Concertmaster of the Sydney Symphony, as first violinist in the Australia Ensemble (resident at the University of New South Wales) and as a founding member of the Goldner String Quartet.

As a soloist, he has won many awards and he has performed more than 35 concertos, including many premieres, with leading conductors and orchestras internationally as well as in Australia, appearing with all the major orchestras. He has given the Australian premieres of Witold Lutosławski’s Chain 2, Elliott Carter’s Violin Concerto, and the Philip Glass Violin Concerto, as well as concertos by Ross Edwards and Bozidar Kos, and Richard Mills’ Double Concerto, written for him and his wife, violist Irina Morozova.

A graduate of the Juilliard School, in 1985 he was awarded a Winston Churchill Memorial Trust Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition. He rejoined the Sydney Symphony as Co-Concertmaster in 2002, having held the position from 1987 to 1994. Other concertmaster positions have included the Australian Chamber Orchestra and Melbourne Symphony Orchestra.

As a conductor he has made appearances with the Sydney Symphony and Auckland Philharmonia, and as conductor-soloist with chamber orchestras in Australia and America. He has also been Artistic Director of the Mostly Mozart Festival at the Sydney Opera House and the Sydney Festival Chamber Music Concerts.

Dene Olding’s recordings include Brahms, Beethoven and Mozart sonatas with his father, Max Olding; concertos by Martin, Milhaud, Hindemith and Barber; the premiere recording of Edwards’ violin concerto, Maninyas, with the Sydney Symphony and David Porcelijn; the complete Beethoven string quartets and a Rachmaninoff chamber music disc with Vladimir Ashkenazy.

Dene Olding plays a 1720 Joseph Guarnerius violin.
2012 SEASON

MOZART IN THE CITY
Thursday 1 March | 7pm
City Recital Hall Angel Place

Mozart’s Oboe Concerto

François Leleux OBOE-DIRECTOR

Johann Sebastian Bach (1685–1750)
Orchestral Suite (Ouverture) No.1 in C, BWV 1066
Ouverture
Courante
Gavottes I & II
Forlane
Menuets I & II
Bourrées I & II
Passepieds I & II

Maurice Ravel (1875–1937)
Le Tombeau de Couperin
Prélude
Forlane
Menuet
Rigaudon

Wolfgang Amadeus Mozart (1756–1791)
Oboe Concerto in C, K314
Allegro aperto
Adagio non troppo
Rondo (Allegretto)

Mozart Mystery Moment
To be announced on Friday. See page 3 for details.

This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.
Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations: 22 minutes, 17 minutes, 21 minutes, 5 minutes
The concert will conclude at approximately 8.15pm.

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Mozart in the City 2012

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Mozart’s Oboe Concerto

Mozart in the City concerts feature orchestral music with some of the intimacy of chamber music. The audience can eavesdrop on a conversation between musicians. Collegial relations between musicians illuminate all the pieces in this concert. Imagine yourself, if you like, in Zimmermann’s coffee house in Leipzig, for the concerts of the Collegium Musicum – the very name speaks of colleagues. Bach is at the keyboard, and the musicians are playing his take on the music faddish at the German courts where French music and manners were à la mode.

What we call an ‘orchestral suite’ Bach called ‘Ouvertüre’ – this French title transliterated into German tells of French influence. The suite is what ‘follows’ the overture. ‘Orchestra’ is right, because that is the name of the place in the theatre where such music was heard. The grand opening with dotted rhythms is an attention-getter, followed by fast and brilliant writing dominated by virtuosic strings. Played before curtain rise, it declared that the music was worthy of attention as much as the acting, singing, sets and costumes. Lully was the great inventor of this kind of music, and he raised the importance of instrumental music in the theatre, so much so that it demanded to be heard outside the theatre as well.

French baroque opera contained a large proportion of dancing and dance music. Musical and physical gesture went together, in a stylised art form. Within the conventions, the composer was expected to maintain interest through variety. Dances of varied steps and hence musical measures became the staple of non-religious instrumental music in Europe, so every musical person would feel and recognise the dance metres – then admire what Bach did with them. His English Suites, French Suites and Partitas, for solo keyboard, solo violin or cello all adopt these forms – tending to the French influence, whereas the works called ‘sonata’ are more Italian. Bach, a church musician by employment, was a versatile composer and performer. He liked to make music with such brilliant instrumentalists as he was himself; when there was a let-up in the weekly obligation to write and perform church music he enjoyed making music such as this ‘Suite’.

This music derives from the orchestra of opera, especially French opera, and exploits the colours and contrasts masses available from choirs of different
instruments. Which brings us to ‘oboe’, a key word and key fact for this concert. Here is a wind instrument that can vie with a violin. The French call it a ‘high wood’ – hautbois. They should know. In the song ‘Anatole of Paris’ Danny Kaye sings ‘the oboe is an ill wind that no one blows good’, but Anatole is from Paris where that claim is often disproved. There is oboe tonight in the solos, the direction and the music. The Bach suite uses two oboes, and they don’t only reinforce the violins. Their tone colour provides the variety (in one dance they play on their own, with a ‘low wood’, the bassoon). Notice also how Bach ingeniously uses the strings, even once to suggest trumpets!

If you know Ravel’s Tombeau de Couperin you may think immediately of the oboe, so prominent in the orchestral version of the music. But if you’ve played it as a pianist you will have found it eminently pianistic. This is not surprising, since Ravel was paying tribute to one of the greatest of composers of keyboard music, François Couperin le Grand (1668–1733) – not by imitating his music, but by imaginative recreation. A master of musical disguises, Ravel avoids any suggestion of pastiche.

Most of Ravel’s orchestral music began as music for piano, and he enjoyed the orchestrator’s challenge: to conceal the original medium. (He did that brilliantly when he transferred Mussorgsky’s Pictures at an Exhibition from piano to orchestra.) When Ravel adapted Le Tombeau de Couperin for orchestra he left out the two most pianistic movements, including a toccata, designed for busy fingers. All the same, Ravel wished to keep a suggestion of the keyboard and his inspiration Couperin, who was above all a great composer of harpsichord music. Like Bach’s suite, the orchestral Tombeau de Couperin consists of a prelude followed by dance-inspired movements.
Paradoxically, as he puts on a Baroque mask Ravel remains very much himself. Ravel was consciously writing a French Suite of his own, illuminatingly paired with Bach’s in this concert. (These suites have a Forlane and a Menuet in common.)

A ‘tombeau’ is a tombstone, a memorial, and Ravel dedicated each movement to the memory of a French musician who had died in World War I. (Ravel had wanted to fight, but physical shortcomings confined him to being a lorry driver at the front.) The widow of one of the dedicatees, Marguerite Long, premiered the piano version in 1919. Ravel then orchestrated four of the movements at the request of Rolf de Maré’s Swedish Ballet, and Le Tombeau de Couperin was premiered in this form in 1920.

Mozart was often critical of musical colleagues, but had nothing but praise for Friedrich Ramm. This oboist was a member of the famous orchestra in Mannheim where in 1778 he several times played an oboe concerto by Mozart. Mozart had composed it the previous year for a colleague.

One of the themes presented by the oboe in the final, rondo movement of Mozart’s concerto, gives a clue to the feeling. Four years later in the opera The Abduction from the Seraglio, Mozart gave a theme very like it to Blonde, the pert English servant girl, with the words ‘Welche Wonne, welche Lust’ (Oh what pleasure, oh what joy!)
in the Salzburg court orchestra, Giuseppe Ferlendis. Pressed to fulfil a commission, Mozart is thought to have turned his oboe concerto into a flute concerto (No.2 in D). This seemed confirmed when in 1920 a set of parts was found in Salzburg for an oboe concerto in the key of C, but otherwise almost identical with that Mozart flute concerto. There are good reasons for thinking the oboe concerto presents the music in its original form: it does not use the full range of notes available on the flutes of Mozart’s day, and the range of the orchestral violin parts also suggests transposition of a C major original. More often heard on the oboe than on the flute, this has become the most frequently performed of oboe concertos.

Mozart’s concerto is a refined essay in the classical style, with a galant manner. There are witty touches, such as the first movement’s mock-serious figure with repeated notes and a descending arpeggio, occurring at the end of the orchestral exposition and later extended by the soloist. The second movement, in F major, is mainly a cantilena for the soloist, framed by strong gestures from the orchestra. In the second episode of the rondo, first and second violin chase one another in a passage in three-part canonic counterpoint, worthy of the ingenuity of an improvising organist, and underpinned by a ‘pedal’ note on the horns. That’s how it looks on the page – organ is the last thing the listener would think of. Entertainment and virtuoso display are the keynotes here.

DAVID GARRETT ©2012
Let Richard Gill guide you in the discovery of these fascinating pieces of music...

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Mon 27 Aug 6.30pm
DEBUSSY Prelude to the Afternoon of a Faun

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MOZART Rondo in D for piano and orchestra, K382

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2012 Season

Mozart in the City

Thursday 12 April | 7pm
City Recital Hall Angel Place

Mozart and the French Connection

Louis Lortie PIANO-DIRECTOR
Dene Olding CONDUCTOR (POULENC)

Francis Poulenc (1899–1963)
Aubade – Concerto for piano and 18 instruments
Toccata –
Recitative (Diana’s Companions) –
Rondo (Diana’s Entrance) –
Presto (Toilet of Diana. The Dawn) –
Recitative –
Andante (Diana’s Variation) –
Allegro (Diana’s Despair) –
Conclusion (Farewell and Departure)

Wolfgang Amadeus Mozart (1756–1791)
Divertimento in D for strings, K136
Allegro
Andante
Presto

Mozart
Piano Concerto No.9 in E flat, K271 (Jeunehomme)
Allegro
Andantino
Rondo (Presto)

Mozart Mystery Moment
To be announced on Friday. See page 3 for details.

This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.
Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations: 22 minutes, 15 minutes, 32 minutes, 5 minutes
The concert will conclude at approximately 8.25pm.
Mozart and the French Connection

Yes, there is a French connection, though the Mozart concerto’s nickname, ‘Jeunehomme’, is not quite right. Mozart composed this remarkable concerto when he was 20 years old and it was arguably his best work thus far. The stimulus apparently was the visit to Salzburg in the winter of 1776–77 of a French piano virtuosa. In 2005, scholarship identified this pianist as Madame (not Mademoiselle) Louise Victoire Jenamy. She was the daughter of the dancer and choreographer J.G. Noverre, with whom Wolfgang Mozart later collaborated in Paris.

The Mozarts had met Noverre in Vienna in 1773, and possibly his daughter as well. Her visit may have renewed an acquaintance – at any rate, she surely brought Mozart, in stuffy Salzburg, a whiff of the cosmopolitan musical world he had known on his travels, and to which he increasingly longed to return. There the French connection ends. Yet the pieces in the program have other affinities. Two are by pianist-composers. Although Louise Jenamy probably gave Mozart’s concerto its first performance, he himself performed it more than once in Vienna and wrote eight cadenzas for it. He was justifiably proud of this music.

Ballet seems a likely connection between the Noverre family, Mozart who loved dancing, and Poulenc’s Aubade. But although Poulenc’s music was conceived for and first performed as a ballet, he insisted that when Aubade was given in concert performance it should be subtitled ‘Concerto for piano and 18 instruments’. Poulenc reserved the title ‘Concerto choréographique’ for the original form where there was dancing as well.

Poulenc wanted the music to stand on its own. But Aubade is a hybrid entertainment. It was a by-product of Poulenc’s friendship with an aristocratic couple, the Vicomte de Noailles and especially his wife Marie-Laure. Poulenc was invited to their country homes and to their grand costume balls. It was for a festivity at the Noailles Paris residence in 1929 that they commissioned Aubade. They offered Poulenc 18 musicians and a piano for him to play – the idea of the danced element may have been his.

The scenario (which was not to be published in a concert program – sorry, Francis) was written by Poulenc on the subject of the goddess Diana, condemned to eternal chastity. The setting is daybreak (hence Aubade – ‘dawn music’). Diana is burnt with a love depriving her of her purity. Her companions, dressing her, present her with Leopold and Wolfgang Mozart wrote down the French pianist’s name as they heard it. They refer to her as ‘Jenomy’, ‘Jenomé’, and ‘Genomai’. Thinking the Mozarts misheard the name, the early-20th-century French Mozart biographers Wyzewa and Saint-Foix invented (without evidence) a ‘Mlle Jeunehomme’. She was Madame Jenamy.

Although called a concerto, Poulenc’s Aubade is in effect a suite of eight movements. Continuity is ensured by the leadership of the piano part, which sometimes presents the melodic material, and sometimes accompanies. As in some other piano concertos of the 1920s (by Stravinsky, Hindemith and others) Aubade’s ensemble is dominated by winds and brass; the strings (violins banished) are confined to pairs of violas, cellos and basses.
a bow. Eventually she accepts sadly this symbol that she must renounce love and devote herself to the hunt.

Poulenc was in emotional crisis during the composition of *Aubade*, and the Noailles couple tried to help by inviting him to their property at Fontainebleau for a working holiday. Poulenc wrote ‘as soon as I am alone in my room I fall into deep despair’. The writer on French music James Harding thinks that it was as he was composing *Aubade* that Poulenc came to understand that, because of his sexuality, he like Diana would never find fulfilment in intimate relationships. This can’t easily be guessed from the music of *Aubade*, but dedicating the draft manuscript to a friend, Poulenc wrote ‘this work is a wound’, but also ‘little by little I became again the Francis of old’. There is drama as well as cheerfulness in the music of *Aubade*, but no self-pity. Suggestions of suffering do not prevent the total effect being of a divertissement, suiting *Aubade*’s aristocratic patronage.

There another work in this concert called divertissement – not French, but Italian in style. To that extent the title *Divertimento* is apt. This is a string-dominated work, as *Aubade* is not. But how many strings? Many works by Mozart
Mystery & Motion

Angela Hewitt plays Mozart

Mozart at his most Romantic, Beethoven at his most Classical, and the luminous, exotic sounds of a composer who understands the 'mystery of the moment'.

DUTILLEUX Mystère de l’instant
(Mystery of the Moment) AUSTRALIAN PREMIERE

MOZART Piano Concerto No.20 in D minor, K466
BEETHOVEN Symphony No.4

Hannu Lintu conductor
Angela Hewitt piano

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without title were classified as divertimentos in the 19th century. But for pieces like the one in this concert, Mozart and his father actually used the title Divertimento themselves, referring to informal entertainment music.

In the absence of other ‘orchestral’ music by Mozart for strings alone, string orchestras have appropriated these pieces, but they are soloistic in conception, like string quartets yet straightforward enough to sound well with more than one player per part. They have also been called ‘Salzburg symphonies’, though the main symphonic thing about them is their likeness to the Italian opera ‘sinfonia’. Tuneful music for pleasure, this, and easy listening. Fun for the players too.

This is music for a Salzburg taste. Salzburg also witnessed, probably without understanding it, Mozart’s astonishing new piano concerto (K271 in E flat) five years later. It has been called ‘Mozart’s Eroica’ in tribute to this great leap forward and because it shares its key signature of E flat with Beethoven’s symphony – perhaps also because its structure is similarly inventive.

The attributes of ‘Mlle Jeunehomme’ may have something to do with Mozart beginning this concerto as he had never
done before (and was never to do again): the piano enters to answer the orchestra's first phrase, and swaps material with it a while longer before retiring to allow the orchestral exposition to take place. The themes of Mozart's first movement seem to need such a prefatory flourish. Perhaps Mozart thought better of reusing the idea, which could indeed be castigated as a cheap attention-getter (it was later used by Beethoven, rather differently, in two of his piano concertos – Nos. 4 and 5).

The slow movement is as searching, thoughtful, and intense as any in a Mozart piano concerto – the strings are muted until the very last few bars, and the key, the relative C minor, is one which Mozart chooses to express tragic feeling and sorrow.

The rondo begins unusually with 34 bars for piano alone, full of brio. After the first return of the refrain there is a surprising transition, the tempo slows down, and Mozart introduces a minuet with four variations, in which the piano is sometimes joined by plucked and muted strings. Neal Zaslaw suggests that the ‘French’ minuet dance may be an allusion to the nationality of the soloist, a compliment in music. A French connection.

Cuthbert Girdlestone, in his sensitive study of Mozart's piano concertos, compares the slow movement of K.271 to fragments of a nameless tragedy. He makes a suggestive analogy with Gluck's classical operatic tragedies (such as Orpheus and Euridice). The soloist heightens the expression with phrases of commentary, in a kind of poetic recitative.

DAVID GARRETT ©2012
2012 SEASON

MOZART IN THE CITY
Thursday 12 July | 7pm
City Recital Hall Angel Place

Mozart meets Copland

Nicholas Carter CONDUCTOR
Lawrence Dobell CLARINET

Wolfgang Amadeus Mozart (1756–1791)
Ballet music from the opera Idomeneo
Chaconne et Pas seul de M. Le Grand

Aaron Copland (1900–1990)
Clarinet Concerto
I. Slowly and expressively –
Cadenza (freely) –
II. Rather fast

Richard Strauss (1864–1949)
Le Bourgeois Gentilhomme – Suite, Op.60
Overture to Act I: Jourdain, the Bourgeois
Menuett (The Dancing Master)
The Fencing Master
Arrival and Dance of the Tailors
Lully’s Minuet
Courante
Entrance of Cléonte (based on Lully)
Prelude to Act II: Dorante and Dorimène – Count and Marquise
The Dinner (Table Music and Dance of the Kitchen Boys)

Mozart Mystery Moment
To be announced on Friday. See page 3 for details.

This concert will be recorded for
later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett
at 6.15pm in the First Floor
Reception Room.
Visit sydneysymphony.com/talk-bios
for speaker biographies.

Estimated durations: 13 minutes,
18 minutes, 36 minutes, 5 minutes
The concert will conclude at
approximately 8.20pm.
ABOUT THE MUSIC

Mozart meets Copland

It’s easy when listening to music in the concert hall to assume that it was purpose-written for just such a concert. A moment’s reflection will remind us that the vast majority of music is not for concert performance, but for some much more functional purpose. The three pieces on this program demonstrate the point in varied ways.

Nearest to being intended for a concert is Aaron Copland’s Clarinet Concerto. But it was first heard in a radio broadcast on 9 November 1950 with the NBC Symphony Orchestra. The soloist was the clarinettist for whom it was written, Benny Goodman. He gave it its first public airing only just before his exclusive right to perform the music expired. The music had been finished since 1948, fulfilling a commission Copland received from Goodman in December 1946. At the same time, Benny Goodman also commissioned Paul Hindemith to compose a clarinet concerto. Hindemith, then living in the United States, was a name to conjure with in classical composition. As for Copland, his success a few years earlier with the music for Martha Graham’s ballet Appalachian Spring had put him at the forefront of American-born composers. But neither Hindemith nor Copland approached the fame of Benny Goodman, a top jazzman when jazz was at its height of popularity. Goodman appears in this context as a patron.

Copland began his Clarinet Concerto while he was on tour in South America, and to that he attributed its unconscious fusion of elements of North and South American popular music. There is a Brazilian hit tune in the fast second movement, and the slow opening movement faintly recalls the Blues, while also suggesting the hymn-like passages in Appalachian Spring. Openly jazz-like elements begin to dominate in the cadenza for the soloist that links the two movements. Piano and harp join the strings, the former contributing suggestions of a rhythm section, the latter subtly colouring and putting an edge on the string sonorities.

One of Benny Goodman’s first projects when he began to ‘go straight’ in the 1930s was to record the Mozart Clarinet Quintet with the Budapest String Quartet.
In the late 1930s Goodman had begun to ‘go straight’, playing some of the greatest classical music for his instrument. He began with Mozart, and especially the Clarinet Quintet which he recorded with the Budapest Quartet, beginning a ‘double’ musical life. Soon Goodman joined close friends of Béla Bartók in helping that composer, now resident in the USA and nearly destitute. Violinist Joseph Szigeti arranged for Goodman to commission Bartok to compose Contrasts, for violin, piano (the composer) and clarinet. Knowing about this, Copland understood what Goodman wanted. In addition to giving a ‘legit’ dimension to his artistic career and using his riches and advocacy to help classical composers, Benny Goodman wanted to build a bridge between jazz and classical music. Copland who had already flirted with jazz did so again in his Clarinet Concerto for Goodman.

Copland’s completion of the concerto had been delayed when he took up a lucrative offer from Hollywood to write the music for the film of John Steinbeck’s novel The Red Pony. Show business is also the context of the very complex genesis of Strauss’s Bourgeois gentilhomme music. The title is that of a play by Molière, originally performed in the presence of Louis XIV. The ‘middle-class gentleman’ is Monsieur Jourdain, a ridiculously snobbish member of the bourgeoisie who attempts to make a gentleman of himself.

Molière’s satire on the pretensions of members of the rising middle class would originally have been performed with ballets following each of the acts. The ballet music was by the dominant figure in music of the age, Lully. Another dominant artistic personality was linked to Strauss’s involvement with the Molière play: Max Reinhardt. The great German theatre director had helped Strauss and Hugo von Hofmannsthal, the librettist for Strauss’s opera Der Rosenkavalier by giving unpaid coaching to the opera’s Dresden cast. Hofmannsthal had the idea of thanking him by translating Molière’s play into German and having Strauss provide it with incidental music written for a small orchestra, suitable for Reinhardt’s Berlin theatre.

As Strauss was composing the music, Hofmannsthal had the further idea that the opera he and Strauss were planning about Ariadne’s desertion by Theseus on the island of Naxos could become a pendant to Le bourgeois gentilhomme, replacing the Turkish Ceremony with which the Molière/Lully version ended. The opera would be performed after dinner, in the presence of Monsieur Jourdain and the aristocratic characters of the play. This
is yet another example of patronage of the arts. Reinhardt produced both play and opera in Stuttgart in 1912; the unenthusiastic reception persuaded the collaborators to separate the two works. *Ariadne auf Naxos* was provided with a new sung prologue explaining how this imitation of 18th-century *opera seria* came to be performed with commedia dell’arte interludes; and Hofmannsthal completed his translation of Molière’s play by adding the Turkish ceremony while Strauss completed his incidental music. He also made an orchestral suite from the music, and premiered it with the Vienna Philharmonic in 1920. This is what we hear tonight.

Strauss’s music, then, is a by-product of a not altogether successful theatrical scheme, and like many pieces of incidental music for plays, has acquired a concert life while the play is usually performed without it (other examples are Beethoven’s *Egmont*, Mendelssohn’s *A Midsummer Night’s Dream*, Bizet’s *L’Arlésienne*) or the play is not performed at all (Mozart’s *Thamos King of Egypt*). This is a reminder that Mozart, like most composers until quite recently, relied on other performing outlets than the public concert. *Thamos* was composed when a touring theatrical troupe came to Salzburg. Mozart had returned from a ‘coming of age’ journey away from home. His encounter in Mannheim with the famous court orchestra there contributed to a
major piece of patronage. Just after Mozart returned to Salzburg, the Elector Carl Theodor, having succeeded to the throne of Bavaria, transferred his court and his orchestra from Mannheim to Munich. In 1780 Mozart was commissioned by the Munich court to compose an opera, for performance in the jewel-like theatre forming part of the court residence, and known nowadays as the Cuvilliés Theatre after its designer. The opera was *Idomeneo, re di Creta*, and because of the German passion for French culture, it was to be an Italian *opera seria* but with a strong French element, including ballet.

*Idomeneo* is a tragic opera, with a plot reminiscent of the story of Jephtha in the Bible. During a shipwreck, King Idomeneo vows to Neptune that if he and his companions are saved he will sacrifice to the god the first human he encounters. This is his son, Idamante. In keeping with the 18th-century preference for a happy ending, the sacrifice of Idamante is prevented by order of the voice of a deus ex machina, and the opera ends in general rejoicing. Mozart explained in a letter to his father that the ballet was not an added-on spectacle, but only an ‘appropriate divertissement’ in the opera itself, so Mozart had the honour of composing the ballet music as well. This meant that Mozart was ‘up to the eyes in work’, but he was glad of it ‘for now all the music will be by the same composer’. Mozart was excited, too, to be writing for a fine orchestra of musicians he already knew.

Mozart’s *Idomeneo* ballet music has come down to us in a bundled-together form, with no indication of the original order of the pieces, or even of where they fitted into the opera. The score gives the names of the dancers (several of them French, including the Ballet master, M. Le Grand), but not the action of the dances. Very likely the music we hear in this concert, the *Chaconne* and *Pas seul* were part of a danced celebration of the triumph of love which ends the opera. They form a single mighty movement, the longest in all Mozart’s instrumental music. The extraordinary scale of this movement allows the composer not only a richness of scoring, but also contrasts of tempo and texture. The new techniques of the Mannheim orchestra are also heard, notably in the crescendos built up with repeated figures. The music has a *galant* charm, too, reminding us that the young Mozart was deftly poised between Italian and German idioms, and could, on occasion, add a French ingredient to the recipe.

We do not think of Mozart as a composer of dance music, even though he composed at least eight hours worth of it, mostly for balls during his later years in Vienna. Mozart loved dancing, and as a child had lessons from the great Gaetano Vestris. He was also friendly with the ballet master and theoretician Jean Georges Noverre, for whom he wrote his only surviving score for a ballet as such, *Les petits riens*, in Paris in 1778. (For more on Noverre, see the notes for 12 April.)

The chaconne of French baroque opera is a dance for the full company, with elaborate orchestral music in triple time. In form, it is a rondo, with a refrain and several couplets or episodes. In Lully and Rameau such pieces – very grand in style – often form the conclusion of the evening’s staged entertainment.

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2012 SEASON

MOZART IN THE CITY
Thursday 30 August | 7pm
City Recital Hall Angel Place

Symphonic Mozart

Dene Olding VIOLIN-DIRECTOR

Charles Gounod (1818–1893)
Petite symphonie in B flat for nine wind instruments
   Adagio – Allegretto
   Andante cantabile
   Scherzo (Allegro moderato)
   Finale

Hector Berlioz (1803–1869)
Rêverie et Caprice, for violin and orchestra

Wolfgang Amadeus Mozart (1756–1791)
Symphony No.33 in B flat, K319
   Allegro assai
   Andante moderato
   Menuetto – Trio
   Allegro assai

Mozart Mystery Moment
To be announced on Friday. See page 3 for details.

This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.
Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations: 21 minutes, 11 minutes, 20 minutes, 5 minutes
The concert will conclude at approximately 8.05pm.
ABOUT THE MUSIC

Symphonic Mozart

Another French connection? Yes, but not with Mozart. If connection there must be, consider this: each of the three composers in this concert is represented by music uncharacteristic of him. Most obviously this is true of Berlioz: A miniature lasting under ten minutes, from the composer of the gargantuan Requiem and the Te Deum, which even Berlioz called Babylonian or Ninevetish. A concerto-like piece with a solo instrument, from just about the only great composer who didn’t play an instrument, except perhaps the guitar…

Then Gounod. He is arguably the most representative French 19th-century composer, and someone has remarked that in every French composer there lurks a hidden Gounod. But surely they mean the Gounod of Faust, or of the Ave Maria, not the Gounod who worshipped the music of Mozart? Here we have Gounod’s tribute to 18th-century wind serenade music, where he remains the tuneful Gounod, but minus the grease paint and minus the sugar.

And Mozart? We tend to think of symphonies as the height of musical expression. In every Australian concertgoer of a certain age there lurks the influence of Bernard Heinze, he of the schools and youth concerts. Heinze said ‘the noblest form of expression is the symphony orchestra…since its inception paramount among other forms of music.’ And a symphony orchestra exists to play symphonies, right? Mozart may not have agreed. In his day the symphony was not the star turn in a concert, but rather something to raise the curtain or wind up the entertainment.

Mozart's attitude to the symphony may have something to do with our hearing only a few of his more than 40 symphonies regularly – his last three, and the ones with nicknames – Paris, Haffner, Linz, Prague. Mozart and the City concerts, admittedly, explore the other Mozart symphonies, and we find that even Mozart sometimes composed merely functional music. We also discover that a lesser-known Mozart symphony can be a star turn as well as piano concertos, concert arias and other Mozart treasures. That is very much the case of No.33 in B flat.

What does ‘symphony’ mean anyway? It comes from the Italian word meaning ‘instruments sounding together’, which was applied to the music heard in the opera house before the singing began. Maybe in calling his piece for wind instruments a ‘little symphony’ Gounod was referring

Charles Gounod

The name Paul Taffanel is known to flautists who will have honed their virtuosity on his Exercises. Taffanel founded the modern French school of flute playing, his pupils Louis Fleury and Philippe Gaubert followed by Marcel Moyse, Jean-Pierre Rampal and others.

Taffanel and Gounod shared a veneration of the great composers of the past. Gounod’s reverence for Bach went deeper than adapting a Bach prelude for the indelible Ave Maria. Taffanel for his part prescribed neglected Bach flute sonatas for his Conservatoire pupils, in place of what his pupil Fleury called ‘idle twitterings’ by 19th-century composers for flute. The idiomatic flute writing in the Petite symphonie is Gounod inspired by Taffanel.
to its structure: it begins with a Haydn-esque slow introduction to a fast movement, followed by slow movement, scherzo and finale. Perhaps also he was anticipating Stravinsky who called a winds-only piece ‘Symphonies [plural] of wind instruments’, knowingly alluding to the original meaning of ‘symphony’.

As we have found throughout this year’s Mozart in the City series, pieces do not come into being just because the composer felt like it, but often from some quite practical stimulus. The famous Charles Gounod, for example, was persuaded by Taffanel to compose a piece for the Société de musique de chambre pour instruments à vent, which Taffanel had founded in 1879 to revive 18th-century wind music by Mozart and others.

It would be nice to find a similar artistic partnership behind **Berlioz’s Rêverie et caprice**. Alas... It was composed for the violinist Alexandre Artôt (a pupil of the Rodolphe Kreutzer to whom Beethoven dedicated a sonata) to play at a concert in February 1842 in which the featured work was Berlioz’s *Grande Symphonie Funèbre et Triomphale* (another free use of ‘symphony’). Later this little piece, the nearest Berlioz ever came to write a concerto or ‘concert piece’ for soloist and orchestra, came in handy as an opportunity

Insofar as Berlioz’s *Rêverie et caprice* has had a modern revival, it may be said to have begun with a recording by Joseph Szigeti in 1946. Szigeti was introduced to the piece by the conductor Hamilton Harty, an early champion of Berlioz’s music.
for the local concert master when Berlioz toured Germany as a conductor. Ferdinand David (dedicatee of Mendelssohn’s E minor violin concerto) played this Berlioz piece in Leipzig. Berlioz comes close in the *Rêverie et caprice* to writing a concert showpiece, in an era when Paganini was still the rage and most solo violin music imitated vocal showing off—yet Berlioz’s music puts the accent on melody (it may have been based on a rejected draft for an aria in his opera *Benvenuto Cellini*).

So far this concert should delight those in search of curiosities, of buried treasure. Will the first strains of the Mozart symphony bring recognition, or will this be a find as well? The notes for the previous concert in this series refer to the theatrical troupe for which Mozart composed incidental music for the play *Thamos*. There was a link of sorts with his opera *Idomeneo*. Here the connection may be much more direct. The original version of this symphony...
'No.33', dated Salzburg 9 July 1779, may have been composed to be played in one of this troupe’s theatrical performances – another functional role for a symphony. Mozart thought well enough of the music to revive it in Vienna, adding a movement to suit the convention in Vienna that a symphony should include a minuet (the music paper Mozart used suggests the minuet was composed in 1785). This was one of only three Mozart symphonies in print in the 1780s (another was the ‘Haffner’ Symphony, No.35). The instrumentation, adding only pairs of oboes, bassoons and horns to the strings, and the transparent writing suggest a kind of expanded chamber music, but the contents and form suggest symphonic ambition – all the movements are in sonata form (except of course the added dance-based minuet) and there are thematic interconnections – each movement contains in some form what musicologist Alfred Einstein called ‘Mozart’s motto’: the four-note ‘doh – re – fa – mi’ pattern that begins the last movement of the ‘Jupiter’ symphony. Here it pops out unmistakably at the beginning of the ‘working-out’ section in the first movement. This music amply justifies the title of the concert.

David Garrett ©2012

Several commentators believe Beethoven must have known the Mozart Symphony No.33. Its last movement in particular seems to have influenced the fast and furious finale of Beethoven’s Eighth Symphony.
More Music

Selected Discography

Francois Leleux

François Leleux’s most recent release features music of Richard Strauss, including the Oboe Concerto with the Swedish Radio Symphony Orchestra and conductor Daniel Harding.

Sony 774 8692

To hear him play more Mozart – both original music and Leleux’s own transcriptions – look for his all-Mozart disc on which he plays and directs the Camerata Salzburg. It includes the Oboe Concerto, K314, and some delightful surprises.

Sony 736 548

French composer Nicholas Bacri recently composed a ‘concerto amoroso’, Le Printemps, for Leleux and violinist Lisa Batiashvili. It can be heard on a disc of Bacri’s music featuring his Sturm und Drang symphony.

Bis 1579

Louis Lortie

Louis Lortie’s interpretations of Lutosławski’s Piano Concerto (‘For Krystian Zimerman’) and Variations on a theme of Paganini are featured in the second volume of Lutosławski orchestral works with the BBC Symphony Orchestra and Edward Gardner, released in January.

Chandos 5098

His recording of the complete Years of Pilgrimage by Liszt was released last year and has attracted praise for its imagination and freshness.

Chandos 10662

He hasn’t recorded Poulenc but if you’re curious to hear him in French repertoire, try his 2004 recording of the complete solo piano music of Ravel.

Chandos 10142

Poulenc at the Keyboard

If your appetite has been whetted by the Poulenc Aubade, look for the 2CD collection of his keyboard concertos and theatre music, including music for Les biches (The House Party), the piano and organ concertos, and the enlivening Concert champêtre for harpsichord.

Emi Classics 95584

Goodman Plays Copland

If you’d like to hear the dedicatee of Copland’s Clarinet Concerto in ‘serious’ mode and excellent company, then you’ll need the Benny Goodman Collector’s Edition: the Copland is programmed with Bernstein’s Prelude Fugue and Riffs, Stravinsky’s Ebony Concerto, Morton Gould’s Derivations and Bartók’s Contrasts for violin, clarinet and piano. In each case the composer conducts a Columbia orchestra, and Béla Bartók and Joseph Szigeti are Goodman’s chamber music partners.

CBS Masterworks 42227

Baroque Strauss

An older recording from the Orpheus Chamber Orchestra makes a fascinating coupling of two baroque-inspired works by Richard Strauss: the spirited Divertimento for small orchestra after Couperin, and Le Bourgeois Gentilhomme with its nod to Lully and the world of Molière. Out of print but available as an ArkivCD from arkivmusic.com

Deutsche Grammophon 435 871

Charles Gounod

For Gounod’s Petite Symphonie and more French music for winds, try the Athena Ensemble’s recording with the Poulenc Sextet and Jacques Ibert’s 3 Pièces breves for wind quintet.

Chandos Collect 6543

Berlioz in Miniature

Berlioz’s Rêverie et caprice finds excellent company in a collection of miniatures for violin and orchestra, Violin Romance. Arthur Grumiaux is the soloist, and Edo de Waart conducts in these recordings from 1970 of music by Beethoven, Tchaikovsky, Wieniawski and others.

Eloquence 442 8290

Idomeneo Ballet Music

Christopher Hogwood’s 1995 recording of the complete Idomeneo ballet music with the Academy of Ancient Music (L’Oiseau Lyre) has long been worthy of recommendation but is now out of print. Among newer releases, try Apollo’s Fire (Cleveland Baroque Orchestra) in an eloquently shaped – and yes, fiery – recording with the Symphony No.40 in G minor.

Avie 2159

Mozart Symphonies

Symphony No.33 is included in a generous selection from Mozart’s later symphonies, together with Nos. 29, 35 (Haffner), 38 (Prague) and 41 (Jupiter). Claudi Abbado conducts Orchestra Mozart in concert.

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  Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Bolero*. SSO 200801

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- **Strauss & Schubert**
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- **Sir Charles Mackerras**
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Performing in these concerts...

**FIRST VIOLINS**

<table>
<thead>
<tr>
<th>Musician</th>
<th>Position</th>
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<tbody>
<tr>
<td>Dene Olding</td>
<td>Concertmaster</td>
</tr>
<tr>
<td>Vesa-Matti Leppanen</td>
<td>Concertmaster</td>
</tr>
<tr>
<td>Kirsten Williams</td>
<td>Associate Concertmaster</td>
</tr>
<tr>
<td>Sun Yi</td>
<td>Associate Concertmaster</td>
</tr>
<tr>
<td>Katherine Lukey</td>
<td>Associate Concertmaster</td>
</tr>
<tr>
<td>Fiona Ziegler</td>
<td>Assistant Concertmaster</td>
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**VIOLAS**

<table>
<thead>
<tr>
<th>Musician</th>
<th>Position</th>
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<tbody>
<tr>
<td>Roger Benedict</td>
<td>Principal</td>
</tr>
<tr>
<td>Tobias Breider</td>
<td>Principal</td>
</tr>
<tr>
<td>Anne Louise Comerford</td>
<td>Associate Principal</td>
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<tr>
<td>Robyn Brookfield</td>
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<tr>
<td>Sandro Costantino</td>
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<tr>
<td>Jane Hazelwood</td>
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<tr>
<td>Justine Marsden</td>
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<tr>
<td>Felicity Tsi</td>
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<td>Tara Houghton</td>
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**CELLOS**

<table>
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<tr>
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<th>Position</th>
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<tbody>
<tr>
<td>Catherine Hewgill</td>
<td>Principal</td>
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<tr>
<td>Karolina Ohman</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Leah Lynn</td>
<td>Assistant Principal</td>
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<tr>
<td>Timothy Nankervis</td>
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<tr>
<td>Elizabeth Neville</td>
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<td>Christopher Pidcock</td>
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<tr>
<td>Adrian Wallis</td>
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<td>David Wickham</td>
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<td>Rowena Macneish</td>
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<tr>
<td>Karolina Ohman</td>
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<td>Rachael Tobin</td>
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**SECOND VIOLINS**

<table>
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<tr>
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<tbody>
<tr>
<td>Kirsty Hilton</td>
<td>Principal</td>
</tr>
<tr>
<td>Marina Marsden</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Claire Herrick</td>
<td>Associate Principal</td>
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<tr>
<td>Shuti Huang</td>
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<td>Stan W Kornel</td>
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<tr>
<td>Benjamin Li</td>
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<tr>
<td>Emily Long</td>
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<td>Nicole Masters</td>
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<td>Philippa Paige</td>
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<tr>
<td>Byaya Rozenblit</td>
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<tr>
<td>Maja Verunica</td>
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<td>Emily Qin</td>
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**FLUTES**

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<th>Position</th>
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<tbody>
<tr>
<td>Janet Webb</td>
<td>Principal</td>
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<tr>
<td>Emma Sholl</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Carolyn Harris</td>
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<tr>
<td>Rosamund Plummer</td>
<td>Principal</td>
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**OBOES**

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<tbody>
<tr>
<td>Diana Doherty</td>
<td>Principal</td>
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<tr>
<td>Shefali Pryor</td>
<td>Associate Principal</td>
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<tr>
<td>David Papp</td>
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<tr>
<td>Alexandre Oguey</td>
<td>Principal</td>
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**CLARINETs**

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<th>Position</th>
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<tbody>
<tr>
<td>Lawrence Dobell</td>
<td>Principal</td>
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<tr>
<td>Francesco Celata</td>
<td>Associate Principal</td>
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<tr>
<td>Christopher Tingay</td>
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<tr>
<td>Craig Wernicke</td>
<td>Principal</td>
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**BASSOONS**

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<tr>
<th>Musician</th>
<th>Position</th>
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<tbody>
<tr>
<td>Matthew Wilkie</td>
<td>Principal</td>
</tr>
<tr>
<td>Nicole Tait</td>
<td>Associate Principal</td>
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<tr>
<td>Fiona McNamara</td>
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<tr>
<td>Noriko Shimada</td>
<td>Principal</td>
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**HORNS**

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<th>Musician</th>
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<tr>
<td>Robert Johnson</td>
<td>Principal</td>
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<tr>
<td>Ben Jacks</td>
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<tr>
<td>Geoffrey O’Reilly</td>
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**TRUMPETS**

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<tbody>
<tr>
<td>David Elton</td>
<td>Principal</td>
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<tr>
<td>Paul Goodchild</td>
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**TROMBONE**

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<tbody>
<tr>
<td>Christopher Harris</td>
<td>Principal Bass Clarinet</td>
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**TIMPANI**

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<tr>
<td>Richard Miller</td>
<td>Principal</td>
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**PERCUSSiON**

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<tr>
<td>Rebecca Lagos</td>
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**HARP**

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<th>Musician</th>
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<tbody>
<tr>
<td>Louise Johnson</td>
<td>Principal</td>
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**PIANO**

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<tbody>
<tr>
<td>Kate Golla</td>
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</tbody>
</table>

Numerals in superscript indicate the concerts in which the musician is appearing.

1 – 1 March
2 – 12 April
3 – 12 July
4 – 30 August

To see photographs and biographies of the full roster of permanent musicians and find out more about the orchestra, visit our website: sydneysymphony.com/SSO_musicians If you don’t have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

Orchestra lists are correct at time of publication (February 2012); changes of personnel may occur closer to the performance date.

38 SYDNEY SYMPHONY
The Sydney Symphony's award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle, Gordon Kerry and Georges Lentz, and a recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The orchestra has recently completed recording the Mahler symphonies, and has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on the ABC Classics label.

This is the fourth year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
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