MOZART IN THE CITY

Mozart Goes to the Movies
THURSDAY 6 FEBRUARY

Mozart’s Haffner Symphony
THURSDAY 29 MAY

Mozart & Haydn
THURSDAY 27 MARCH

Vivaldi’s Four Seasons
THURSDAY 16 OCTOBER
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MOZART IN THE CITY
AT CITY RECITAL HALL ANGEL PLACE

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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
- Or visit our Facebook page: facebook.com/sydnaysymphon

These web pages are public and can be viewed by anyone.

This program book for Mozart in the City contains articles and information for all four concerts in the 2014 series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert.
Dene Olding  
**violin**  
**CONCERTMASTER**

Dene Olding is one of Australia’s most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life. In addition to his role as Concertmaster of the SSO, he is first violinist for the Australia Ensemble and the Goldner String Quartet. As a soloist, he appears regularly with the Australian symphony orchestras and has given the Australian premieres of Lutosławski’s *Chain 2*, Carter’s *Violin Concerto* and the 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 Churchill 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. He has conducted the SSO and Auckland Philharmonia, and appeared as conductor-soloist with chamber orchestras in Australia and America.  

His recordings include Brahms, Beethoven and Mozart sonatas, concertos by Martin, Milhaud, Hindemith and Barber, the premiere recording of Edwards’ violin concerto, *Maninyas*, the complete Beethoven string quartets and a Rachmaninoff disc with Vladimir Ashkenazy.  


Alexander Gavrylyuk  
**piano**

Alexander Gavrylyuk began studying piano at seven before going on to win gold medals at the Horowitz International Piano Competition for Young Pianists, the Hamamatsu International Piano Competition in Japan and the Arthur Rubinstein International Piano Master Competition. His recordings include the Prokofiev concertos with Vladimir Ashkenazy and the SSO, and a recent solo recording of music by Schumann and Mussorgsky.  

He performs regularly at the Amsterdam Concertgebouw, Great Hall of the Moscow Conservatory, Tchaikovsky Hall, Suntory Hall in Tokyo and the Kremlin. He has appeared with the Royal Concertgebouw Orchestra, New York Philharmonic, Los Angeles Philharmonic, Russian National Orchestra, Israel Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Royal Scottish Orchestra, Svetlanov Orchestra, NHK Orchestra, Orchestra della Svizzera Italiana, Orchestre de la Suisse Romande and the Brussels Philharmonic.  

And he has worked with conductors such as Herbert Blomstedt, Oleg Caetani, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Alexander Lazarev, Vasily Petrenko, Leif Segerstam and Hubert Soudant. This season he will return to the Royal Concertgebouw Orchestra and Rotterdam Philharmonic, and give recitals in the Vienna Konzerthaus and Wigmore Hall.

Now based in Berlin, from 1998 to 2006 he lived in Sydney. His most recent appearance with the SSO was in 2012, when he played Rachmaninoff. In March he performs in the SSO’s International Pianists in Recital series.  

[www.alexandergavrylyuk.com](http://www.alexandergavrylyuk.com)
Andrew Haveron violin
CONCERTMASTER
Andrew Haveron joined the SSO as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the UK’s most sought-after violinists. Born in London in 1975, he studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prizewinner at the Paganini Competition for the past 50 years. He also received prizes at the Queen Elisabeth of Belgium and Indianapolis competitions.

As a soloist, he has appeared with the London Symphony Orchestra (conducted by Colin Davis), the BBC Symphony Orchestra (Jiří Bělohlávek), and with The Hallé and the City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than 15 albums with the quartet, many of which won awards such as the Diapason d’or and Choc du Monde de la Musique.

As an orchestral leader, he has frequently worked with major symphony orchestras around the world, including leading the World Orchestra for Peace at the request of Valery Gergiev. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1709 Carlo Tononi violin. Read more in Bravo! bit.ly/Bravo2013-3

Shefali Pryor oboe
ASSOCIATE PRINCIPAL OBOE
Shefali Pryor grew up in Sydney where she graduated with first class honours from the Sydney Conservatorium of Music. During her studies she participated in numerous programs with the Australian Youth Orchestra and was a member of the Sydney Sinfonia. Upon graduating she joined the SSO as Second Oboe.

In 2004 and 2005 she was granted leave in order to study with Stefan Schilli at the Mozarteum University in Salzburg. Not long after her return to Australia she was appointed Associate Principal Oboe. In 2006 she won the Other Instrumental category of the Symphony Australia Young Performer Awards. She has performed as soloist with the Sydney, Melbourne and Tasmanian symphony orchestras, including performances with violinist Nigel Kennedy and the SSO in 2006.

Shefali Pryor has performed as guest principal with the Australian Chamber Orchestra and the Auckland Philharmonia, and as a casual musician with the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She is a founding member of the Sydney Omega Ensemble and has performed with the Australia Ensemble, Sydney Soloists, and Southern Cross Soloists as well as with the staff of the Sydney Conservatorium, where she teaches oboe.

Shefali Pryor’s most recent featured appearance with the SSO was last year, when she performed in Frank Martin’s Concerto for 7 winds with conductor Charles Dutoit.
Matthew Wilkie bassoon

PRINCIPAL BASSOON

Matthew Wilkie was born in Orange and studied at the Queensland Conservatorium of Music in Brisbane. During his studies he performed as a soloist with the Queensland Youth Orchestra on numerous occasions, and after graduating he settled in Hannover, Germany, where he continued his studies with Professor Klaus Thunemann.

In Germany, he appeared as soloist with a number of orchestras including the South West German Chamber Orchestra and the Württemberg Chamber Orchestra. He won second prize in the International Music Competition in Geneva, performing the Mozart Bassoon Concerto with the Orchestre de la Suisse Romande.

Matthew Wilkie joined the Chamber Orchestra of Europe in 1986 as principal bassoon and made a number of solo performances and recordings with them, including the Mozart concerto and Richard Strauss’s Duet-Concertino (a work he performed with the SSO in 2002 and 2007). He has also recorded Mozart’s wind serenades and divertimentos with the Wind Soloists of the Chamber Orchestra of Europe. In 1995, with members of the COE, he recorded the six trio sonatas by Jan Dismas Zelenka.

Matthew Wilkie was appointed Principal Bassoon with the SSO in 2000. He was a featured soloist with the orchestra twice in 2008, performing Haydn’s Sinfonia concertante and the Mozart concerto, and in 2011 gave the premiere of James Ledger’s bassoon concerto Outposts.

Catherine Hewgill cello

PRINCIPAL CELLO, THE HON. JUSTICE AJ & MRS FRANCES MEAGHER CHAIR

Catherine Hewgill studied cello in Perth before international studies took her to the Royal College of Music, University of Southern California, Santa Barbara Music Academy and the Aspen Summer Music Festival. In 1984 she won the Hammer-Rostropovich Scholarship and was invited by Rostropovich to perform in a recital at the Second American Cello Congress. A period of private study with Rostropovich followed. She then toured Europe with I Solisti Veneti, and studied with William Pleeth in London. Returning to Australia, she joined the Australian Chamber Orchestra.

In 1989 she joined the SSO, and was appointed Principal Cello the following year. She has performed as a soloist with most of the Australian orchestras and her SSO concerto appearances have included: Beethoven’s Triple Concerto (conducted by Vladimir Ashkenazy), Haydn’s D major concerto (Charles Dutoit), Elgar’s Cello Concerto, Tchaikovsky’s Rococo Variations, the Boccherini/Grützmacher Concerto in B flat, Dutilleux’s Tout un monde lointain, the Brahms Double Concerto with Michael Dauth, and as a soloist in concerts with Nigel Kennedy. Chamber music highlights include Messiaen’s Quartet for the End of Time with Reinbert de Leeuw.

In 2003 she toured Japan with the Orchestra Ensemble Kanazawa and Michael Dauth (Brahms Double), and in 2011 she played principal in the inaugural concerts of the Australian World Orchestra.

Catherine Hewgill plays a 1729 Carlo Tononi cello. Read more in Bravo! bit.ly/Bravo2012-5
Jessica Cottis conductor
ASSISTANT CONDUCTOR, SUPPORTED BY CREDIT SUISSE

Jessica Cottis was born in Sale, Victoria and studied organ and musicology at the Australian National University. She continued her organ studies with Marie-Claire Alain in Paris, making her European debut at Westminster Cathedral in 2003. A hand injury halted her playing career and she began studying conducting at the Royal Academy of Music with Colin Metters, George Hurst and Colin Davis; she was appointed the RAM Manson Fellow in Composition in 2009. She was subsequently Assistant Conductor to Donald Runnicles at the BBC Scottish Symphony Orchestra and Conducting Fellow at the Royal Conservatoire of Scotland (2009–2011); other mentors have included Vladimir Ashkenazy and Charles Dutoit.

As the SSO’s Assistant Conductor, she divides her time between Australia and Britain, where she is increasingly in demand as a guest conductor. Last year in the Mozart in the City series she conducted the premiere of Mary Finsterer’s double bass concerto Lake Ice, and Mozart’s Jupiter Symphony. She also conducted Dvořák’s New World Symphony at the Sydney Opera House.

Engagement highlights include debuts with Opera Australia, Scottish Opera, Philharmonia Orchestra, BBC Philharmonic, London Philharmonic Orchestra and the Adelaide, Queensland and New Zealand symphony orchestras. Jessica Cottis made her BBC Proms debut in 2010 and her Edinburgh Festival debut in 2011, and in 2014 she will conduct a new work by Peter Maxwell Davies in the Royal Festival Hall.

Read more in Bravo! bit.ly/Bravo2012-8

James Ehnes violin

James Ehnes has performed in over 30 countries on five continents, appearing regularly in the world’s great concert halls and with many of the most celebrated orchestras and conductors. In addition to solo performances throughout North America and Europe, in the 2013–14 season he tours with his string quartet.

Born in Brandon, Manitoba, Canada, he began violin studies at the age of four, and at nine became a protégé of Canadian violinist Francis Chaplin, later studying at the Meadowmount School of Music and the Juilliard School. He made his concerto debut with the Montreal Symphony Orchestra at 13.

He has an extensive discography of more than 30 recordings, including Britten and Shostakovich concertos as well as Tchaikovsky’s complete works for violin. His recordings have won many international awards and prizes, including a Grammy, a Gramophone, and seven Juno Awards, the most recent Juno for his recording with the SSO and Vladimir Ashkenazy of the Tchaikovsky concerto.

He has been honoured by Brandon University with an honorary doctorate and elected a Fellow to the Royal Society of Canada, and in 2010 was appointed a Member of the Order of Canada. In 2013 he was named an Honorary Member of the Royal Academy of Music, limited to a select group of 300 distinguished living musicians.

James Ehnes plays the 1715 Marsick Stradivarius. www.jamesehnes.com
Today, you’ll be taken away to Vienna by W.A. Mozart. Have you packed your bags?

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Instrument cabinet, Vienna State Opera
MOZART GOES TO THE MOVIES

Dene Olding violin and director
Alexander Gavrylyuk piano

WOLFGANG AMADEUS MOZART (1756–1791)
Der Schauspieldirektor (The Impresario): Overture

JOSEPH HAYDN (1732–1809)
Symphony No.94 in G (Surprise)
Adagio – Vivace assai
Andante
Menuet (Allegro molto)
Finale (Allegro di molto)

MOZART
Piano Concerto No.21 in C, K467
Allegro maestoso
Andante
Allegro vivace assai

MYSTERY MOMENT
To be announced on Friday. See page 3 for details.

SYDNEY SYMPHONY ORCHESTRA
David Robertson
Chief Conductor and Artistic Director

2014 CONCERT SEASON

MOZART IN THE CITY
THURSDAY 6 FEBRUARY, 7PM
CITY RECITAL HALL ANGEL PLACE

92.9 ABC Classic FM
Concerts by the Sydney Symphony Orchestra are regularly recorded for broadcast on ABC Classic FM.

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

Estimated durations: 5 minutes, 23 minutes, 29 minutes, 5 minutes. The concert will conclude at approximately 8.15pm.
ABOUT THE MUSIC

Mozart Goes to the Movies

MOZART Overture to Der Schauspieldirektor (The Impresario)

This concert’s title rolls off the tongue and suggests Mozart, a man of the theatre, would have been pleased to find his music featured in the most-watched theatre of our own times, the cinema. OK, it’s a misleading title – only one piece in tonight’s concert is associated with a movie, and most people will remember only the title, Elvira Madigan.

Most people will associate Mozart with Milos Forman’s 1984 film Amadeus. That film was misleading too, albeit entertaining, but got right at least one aspect of Mozart – his refusal to adapt his musical manners to what was expected by his social betters, who often determined his destiny. Too clever for his own good, Mozart one evening upstaged, by the sheer quality of his music, both fellow-composer Antonio Salieri and the text of the little Singspiel (or ‘comedy with music’) for which Mozart had provided music, The Impresario.

The evening was a double bill, presented in the orangery at Schönbrunn Palace, on 7 February 1786, and Salieri had contributed the other half. The musical and theatrical entertainments had been commissioned by the Emperor Joseph II for a performance to honour a visit by the Governor of The Netherlands, and the audience was glittering and princely.

Forman made his movie out of a play, by Peter Shaffer. Mozart made his one-act ‘opera’ from a libretto whose German title Der Schauspieldirektor refers to the manager of a theatre or a troupe of theatrical players. Mozart’s music succeeds well in making good-natured fun of the problems of a theatre manager’s life and the vanity of actors and singers.

Although the Emperor was hoping for Mozart to win the day for opera in German, Salieri had potentially the better half of the evening. His contribution was a setting to music of a pointed satire in Italian on another aspect of opera – Prima la musica e poi le parole (Which comes first? Music or words?). In the 20th century the text of Salieri’s piece inspired Richard Strauss’s opera Capriccio, but the only music still heard from
that evening in 1786 is Mozart’s. His overture, as Mozart scholar Alfred Einstein rightly claims, ‘towers far above the occasion for which it was written’.

This overture is a typically Mozartian blend of humour and grandeur, in the same key of C major as the Jupiter Symphony (which also has passages inspired by opera buffa, in its first movement). The contrapuntal treatment is unexpectedly sophisticated, and we may wonder whether the set of difficulties posed and brilliantly surmounted in the development section is a reference to the plot of the entertainment to come, or simply Mozart showing off his mastery and in the process showing up his colleagues.

HAYDN Symphony No.94 in G (Surprise)

*Adagio – Vivace assai*  
*Andante*  
*Menuet (Allegro molto)*  
*Finale (Allegro di molto)*

Mozart often upstaged his colleagues and tried to draw undue attention to his music, but many in his audience may not have noticed. Reports of that evening at Schönbrunn merely mention Mozart as the composer, and say nothing of his music. That was normal. By contrast, Haydn’s ‘Surprise’ Symphony shows the composer front of stage – not a dramatic but a concert stage.

An impresario had brought Haydn to London – the violinist Johann Peter Salomon. Haydn by 1791, was the most famous composer in Europe. It was a coup to get him to London and, as expected, he composed new symphonies to be heard there for the first time.

The symphony in this concert is Haydn’s most famous of all, less for its superlative music than for a single effect, or gimmick. In English we call this a surprise, and quote Haydn as having said ‘This will make the ladies jump’. But in German-speaking countries the symphony is known as the one ‘with the kettledrum stroke’, even though that is only the most startling instrument in the sudden loud chord – so unexpected in a slow movement. It bursts in on a ditty of ineffable simplicity and innocence (which Haydn used again for the Ploughman’s song in his oratorio The Seasons).

The loud chord was an afterthought, a gambit in a rivalry between concert promoters. (It did not appear in the original draft.) Following the success of Haydn’s first series of London concerts, a rival organisation engaged Haydn’s up-and-coming former pupil Ignaz Pleyel as its featured composer. Haydn needed something new and brilliant so as not to be outdone by Pleyel, whose concert series began eight days ahead of his own.
The taste of London audiences for sensational effects may have been Haydn’s motivation, but there was a good musical reason also. The slow introduction to the first movement – by now a Haydn trademark – reveals retrospectively a strategy: its unstable harmonies keep the musically alert listener guessing at the basic tonality, and usher in a first subject of the Allegro which could hardly have been so effective as a beginning. Eventually the key is well established as G major, but instead of the contrasting second subject supposedly required in first-movement sonata form, Haydn offers two themes developed out of the first: a sweeping waltz-like theme and then a poised, demure melody on strings. All thoughts of formality are banished by the continuity of musical thinking in this superb movement.

The musical as opposed to theatrical purpose of the ‘surprise’ in the second movement is to emphasise the tonic of the whole symphony with a chord of G, in this movement based in C. Then the tune is increasingly dressed up, in a set of variations, leading away from the original deceptive harmlessness, to eloquence, power and wit, and a mysterious ending with telling rumbles from the kettledrum (or timpani). The feeling of one beat to a bar in triple time drives a powerful and concise minuet, in which the central trio section effortlessly follows with continuity and contrast – one of Haydn’s many ways of elevating a dance to symphonic status.

The Finale’s brilliance reveals how much can be derived from simple themes, or scraps of themes. Such simplicity leads easily to wit, and to musical games. Haydn never forgets that the orchestra is the star – the timpani crowns its role with an uproarious solo. As the great student of his music H.C. Robbins Landon suggested, in this symphony Haydn succeeds both in satisfying the intellectual and in fascinating the audience.

‘The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Water-fall, starts alarmed by the unexpected firing of a fowling-piece.’

THE ORACLE, 24 MARCH 1792, REPORTING ON THE PREMIERE OF HAYDN’S SYMPHONY THE PREVIOUS EVENING

MOZART Piano Concerto No.21 in C, K467

Allegro maestoso
Andante
Allegro vivace assai

This concerto in this concert is one of six Mozart completed between February 1785 and December 1786 for a series of subscription concerts, intended to consolidate his standing with the Viennese public.

As attitudes to Mozart have changed this concerto is now played as often as the stormy, even demonic, D minor concerto, K466 (heard under the credits of Amadeus). The nickname ‘Elvira Madigan’ points to one reason for this new popularity – a truncated part of the slow movement was used in the

12
soundtrack of that 1960s Swedish film. But a better explanation is the growing awareness that Mozart’s music is not necessarily most impressive only when it seems full of Romantic feeling and drama.

Anyone who loves the opera *The Marriage of Figaro*, composed at the same time, should love this concerto. It is like a dialogue between two partners, piano and orchestra, each speaking a different language. It is heroic, mock heroic, brilliant and massive by turns in the first movement; in the second a dream of beauty, where passion is freed from earthly trammels; a comic opera scene with a quicksilver leading character in the third.

The opening of the concerto has been charmingly described as a tiptoed march, in stockinged feet. Full orchestra soon proclaims the music’s majestic breadth. The soloist enters after repeated invitations from solo wind instruments, and the piano’s music is as different as possible from that of the full ensemble. Every time the opening march is stated, the piano branches off in other directions, with a virtuosity equal to anything in Mozart’s concertos thus far. But the orchestra is a very full partner – indeed Mozart’s father Leopold commented after reading the parts: ‘The concerto is astonishingly difficult, but I very much doubt whether there are any mistakes, as the copyist has checked it. Several passages do not harmonise unless one hears all the instruments playing together.’

The atmospheric slow movement achieves rapture as the piano sings, one voice among many, surrounded by a lapping, throbbing texture of muted strings and long-breathed winds, in a dream-like keyboard aria.

The Rondo (*Allegro vivace assai*) shows the instinctive soundness of Mozart’s judgment. How better to refresh the ear almost surfeited with beauty and intensity than with this playful banter, full of irregularities and witty exchanges between piano and wind instruments, not to mention the virtuosity with which Mozart must have lifted his audience to its feet?

DAVID GARRETT © 2014
A live recording with the sensational James Ehnes performing Tchaikovsky’s beloved Violin Concerto. Vladimir Ashkenazy conducts.

PRICE $25
MOZART AND HAYDN

Andrew Haveron violin and director
Shefali Pryor oboe
Matthew Wilkie bassoon
Catherine Hewgill cello

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.27 in G, K199
Allegro
Andantino grazioso
Presto

JOSEPH HAYDN (1732–1809)
Sinfonia concertante in B flat, Hob.I:105
Allegro
Andante
Allegro con spirito

Andrew Haveron, Shefali Pryor, Matthew Wilkie and Catherine Hewgill, soloists

MOZART
Symphony No.7 in D, K45
Molto allegro
Andante
Menuetto – Trio
Molto allegro

MYSTERY MOMENT
To be announced on Friday. See page 3 for details.
ABOUT THE MUSIC

Mozart and Haydn

It may seem eccentric to end a concert with a symphony by a 12 year old, having begun with one he wrote when he was five years older. But the test is in the listening. Symphony No.7 has trumpets and drums as well as horns, and includes oboes where No.27 has gentler (yet higher) flutes. No.7 is written in a festive D major and – being composed in Vienna – it has the extra movement, a minuet, that was then becoming standard in Viennese symphonies, soon to be the norm everywhere. Although No.27 has no minuet, it too shows the teenage composer’s skill at adopting Viennese manners.

Rarely in the 1760s and early 70s were symphonies written so as to be the main work in a concert. Rather, like the Italian opera overtures from which they derived, they were intended to make a fine orchestral noise – to get the audience into the mood for the music to follow, or to send them home energised and happy. They also aimed to show that a good composer was in charge of proceedings, so there are some subtleties as well as overall effectiveness. Symphony No.7, you could say, makes the better concert ending.

MOZART Symphony No.27 in G, K199 (1773)

Allegro
Andantino grazioso
Presto

The numbering of Mozart’s symphonies does not exactly match what is now known of the order of composition, nor do the Köchel numbers. Best to note the date of composition, and examine where Mozart had been, and where he was going. Mozart and his father returned from their last journey to Italy in March 1773, and this symphony was written in April. In July father and son set out for Vienna, where hopes of a court appointment for Wolfgang went unfulfilled. Although composed before the Vienna visit, this symphony already has an expansiveness and expression found in several symphonies Mozart composed in Salzburg around the same time. G de Saint-Foix, in his 1932 monograph on Mozart’s symphonies, exclaims ‘decidedly we are in Vienna’. He finds pre-echoes in all the movements of the dance rhythms of Johann Strauss(!), especially noting that the fugato beginning of the finale leads into something like a waltz.

Yet this symphony also shows Mozart with Italian conventions in mind. It has the three movements, in the pattern fast–slow–fast, of Italian opera sinfonias (symphonies, or overtures). The slow movement shares with the neighbouring symphonies the
marking Andantino grazioso, with muted violins and a hint of sentimentality in the treatment. Thus far the manner is Italianate, brilliant enough in the first movement but slightly tempered by the flutes and the ‘high’ key.

The features of this symphony that transcend an adolescent’s talented handing of conventions, begin to reveal themselves when the second movement comes to an interrupted cadence, and, briefly, a turn to the minor and distant keys (one commentator finds here an anticipation of Schubert). The final movement begins with a ‘mock’ fugato – ‘mock’ because there are only two lines of music, imitating each other and a fugal texture. This doesn’t last long before giving way to the ‘waltz’, but later turns out to be important, in a vigorous working out. The second theme, seemingly contrasted and lyrical, is in fact a version of the fugato theme.

**HAYDN Sinfonia concertante in B flat, Hob.I:105**

*Allegro*
*Andante*
*Allegro con spirito*

When professional orchestras began playing for public concerts, rather than in the service of a court, there came a desire to show off the individual virtuosos among the players. Perhaps opportunities to be soloists maintained their interest.
in orchestral playing. The 1770s and 1780s saw a veritable rash of concertantes or sinfonie concertanti – pieces featuring more than one soloist from within the orchestra. Mozart wrote one for wind instruments and another for violin, viola and orchestra – these were inspired by his contacts with the orchestras in Mannheim, Munich and Paris.

The fashion had spread to England, and at the time of Haydn’s first visit there, his pupil Ignaz Pleyel was achieving great success with his sinfonie concertante in the ‘Professional Concert’ series in London. As with Haydn’s ‘Surprise’ Symphony [heard in February], the violinist and impresario Johann Peter Salomon, who had brought Haydn to London, wished to counter his rivals’ success by presenting a sinfonia concertante by the celebrated Haydn.

Haydn obliged with a work featuring important violin solos for Salomon himself to play, premiered at Salomon’s fourth concert of the season, with oboe, bassoon and cello played by Messrs Harrington, Holmes and Menel respectively. It was so successful that it had to be repeated and the Morning Herald wrote:

A new Concertante from HAYDN, combined with all the excellencies of music; it was profound, airy, affecting and original, and the performance was in unison with the merit of the composition. SALOMON particularly exerted himself on this occasion, in doing justice to the music of his friend HAYDN.

The piece combines the maturity of style and certainty of orchestral writing of Haydn’s Paris and London symphonies with a lighter tone of unashamed entertainment music. Unlike most of the sinfonie concertanti of its time, Haydn’s uses the soloists mainly as a group.

**Cadenzas in Haydn’s Sinfonia Concertante**

Musicians who performed concertante works in the 18th century shared a stylistic understanding. They could fill out the composer’s intentions, extemporaneously, by adding flourishes wherever the music comes to ‘rest’ in the tonic key, or establishes a new key.

Where there are several solo instruments, the need for the composer to write out these passages is obvious, and in several places in his Sinfonia concertante Haydn himself supplies fully written-out cadenzas, including one for all the solo instruments together. (Mozart did the same in his Quintet for piano and winds, K452.)

But there are also certain passages in the Sinfonia concertante where Haydn wittily plays on the audience’s expectation of such cadenzas by leaving a silence, followed by a new departure in an unexpected key.
The first movement is the most symphonic in style, and is richly scored for horns, trumpets and drums as well as winds. It features a fully written-out cadenza by Haydn for the four soloists together. (Mozart likewise wrote out the cadenza for his K364 violin and viola concertante).

The Andante begins delightfully with the solo instruments playing against plucked strings, the first of many textural felicities. The last movement would have given Salomon an opportunity to shine with a device Haydn had used in some of his early symphonies. Recitative passages for the solo violin provide it with the opportunity to behave as though it were a dramatic soprano, complete with written out appoggiaturas (‘leaning’ or ‘sighing’ notes).

**MOZART Symphony No.7 in D, K45 (1768)**

*Molto allegro*

*Andante*

*Menuetto – Trio*

*Molto allegro*

The 12-year old who composed this symphony was no mean composer. One of his next works was a full-length opera, *La finta semplice*, running to 558 pages of score. He adapted this symphony as the overture, deleting the minuet and making other changes. Like the opera, the symphony was composed the Mozarts hoped to profit from the large crowds assembled for a royal wedding. (Father and son left town for a while to escape a smallpox epidemic, but both contracted a mild form of the disease anyway.)

St Foix claims this symphony as evidence of ‘the revolution provoked in Mozart by Viennese art’. This relates to the idea that the first movement is Mozart’s first in ‘true’ sonata form. There is a ‘development’ section, though the beginning of the ‘recapitulation’ is in fact only a reference, in the tonic, to the first subject material. This is Mozart’s first symphony to include trumpets and drums, suggesting it may have been composed in the hope of a large-scale concert.

Stanley Sadie suggests that the first movement attempts the style of the Italian opera overtures then current in Vienna, but admits that for the first time we begin to hear a specific Mozart ‘D major’ manner, noting the airy textures, arpeggio patterns, and the frequent alternations of loud and soft. The inclusion of a minuet is the obvious Viennese feature – sturdy, and rather pastoral. The last movement is based on a popular theme Mozart’s father had quoted in his *Musical Sleighride*. Some call it a hornpipe, others a contredanse – in any event, it’s not the more usual gigue.
MORE MUSIC

MOZART AT THE MOVIES
When Mozart goes to the movies, Milos Forman’s Academy award-winning *Amadeus* immediately springs to mind. Its soundtrack offers the perfect chance to hear many of Mozart’s most striking works, including music from *The Marriage of Figaro*, *The Magic Flute* and the Requiem. The 3-CD compilation features Neville Marriner conducting the Academy of St Martin in the Fields.

METRONOME 825126

MOZART OVERTURES
For a delightful collection of Mozart’s opera overtures, look for Yehudi Menuhin conducting the Lausanne Chamber Orchestra. The disc includes the overtures to *Der Schauspieldirektor* (The Impresario) and *The Abduction from the Seraglio*.

VIRGIN CLASSICS 63284

MOZART PIANO CONCERTOS
Vladimir Ashkenazy has recorded the complete piano concertos of Mozart in a 10-CD set, directing the Philharmonia Orchestra from the piano in Concerto No.21 in C, K467.

DECCA 443727

YOUTHFUL MOZART
It’s staggering to think that Mozart composed his Symphony No.7 when he was just 12 years old (the low Köchel number, 45, says it all). To hear more of the young Mozart, try The English Consort’s collection of early symphonies, conducted by Trevor Pinnock.

ARKIV PRODUKTION 437792

HAYDN
The Sinfonia concertante and Symphony No.94 (Surprise) appear together in a recording by the Vienna Philharmonic and Leonard Bernstein, also a featured composer in the Mozart in the City series.

DEUTSCHE GRAMMOPHON 4192332

BERNSTEIN
Bernstein’s emotionally charged Serenade is performed with daring precision and energy by violinist Joshua Bell and the Philharmonia Orchestra, conducted by David Zinman. This recording is a treat for anyone wanting to hear more of Bernstein’s dazzling violin music, and also includes showpiece arrangements for violin and orchestra of music from *West Side Story*, *On the Town* and *Candide*.

ONYX 4076

VIVALDI’S FOUR SEASONS
How do you choose the definitive recording of the piece that has been recorded more than any other music in history? You probably have your own favourite, but if you’re looking for something close to home, we recommend the Tasmanian Symphony Chamber Players’ thrillingly stylish recording with violinist Barbara Jane Gilby and Geoffrey Lancaster conducting.

ELOQUENCE 8362211

Also home grown: look for the Australian Brandenburg Orchestra’s period instrument recording of Vivaldi’s masterwork, with the formidable Elizabeth Wallfisch playing baroque violin, directed by Paul Dyer.

ABC CLASSICS 456634

ALEXANDER GAVRYLYUK
Alexander Gavrylyuk has just released a new recital disc with Mussorgsky’s *Pictures at an Exhibition* and Schumann’s *Kinderszenen* (which he performs in recital for the SSO on 10 March).

PIANO CLASSICS PCL0063

Or look for his award-winning 2011 release with Rachmaninoff’s Moments musicaux and sonatas by Scriabin and Prokofiev.

PIANO CLASSICS PCL0037

And in 2009 he recorded Prokofiev’s piano concertos with the SSO, conducted by Vladimir Ashkenazy.

TRITON/OCTAVIA 44 and 47

www.alexandergavrylyuk.com

JAMES EHNES
James Ehnes has yet to record Vivaldi’s *Four Seasons*, but if you’re interested in hearing him in Mozart, look for his recording of the five violin concertos. The name of the hand-picked ensemble, Mozart Anniversary Orchestra, signals this as a tribute for the 250th anniversary of the composer, with whom Ehnes happens to share a birthday. The 2CD set also includes the alternative movements Mozart composed for these concertos.

CBC RECORDS SMD 5238-2

In 2010 he recorded the Tchaikovsky concerto live in concert with the SSO and Vladimir Ashkenazy. The recording – described by the *Daily Telegraph* as showing artistry ‘in the first order’ – has won him a Juno Award (the Canadian Grammy).

www.jamesehnes.com

Broadcasts

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Fine Music

Fine Music 102.5 broadcasts a regular SSO spot at 6pm on the second Tuesday of each month. Tune in to hear musicians, staff and guest artists discuss forthcoming concerts.
MOZART’S HAFFNER SYMPHONY

Jessica Cottis conductor
Dene Olding violin

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.35 in D, K385 (Haffner)
Allegro con spirito
Andante
Menuetto – Trio
Finale (Presto)

LEONARD BERNSTEIN (1918–1990)
Serenade after Plato’s Symposium
I Phaedrus – Pausanias (Lento – Allegro)
II Aristophanes (Allegretto)
III Erixymathus (Presto)
IV Agathon (Adagio)
V Socrates – Alcibiades (Molto tenuto – Allegro molto vivace)
Dene Olding, violin

MOZART
The Abduction from the Seraglio: Overture

MYSTERY MOMENT
To be announced on Friday. See page 3 for details.
ABOUT THE MUSIC

Mozart’s Haffner Symphony

MOZART Symphony No.35 in D, K385 (Haffner)

Allegro con spirito
Andante
Menuetto – Trio
Finale (Presto)

A symphony orchestra has a bias built into its name. Otherwise this concert could have ‘serenade’ in its title. Mozart often made little distinction between serenade and symphony – this ‘Haffner’ music is a case in point.

This symphony was the first Mozart completed after moving from Salzburg to Vienna in 1781. It is known as the Haffner, because its music was composed for a celebration in Salzburg, when the Mozarts’ friend Siegmund Haffner was ennobled. Mozart composed festive music in six movements, including two minuets and a march. This was standard for the kind of occasional music grouped by cataloguers under ‘serenade’, a name Mozart used for it, among others. (This ‘Haffner’ music is not to be confused with K250, the piece we call the Haffner Serenade, composed in 1776 for a marriage in the same family – it includes important violin solos, and is part of the background to the Bernstein Serenade in this concert.)

In 1782, when planning a concert in Vienna, Mozart asked his father to send him from Salzburg the ‘Haffner music’. When he received it, he wrote back: ‘I was quite surprised by the new Haffner symphony – I hadn’t remembered a thing about it; it must certainly be very effective.’ For the concert on 22 March 1783 Mozart added flutes and clarinets to the first and last movements, and deleted the march and the first minuet. The result is a grand and rather festive symphony.

The Haffner Symphony begins with a striking gesture to make a talkative audience sit up and pay attention. Mozart asked for it to be played ‘with great fire’. The two leaps of an octave followed by a rhythmic flourish are the main substance of the first movement – as in many of the first movements of Mozart’s older colleague Joseph Haydn, there is no contrasting second theme.

The grace of the Andante in G major has been related to its serenade origins. Relaxation was just what was needed after an unusually tightly written first movement, with so much imitative counterpoint.

The Menuetto is grand without being pompous – a minuet asking to be listened to, no mere dancing background music, and with delicate subtleties in the Trio.

The finale recalls the opera Mozart was writing (The Abduction from the Seraglio), especially the blustering triumphant rage.
of the overseer of the Harem, Osmin. In this finale, which he said should go ‘as fast as possible’, Mozart imitates the quicksilver patter of Italian musical comedy. The final bars even anticipate Rossini.

BERNSTEIN Serenade after Plato’s Symposium for solo violin, strings, harp and percussion

I Phaedrus – Pausanias (Lento – Allegro)
II Aristophanes (Allegretto)
III Erixymathus (Presto)
IV Agathon (Adagio)
V Socrates – Alcibiades (Molto tenuto – Allegro molto vivace)

Bernstein’s Serenade was commissioned by the Koussevitsky Foundation and dedicated ‘to the beloved memory of Serge and Natalie Koussevitsky’. Serge Koussevitsky, the legendary conductor of the Boston Symphony Orchestra, had been Bernstein’s mentor in Boston and Tanglewood. The summer of 1954 was devoted to composing this ‘violin concerto’ for Isaac Stern (Bernstein was also working on Candide). The composer conducted the premiere in the Teatro La Fenice in Venice on 12 September, with the Israel Philharmonic and Stern as soloist.

Preparing for this work, Bernstein re-read Plato’s Symposium by which he had been impressed during his student years at Harvard. The Symposium is a dialogue between guests at an imaginary banquet. The choice of the title Serenade may be related to courtship, flirtation and love – in keeping with Plato’s themes – but Bernstein may also have wanted an appropriate title for a piece with more than the three movements usual in a concerto, like the Mozart serenades that included violin solos.

Bernstein’s Serenade is an essay-discussion in praise of love. The solo violin is the host, the commentator who provokes debate between the guests at Plato’s party. The music follows no literal program, but like the dialogue is ‘a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at a banquet’.

Into the Serenade there are woven three movements from Bernstein’s Anniversaries, short piano pieces composed as gifts or tributes. In the Pausanias section of the first movement is ‘For Sandy Gellhorn’ (adopted son of Martha Gellhorn with whom Bernstein stayed in Mexico in 1951). Aristophanes begins and ends with ‘For Elisabeth Rudolf’ (mother of a Tanglewood friend), and the middle section is ‘For Lukas Foss’ (composer and conductor and a friend of Bernstein’s). The fast conclusion of the whole Serenade uses ‘for Elisabeth B Ehrmann’ (mother of a Harvard friend). Thus Bernstein included loved ones in his musical tribute to love.

Plato’s Symposium, a painting by Anselm Feuerbach (1873)
The music frequently suggests Bernstein’s familiarity with Stravinsky’s *Apollo* (1928), where a solo violin often leads the string orchestra, and which shares the Serenade’s antique Greek subject matter. About the hint of jazz, particularly in the last section of the work, Bernstein commented ‘I hope it will not be taken as anachronistic Greek party-music, but rather as the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner-party.’

*Bernstein described each of the movements as follows:*

**Phaedrus; Pausanias** – Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

**Aristophanes** – Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime story-teller, invoking the fairy-tale mythology of love.

**Erixymathus** – The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humour.

**Agathon** – Perhaps the most moving speech of the dialogue, Agathon’s panegyric embraces all aspects of love’s powers, charms and functions. This movement is a simple three-part song.

**Socrates; Alcibiades** – Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration.

**MOZART**

*Overture to The Abduction from the Seraglio*

The percussionists for Bernstein’s Serenade are still available, and the concert needs a lively ending. Only a hang-up about titles restrains anyone from using an overture as an ending, rather than a beginning. It’s a fine thing to do, if the music is right. Mozart’s *Seraglio* music has already been echoed in this concert in the finale of the Haffner Symphony. No accident: he was writing both at the same time.

The opera is set in Turkey, and the beginning and end of the overture set the scene with Mozart’s wonderful take on clichéd Turkish music, faddish at the time. Mozart wrote to his father that the overture ‘is quite short, constantly alternates between
piano and forte, and at the fortes the Turkish music breaks in every time, and so it goes on modulating through the keys, and I believe nobody will be able to sleep through it, even if one hadn’t slept at all the night before.’

A Turkish entertainment could still give the public a frisson. It was a century since the Ottoman Turks had besieged Vienna. The philosophical influence of the Enlightenment replaced the ‘savage Turk’ with the ‘noble’ one. Mozart’s plot plays cleverly on both these stereotypes. The Pasha Selim is gradually revealed as magnanimous in spite of his imprisonment of the heroine, Constanze, and his amorous advances to her. Setting the drama in a harem brings a hint of voyeurism, stressing the passion and sensuality of Orientals. (Mozart himself misquoted the opera’s title in a letter to his father: The Seduction from the Seraglio.) But in essence the story is a ‘rescue’ drama in an exotic setting.

The Turkish music shows no concern for authenticity, but suggests the music of the janissaries, the elite troops of the Ottoman Empire. Their bands were renowned for ‘barbarous’ sounds and overpowering rhythms, ‘so strongly marked…that it is virtually impossible to get out of step’. The piccolo imitates the military fife, oboes the strident shawms, and above all there is percussion: bass drum, cymbals and triangle.

The fast outer sections of the overture are the same ‘Turkish music’. In the tiny middle section the tempo slows. When the curtain rises, Belmonte will sing – hopefully and in C major – of having finally found where his beloved Constanze is being held. But in the overture, Mozart gives this tune a plaintive character, suggesting, perhaps, the fruitless searching Belmonte has already endured.

In the theatre the overture moves seamlessly into the drama. For concert performances a brief concert ending is played – in this performance we hear one by Johann Anton André, dating from 1807.

DAVID GARRETT © 2014
ENIGMA VARIATIONS
Zimmermann plays Sibelius

For this final concert of the year, Donald Runnicles conducts three works that put their composers on the map and have become popular classics of the concert hall. There’s Britten’s poignant music: partly a private lament, partly a protest against war. Sibelius’s violin concerto was written by a frustrated violinist, but that hasn’t stopped it entering the repertoire as one of a handful of truly great concertos for the instrument.

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VIVALDI’S FOUR SEASONS

James Ehnes violin and director

WOLFGANG AMADEUS MOZART (1756–1791)
arranged for wind band by Josef Triebensee (1772–1846)
Music from Don Giovanni

ANTONIO VIVALDI (1678–1741)
The Four Seasons, Op.8
Concerto in E major, RV269, La Primavera (Spring)
Allegro
Largo
Allegro
Concerto in G minor, RV293, L’estate (Summer)
Allegro non molto
Adagio – Presto
Presto
Concerto in F major, RV315, L’autunno (Autumn)
Allegro – Allegro assai
Adagio molto
Allegro molto
Allegro
Concerto in F minor, RV297, L’inverno (Winter)
Allegro non molto
Largo
Allegro

MYSTERY MOMENT
To be announced on Friday. See page 3 for details.
Vivaldi’s Four Seasons

**VIVALDI**

*The Four Seasons (Le quattro stagioni)*

from a set of 12 violin concertos *Il cimento dell’armonia e dell’inventione* (The Contest of Harmony and Invention), Op.8

*Concerto in E major, RV269, Spring*
*Concerto in G minor, RV293, Summer*
*Concerto in F major, RV315, Autumn*
*Concerto in F minor, RV297, Winter*

The modern craze for Vivaldi’s *Four Seasons* shows no sign of abating – delighted listeners keep coming afresh to this most enjoyable piece of program music, or returning to it. It’s no surprise that the piece made a sensation when it was new in the 1720s. King Louis XV of France demanded and received a private performance. Then, after long neglect, Vivaldi’s *Seasons* spearheaded the mid-20th-century Baroque music

Winter, from a set of landscapes, *The Four Seasons*, by Jan Josef Horemans the Elder (1682–1759)
The Four Seasons sonnets

I. Spring (La primavera)
Allegro
Spring has come and the cheerful birds  
Welcome it with happy song  
And the brooks, caressed by soft winds  
Flow with a sweet murmur.  
The sky is covered with a dark mantle,  
Thunder and lightning announce a storm  
But when all is quiet, the birds  
Return to fill the air with harmonious songs.
Largo  
And in the flowery meadow  
To the sweet murmuring of plants and leaves  
The goatherd sleeps, his faithful dog beside him.
Allegro  
To the festive sound of the rustic bagpipe  
Nymphs and shepherds dance, in love,  
Their faces glowing with Springtime’s brilliance.

II. Summer (L’estate)
Allegro non molto  
Under the merciless sun  
Man languishes, his herd wilts, the pine tree burns.  
The cuckoo finds its voice, and at once  
The turtledove and goldfinch join in song.  
The sweet Zephyr blows, but once provoked,  
The North-wind joins battle with its neighbor,  
And the shepherd weeps because he fears  
The fierce storm and his destiny.
Adagio e piano – Presto e forte  
His tired limbs are robbed of their rest  
By his fear of lightning and wild thunder,  
And a furious swarm of gnats and flies surrounds him.
Presto  
Alas, his fears prove all too true.  
Thunder and lightning split the heavens, and hail  
Cuts down the lofty ears of corn.

III. Autumn (L’autumno)
Allegro – Allegro assai  
The peasant celebrates with dance and song  
The pleasure of a bountiful harvest.  
And many, ablaze from Bacchus’ liquor  
Finish their merriment in sleep.
Adagio molto  
Now the mild and pleasant air  
Makes everyone give up dancing and singing:  
The season invites one and all  
To savor a sweet slumber.
Allegro  
At dawn the hunters are off to the hunt,  
With horns and guns and dogs they sally forth,  
The wild beast flees and they follow its trail.  
Already terrified and weary from the din  
Of guns and dogs, and wounded it tries  
Feebly to escape, but exhausted dies.

IV. Winter (L’inverno)
Allegro non molto  
Frozen and trembling in the icy snow  
Amid the biting breath of the horrid wind,  
We run, stamping our feet at every step,  
Our teeth chattering in the hard frost.
Largo  
To pass quiet, serene days before the fire  
While the rain outside pours down in sheets.
Allegro  
To walk on the ice with slow steps,  
Moving with care for fear of falling.  
To turn sharply, slip, fall to the ground,  
Then go out again on the ice and dash about  
Until the ice cracks and opens.  
To hear the Sirocco, Boreas, and all the winds  
Break through iron-clad doors and clash in war:  
This is winter, but what a joy it brings.
revival, coinciding with the coming of the long-playing record, a comfortable fit for the four concertos. Exploring further, enthusiasts found it was not true, as 20th-century Italian composer Dallapiccola jibed in exasperation, that Vivaldi composed the same concerto five hundred times. The claim is untrue in more than one sense: few if any of Vivaldi’s concertos turned out to be as sustainedly delightful as *The Four Seasons*.

*The Four Seasons* forms part of *Il cimento dell’armonia e dell’inventione* (The Contest of Harmony and Invention), Opus 8, which was published in 1725 in Amsterdam. The programmatic or narrative aspect of *The Four Seasons* should not obscure the fact that its harmonic invention makes it a good illustration of the collection to which it belongs. The pastoral scene-painting seems also to have encouraged Vivaldi in his characteristic experiments with violin technique: position shifts, the use of mutes and pizzicato (plucking) to create new sounds and effects, often with specifically illustrative intent.

Knowing which season is which, listeners may guess what is being illustrated in the music. Vivaldi provides a detailed guide in the form of sonnets (possibly written by him) whose lines are written into the musical score at the appropriate illustrative moments.

**MOZART**

**The Harmonie: 18th-century Musak and more**

In addition to the pieces for violin and string orchestra that give this concert its title, this evening’s program also includes music for wind band or, as 18th-century German speakers would have called it, ‘Harmonie’.

One type of music-making very popular in Mozart’s Vienna was music for ensembles of wind instruments: Harmoniemusik. Its function was something like Musak and a little like the juke-box. In those days – before radio and recordings – small, relatively ‘portable’, bands of musicians were called upon to provide music in the streets and for ceremonial occasions, while wealthier households could afford to employ their own musicians to perform ‘at table’. In about 1782 the Austrian emperor and other aristocrats added first-class professional wind players to their payrolls.

Wind instrument ensembles had long been associated with outdoor types of music, because of their carrying power in the open air. Allusions were made to this kind of music (hunts, horseback displays and the like) even in music written to be played indoors. Because of the demand, Vienna had become a Mecca for wind players. And some of the best were in the employ of Emperor Joseph, whose Imperial Royal Harmonie...
included the Stadler brothers, who played clarinet, and the oboist Josef Triebensee.

This was music for pleasure and – since a composer could give double pleasure if his music reminded listeners of other familiar music, as well as something new – arrangements for wind ensemble were made of operatic hits of the day. Occasionally the composer would make his own arrangement – as Mozart did with his Abduction from the Seraglio, in order to secure sales of the music. But more often transcriptions were made by the performers themselves, for example the set of highlights from Mozart’s Don Giovanni prepared by Triebensee.

The Don Giovanni opera itself exemplified the popularity of Harmoniemusik in the 1780s: the Don is entertained at his last dinner by a wind ensemble, playing an operatic medley including a tune from Mozart’s own Marriage of Figaro. And not only did Harmoniemusik play an important part as entertainment for banquets and suppers, but the use of wind instruments meant that it worked equally well out-of-doors. In another Mozart opera, Cosi fan tutte, a serenade in the garden scene features, naturally, a wind ensemble.

Mozart’s serenades for winds reflect the changes in the Harmonie as he was composing them. He first wrote a piece in E flat (K375) for a sextet with clarinets, then re-wrote it for octet when he realised that the Emperor’s Harmonie – which would set the pattern – was to be an octet, with oboes as well. Later in the year Mozart wrote K388 in C minor, for this now standard Harmonie grouping: pairs of oboes, clarinets, bassoons and horns, sometimes with added support from a double bass. (It was only when Vienna’s salaried musicians were on holiday, during Lent, that they were able to assemble the ensemble of 13 required for a performance of Mozart’s Gran Partita.) Later, wind ensembles took on a more independent life, playing in such venues as the open-air amusement parks in Vienna, the Prater and the Augarten.

DAGARRETT © 2014
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON
Chief Conductor and Artistic Director

Patron Her Excellency Professor Marie Bashir AC CVO

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in the 2012 tour to China.

The orchestra’s first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’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 orchestra promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the first year of David Robertson’s tenure as Chief Conductor and Artistic Director.

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Ms Kathy White in memory of Mr Geoff White
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Mr & Mrs B C Wilson
Dr Richard Wing
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In memory of Lorna Wright
Dr John Yu
Anonymous (11)

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List correct as of 17 January 2014

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SYDNEY SYMPHONY ORCHESTRA VANGUARD
A MEMBERSHIP PROGRAM FOR A DYNAMIC GROUP OF GEN X & Y SSO FANS AND FUTURE PHILANTHROPISTS

Vanguard Collective
Justin Di Lollo Chair
Kees Boersma
David McKean
Amelia Morgan-Hunn
Jonathan Pease
Seamus R Quick
Chloe Sasson

Members
Damien Bailey
Mar Beltran
Eevonne Bennett
Nicole Billet
David Bluff
Andrew Bragg
Peter Braithwaite
Blake Briggs
Andrea Brown
Prof. Attila Brungs
Helen Caldwell
Hilary Caldwell
Hahn Chau
Alistair Clark
Paul Colgan
Juliet Curtin
Alistair Furnival
Alistair Gibson
Sam Giddings
Marina Go
Tony Grierson
Louise Haggerty
Rose Hercog
Philip Heuzenkoeder
Paolo Hooke
Peter Howard
Jennifer Hoy
Scott Jackson
Justin Jameson
Aernout Kerbert
Tristan Landers
Gary Linnane
Paul Macdonald
Kylie McCaig
Rebecca MacFarling
Hayden McLean
Taine Mourtarage
Nick Nichles
Tom O’Donnell
Kate O’Reilly
Larissa Poulos
Jingmin Qian
Leah Ranie
Michael Reede
Paul Reidy
Chris Robertson
Dr Benjamin Robinson
Emma Rodigari
Jacqueline Rowlands
Katherine Shaw
Randal Tame
Sandra Tang
Michael Tidball
Jonathan Watkinson
Jon Wilkie
The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

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...brass playing is a very physical thing.

and second horns together in the tonic, or ‘home’ key, third and fourth together in a related key. First and third are traditionally considered ‘high’, while second and fourth are ‘low’.

Recently appointed to the position of section horn, Rachel is discovering that playing in the SSO requires a degree of flexibility. ‘I’m definitely most comfortable playing second or fourth, but sometimes I’ll be required to bump the first horn.’ (‘Bumping’ means sharing the first horn part between two players.) ‘The bumper won’t play any of the big solos, but we do some of the grunt work to give the first horn a break.’ That might mean taking over some of the really loud notes, or occasionally helping out in the middle of a phrase to disguise the need to take a breath. ‘It’s satisfying when you can assist your first horn and help make them feel comfortable.’
Welcome to our 2014 season – and what a season it promises to be, under the leadership of our new Chief Conductor and Artistic Director, David Robertson. From Strauss’s epic opera Elektra to the film music of John Williams, from the enduring mastery of Beethoven and Brahms to a commissioned work celebrating our Indigenous culture, Jandamarra by Paul Stanhope, we aim to offer something that will inspire everyone who loves to hear live orchestral music.

As I look ahead at this year’s feast of musical offerings, I pay tribute to the extraordinary talents and commitment of our players, administrators and artists. And I also thank you, our audience, for your contribution and support for your orchestra. An inspiring performance requires not just great music making on stage, but also an engaged audience, full of people who come to see, hear and love what these talented individuals create when they come together in the name of that thing which we love above all – music.

So welcome, and enjoy this performance and the forthcoming season, with our thanks and commitment to providing you with a year of outstanding artistic experiences.

RORY JEFFES

Vanguard took members and guests on a sensory adventure, matching Brokenwood Wines and Young Henry’s beer with music played by an ensemble of SSO musicians. Dan Hampton (Young Henry’s), Justin Di Lollo (Vanguard Chair), and Oscar MacMahon (Young Henry’s) clearly enjoyed the night!

Education Highlight

What’s my motivation?

There are motives, and then there are motives. What does it mean when a composer uses a motive in his or her composition? This was the question explored by participants in our Sinfonietta Composition Project at the end of 2013. Supported by Leighton Holdings and CAL Cultural Fund, the Sinfonietta Project is now in its eighth year, and in 2013 attracted the highest ever number of applicants. Fourteen students from around Australia, aged 13 to 17, were selected to take part in a three-day intensive workshop under the mindful care of Richard Gill, and with the expert assistance of our Fellowship quartet. Two teachers also travelled from Tasmania with their students to observe the workshops.

The string quartets of Haydn and Shostakovich were examined for examples of rhythmic and harmonic motives, before each participant had the opportunity to try their own hand, composing for performance by the string quartet. Working with the Fellows, said one participant, ‘gave a sense of realism to what, until then, had been quite an abstracted practice’. There’s clearly no substitute for the real thing! Another student, from Melbourne, acknowledged the depth and breadth of the program: ‘I learn much more about music from the Sinfonietta project than any other class I’ve been to at the specialist music school I attend.’
The Score

Alexander Nevsky

This year we’ve planned four concerts with an overt film connection, but there’s a fifth concert with a hidden connection: Russian Daydreams in March.

In 1938 Prokofiev – newly returned to Russia from a visit to Hollywood – was invited by film director Sergei Eisenstein to write the music for Alexander Nevsky. The result has become a cult classic among film buffs and is still regarded as one of the greatest collaborations between composer and director in the history of cinema. (So closely did they work, Eisenstein would often cut his shots to the music rather than vice versa.)

Thanks to the machinations of history, Prokofiev’s music has also survived in the concert hall. Not long after the December 1938 premiere, the Nazi-Soviet pact of 1939 was signed and the film – which told the story of the Russians’ victory over the Teutonic knights in 1242 – was withdrawn. But Prokofiev salvaged the most powerful moments of his score to create a seven-movement cantata for mezzo-soprano, chorus and orchestra.

Eisenstein declared Prokofiev ‘a perfect composer for the screen’, saying that his music was never merely illustrative but embodied the emotion of the events on screen. And even without the striking imagery of the film, the cantata conveys the dramatic range of the story: from the tragedy of Russia under oppression to the Battle on the Ice and the triumph of victory.

Russian Daydreams

Master Series

12, 14, 15 March | 8pm

Artistic Focus

SSO GOES TO THE MOVIES

‘Never send a human to do a machine’s job.’ So says Agent Smith in a chilling monotone in The Matrix. With this advice he would surely find himself at odds with conductor Frank Strobel, who joins us in September to conduct the film in concert.

It’s true that a live orchestra accompanying a big screen picture requires a machine-like synchronicity between orchestra and film, but Frank argues there’s still plenty of room for spontaneity. ‘Similar to an operatic performance, I need to be able to shape and structure a work and to uphold its tension, without having the feeling of being at the movie’s mercy. And it is especially important to me that a performance takes place without any additional technical aids, such as a click track in my ear or a visible time code on the monitor – for musicality’s sake.’

So without the usual mechanical or electronic assistance, how is the necessary precision achieved to play in time with the picture? ‘Synchronicity can be achieved with a precise knowledge of the film, plentiful (often more than a thousand) synchronicity pointers in the score, exact tempo specifications (preferably metronomic indications) and the aforementioned feeling for movement and mounting in the picture. Spontaneity does not need to suffer because of this.’

In a year featuring two ‘film in concert’ presentations (West Side Story is the other), chief conductor David Robertson will set the tone in February when he conducts and compères a concert hall program dedicated to the music of John Williams.

John Williams’ film scores include Jaws, E.T., Superman and Schindler’s List, to name just a few, and David is in awe of his skill as a composer. ‘His range is without bounds, his inspiration seems unending, and his power to unlock our emotions is breathtaking.’ He says Williams understands that when we enter a movie theatre, we become aware of sound in a different way, and open ourselves to the complete experience of a film. Williams ‘finds just the right combination of sounds and timbres to communicate with us on a very deep emotional level. Those moments in cinema when people say “I couldn’t help but cry” are often brought on by his music or framed by it.’

28 Feb, 1 Mar
Robertson conducts John Williams: Music from the Movies
2, 3 May
Strictly Luhrmann: Music from the Movies
26, 27 Sep
The Matrix Live: Film in Concert
7, 8 Nov
West Side Story: On Stage and Screen

More info: bit.ly/SSOfilmmusic
NEWBIES
We welcome Rachel Silver (horn) and Amanda Verner (viola) to the permanent ranks of the SSO, following successful completion of their trials.

FAREWELLS
In December 2013 we farewelled three of the orchestra’s longest-serving musicians – Julie Batty (first violin), Robyn Brookfield (viola) and Colin Piper (percussion). Combined, they have given the orchestra almost 100 years of service. We thank them for their dedication, inspiration and wonderful collegiality over all these years, and wish them the very best for their future retirement projects.

And at the end of this month we will bid a fond farewell to our director of artistic planning, Peter Czomry, who is returning with his family to the United States to take up the same role at the Dallas Symphony Orchestra.

TURNING JAPANESE
Rosamund Plummer (SSO Principal Piccolo) has been selected as the very first Global Winds Artist in Residence at the Tokyo Academy of Instrumental Heritage Music. Rose will travel to Japan and America for three months to study the ryūteki, a traditional Japanese transverse bamboo flute. This award is an initiative of the department of mediaeval Japanese music at Columbia University, which hopes to seed high profile Western orchestras with musicians who can play traditional Japanese instruments and thus perform specialised music. Rose is currently learning as much Japanese language as possible to get the most out of daily lessons with her ryūteki mentor in Tokyo.

MOVIN’ ON UP
We can report exciting times for our most recent crop of Fellowship alumni, with multiple successes following their time with SSO. The string Fellows have all been accepted into a winter residency at The Banff Centre in Canada; Som Howie (clarinet) has won a position in the Southbank Sinfonia in London for 2014; and Laura van Rijn (flute) is taking up a contract position as Associate Principal Flute with the Auckland Philharmonia. Bravi tutti!

PARK & DINE
Did you know…? If you’re an SSO subscriber you can take advantage of InterContinental Sydney’s exclusive park and dine package. Enjoy valet parking when combined with a meal at Cafe Opera, just a short stroll from the Sydney Opera House. Call (02) 9240 1396 to find out more about this deal from our accommodation partner.

HIGH TEA
On 9 December we thanked our wonderful and dedicated volunteers with a special Christmas high tea backstage at the Sydney Opera House. Volunteers are special members of the SSO family whose support is invaluable.