2016 SEASON

sydney symphony orchestra
David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

APT MASTER SERIES
Wednesday 11 May 8pm
Friday 13 May 8pm
Saturday 14 May 8pm
- A BMW Season Highlight

MONDAYS @ 7
Monday 16 May 7pm

A BMW Season Highlight

Principal Partner
Leningrad Symphony
Shostakovich & Tchaikovsky
P STANHOPE Dawn and Darkness – Cello Concerto PREMIERE
TCHAIKOVSKY Rococo Variations
SHOSTAKOVICH Symphony No. 7, Leningrad
Oleg Caetani conductor • Narek Hakhnazaryan cello
Meet the Music
Wed 4 May 6.30pm
Emirates Metro Series
Fri 6 May 8pm
Great Classics
Sat 7 May 2pm
Sydney Opera House, Concert Hall

Haydn’s Creation
HAYDN Die Schopfung (The Creation)
Sung in German
Masaaki Suzuki conductor
Lydia Teuscher soprano • Allan Clayton tenor
Neal Davies bass-baritone
Sydney Philharmonia Choirs
APT Master Series
Wed 11 May 8pm
Fri 13 May 8pm
Sat 14 May 8pm
A BMW Season Highlight
Mon 16 May 7pm
Sydney Opera House, Concert Hall

Winds of Change
Cocktail Hour
BACH Trio Sonata in D minor, BWV 1036
STRAVINSKY after Gesualdo, arr. Kinmont:
Tres Sacrae Cantiones (Three Sacred Songs)
STRAVINSKY Wind Octet
Sat 14 May 6pm
Sydney Opera House, Concert Hall

The Composer is Dead
An SSO Family Concert
STOOKEY & SNICKET The Composer is Dead
Toby Thatcher conductor
Frank Woodley narrator and The Inspector
Sun 22 May 2pm
Sydney Opera House, Concert Hall

Rick’s Playlist
BEETHOVEN Symphony No. 9 (Choral): Scherzo
MOZART Serenata notturna, K239: March
STRAVINSKY Dances from The Soldier’s Tale
ELGAR Enigma Variations: Troyte
JS BACH Matthew Passion: ‘Erbarme dich, mein Gott’
WAGNER Parsifal: Good Friday Music
Brett Weymark conductor • Nicole Youl mezzo soprano
Musicians of the SSO
Presented by BresicWhitney
Tue 24 May 6.30pm
City Recital Hall

Mozart at Night
MOZART Serenata notturna, K239
SCHOENBERG Transfigured Night
BRITTEN Les Illuminations
Roger Benedict conductor • Brenton Spiteri tenor
Thu 2 Jun 7pm
City Recital Hall

David Bowie – Nothing has Changed
A Tribute
iOTA • Tim Rogers • Steve Kilbey
Deborah Conway • Adalita • Jack Ladder
Benjamin Northey conductor
Thu 19 May 8pm
Fri 20 May 8pm
Sat 21 May 2pm
Sat 21 May 8pm
Sydney Opera House, Concert Hall

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Welcome to this concert in the APT Master Series. Tonight we hear The Creation – a Classical choral masterwork by the great Joseph Haydn.

This is music in which the orchestra paints stunning musical pictures of Chaos and a glorious sunrise. Then, through the voices of his three soloists, Haydn tells the creation story. And, above all, there are the thrilling sounds of the full choir in uplifting choruses such as ‘The heavens are telling’.

With this single, triumphant work, we can be immersed in striking images and powerful storytelling. In a single evening, we can experience music that is capable of lifting us out of the everyday and inspiring wonder and joy.

This is not unlike the transformative experience of travel, especially when you entrust that experience to the hands of experts with years of experience in planning and guiding tours to some of the most majestic and inspiring destinations all over the world. You can explore the world in unique style when you join an APT Small Ship cruise – discovering the beauties and marvels of regions such as the Mediterranean and Northern Europe, as well as Asia.

We hope you enjoy tonight’s performance and that it leaves you inspired!

Geoff McGeary OAM
APT Company Owner
HAYDN'S CREATION

Masaaki Suzuki conductor
Lydia Teuscher soprano (Gabriel, Eve)
Allan Clayton tenor (Uriel)
Neal Davies baritone (Raphael, Adam)
Sydney Philharmonia Choirs

JOSEPH HAYDN (1732–1809)
Die Schöpfung (The Creation)
(Sung in German)

PART I
Overture – The Representation of Chaos
The First Day – ‘In the beginning God created the heaven’
The Second Day – ‘And God made the Firmament’
The Third Day – ‘Let the waters...be gathered together’
The Fourth Day – ‘Let there be lights...’

PART II
The Fifth Day – ‘Let the waters bring forth...’
The Sixth Day – ‘Let the earth bring forth...’

INTERVAL

PART III
In the Garden of Eden

Full text with English translation begins on page 14
Portrait of Haydn from 1799, the year following the hugely successful premiere of *Die Schöpfung* in Vienna. By German artist Johann Carl Rößler (1775–1845).
Die Schöpfung/The Creation is, for many, Haydn’s greatest work – the culmination of an illustrious career. The composer himself would have agreed. The oratorio wasn’t simply an artistic triumph but a box-office hit by the most famous composer in Europe.

The first performance in 1798 was a private one before Vienna’s nobility. But word of this new masterpiece spread quickly: at its public premiere the following year the oratorio drew so much attention that the theatre was packed and the takings broke records. Police were hired for crowd control. If you imagine an analogous situation at the Sydney Opera House, Haydn would be on the level of celebrity of someone like Oprah.

Even today, whenever this oratorio is performed there is a palpable feeling of exhilaration, joy and celebration, a feeling that emerges directly from the music and its sublime depiction of nature and the joy of creation.

Our most recent performances of this oratorio were in 2009, when we performed ‘The Creation’ – that is, the English-language version of this ‘bilingual’ choral work. This time we are performing ‘Die Schöpfung’ in the German (the language of the premiere and Haydn’s native tongue), which has become common practice, even in English-speaking countries. But regardless of the language, Haydn’s music speaks as powerfully as it did more than two centuries ago.
ABOUT THE MUSIC

Joseph Haydn

Die Schöpfung (The Creation)
(Sung in German)

Lydia Teuscher soprano (Gabriel, Eve)
Allan Clayton tenor (Uriel)
Neal Davies baritone (Raphael, Adam)
Sydney Philharmonia Choirs

I was there and I can assure you that I have never experienced anything like it. The flower of Vienna’s literary and musical life assembled in the hall...Deep silence, tense attention and I might say – religious devotion prevailed from the moment the violins started.

Carpani on the first performance of The Creation (1798)

To hear The Creation is to repeat what its first audiences experienced: they were bowled over by this masterpiece of Haydn’s last years. Few works at any time have had such universal appeal. The first performances, in Vienna, were semi-private, and word-of-mouth created such excitement that by the time of the first public performance police had to be engaged to control the crowds. The Creation brought in the biggest box office returns in the history of Vienna, and almost immediately conquered a Europe divided by the French Revolutionary wars, uniting all classes and religions.

By 1798 Haydn had emerged from his long years of relative obscurity in Eisenstadt and Eszterháza, to become the most

In 1808, the year before his death, Haydn (seated in the foreground) attended his final concert, a gala performance of Die Schöpfung, directed by composer Antonio Salieri and attended by the Viennese nobility. (After a lost miniature by Balthasar Wigand.)
famous composer in Europe. His symphonies written for his London visits in the 1790s had consolidated his fame. The Creation. Haydn’s most ambitious music with words thus far, reached beyond musical connoisseurs to a wider public. Few stories about Haydn and The Creation are more touching than that of the French army officer, a member of the Napoleonic army bombarding Vienna, who visited the dying Haydn, and moved him greatly by singing the tenor aria ‘Mit Würd und Hoheit’ (In native worth) from The Creation.

The impact of this oratorio was due to its text as well as to Haydn’s music, and in this the adaptor of the libretto, Baron Gottfried van Swieten (1734–1803), played a crucial part. Swieten was a diplomat, an important politician, a man of letters and a great musical enthusiast. He had played a central role in Austrian culture during the reforming administration (1780–90) of the Emperor Joseph II, as the minister in charge of education and censorship. Haydn had been contemplating a major oratorio project ever since he was deeply impressed by performances in London of Handel’s oratorios. As Haydn’s biographer Karl Geiringer has written: ‘He found a whole nation aroused by compositions offered in monumental performances…. He desired intensely to write, as Handel had written, works meant for a whole nation.’

While in England, Haydn had been offered a libretto entitled The Creation. The text was an adaptation of parts of Milton’s Paradise Lost with passages from the Book of Genesis, and from the Psalms. It had possibly been intended for Handel, who ultimately did not set it to music. Swieten, who was approached by Haydn to translate the libretto into German, at once saw its possibilities. He was much more than a musical dilettante, having a great love for and knowledge of the music of Handel and even of the then-forgotten J.S. Bach. And it was Swieten who commissioned from Mozart revisions to Handel’s Messiah, Alexander’s Feast and Acis and Galatea for performances in Vienna.

The Baron gave his adaptation of the text to Haydn with intelligent suggestions for its musical treatment, many of which the composer followed. Research by Edward Olleson and Nicholas Temperley has proved that, in Temperley’s words, ‘The Creation is the first large-scale work in musical history to be published with a bilingual text’. Swieten devised his text so that the English version would, as far as possible, keep close to familiar biblical words, and be able to be sung to the same notes as the German. He and Haydn clearly expected The Creation to be performed in England, where the oratorio form was so important, and they would have expected the oratorio to be performed in

Keynotes

HAYDN
Born Rohrau (lower Austria), 1732
Died Vienna, 1809

At the time of his death, Haydn was the most illustrious composer in Europe: more famous than Mozart or even Beethoven. He spent much of his working life in the provincial estate of Eszterháza, but he became known for his symphonies and string quartets and was widely commissioned. His commitments to the Esterházy princes meant that he rarely travelled, but from 1791 to 1795 he made three hugely successful visits to London. He finally returned home with a lot of money and a libretto for The Creation in his luggage, as well as the inspiration of the English oratorio tradition established by Handel.

THE CREATION

The Creation is organised in three parts, divided into scenes representing the six days of creation. In Parts I and II the soloists, as angels, tell and comment upon the story in a mix of recitative (‘sung speech’) and arias. The choir is the heavenly host. Part III is set in the Garden of Eden, and two of the soloists sing the parts of Adam and Eve, praising God and his creation and rejoicing in their love for each other. The angel Uriel hints at the Fall to come, but it has no part in this joyous and celebratory oratorio.
English to an English-speaking audience. But Swieten’s English was imperfect, and he couldn’t know in advance how Haydn would set each line of the music. There have been many attempts to improve the English text and word-underlay. Performing the work in English can be justified, but the more consonantal German we hear this evening gives better definition to Haydn’s rhythms and articulation.

Swieten’s adaptation of the text reveal him completely in tune with the wishes and dreams of the most aware of his contemporaries. The fundamental idea could be described as ‘pantheistic humanitarianism’, the belief that the true nature of God is expressed not in the doctrines of the Church but in the manifestations of created nature itself, and that humanity should be propagated in God’s image, promoting the brotherhood of man.

This is basically a Masonic message. Both Mozart and Haydn were Masons, and Swieten was at least a sympathiser. Mozart’s opera The Magic Flute, too, had celebrated the Brotherhood of Man. Music which ‘unites in true friendship men who otherwise would have remained strangers’ took its part in preaching the Enlightenment’s humanitarian ideals, even while Austria was under the conservative regime of the Emperor Franz, who had banned Freemasonry. The message was to be proclaimed once again in Beethoven’s setting of Schiller’s ‘Ode to Joy’, which crowns his Ninth Symphony.

To this important subject Haydn devoted his most painstaking care, composing slowly but in a state of great excitement. He used to the full the possibilities of the largest orchestra for which he had ever written, and put to good purpose his years of symphonic experimentation with the orchestra of Prince Esterházy. In the conception of the work and the choral writing, Haydn had before him the example of Handel, whose first impact on him, he confessed, was to make him feel that he had known nothing up to that moment, and had been put back to the beginning of his musical studies! Nevertheless, the influence of Handel on The Creation has often been exaggerated. It is true that the great choruses which conclude each part have the structural magnificence of Handelian double-fugues, but the basic musical language is Haydn’s – symphonic, and based on the drama of tonality and rhythm.

There was not much to be learnt from the Italian oratorio tradition, which gave the chorus only a minor role, but Haydn’s real apprenticeship for The Creation, apart from his symphonies, was his impressive series of masses, especially the ones he was writing annually during the late 1790s – the Nelson Mass, Theresa Mass, and Mass in Time of War among them. But whereas in those...
masses Haydn’s musical imagination was guided (in some ways even limited) by following the requirements of a liturgical text, in *The Creation* he had sovereign musical freedom. Then, too, he was composing, almost for the first time, in his vernacular German, and his treatment of words both in recitative and aria had a directness of musical speech almost ‘popular’ in tone. Haydn, like Mozart in *The Magic Flute*, often approached the style of the German Lied. Much of *The Creation* is simple and songlike, warm and humane, as befits the almost naive innocence of some of the text. The great achievement was to build such unpretentious material into most satisfying large-scale structures.

**The Music**

The representation of Chaos with which the work opens is really most un-chaotic. It achieves its impression of limitless space (Haydn was very interested in the new discoveries of astronomy) through distant modulations and the cancellation of implied tonality by contradictory harmonies. The sense of chaos depends on the background of classical musical order, as Haydn explained: ‘I avoided the resolutions that you would most readily expect. The reason is, that there is no form in anything yet.’

Haydn followed Swieten’s instructions for the first moment of *The Creation*: ‘The darkness can decrease gradually, but enough should remain to make the instantaneous transition to light felt strongly. The words “Let there be light” etc. should be sung only once.’ But Haydn’s musical imagination transcends the Baron’s suggestions. He has the chorus sing God’s command, ‘Let there be light,’ unaccompanied. In the phrase ‘And there was light,’ at the word ‘light,’ there is an instantaneous transition from the preceding C minor to a loud C major chord. It was common for audiences in Haydn’s time to applaud at this point. When, aged and frail, he heard *The Creation* for the last time at the tenth anniversary performance in 1808, Haydn responded to this acclamation by pointing upwards and saying: ‘Not from me, it came from above.’

The structure of the libretto is clear. It is divided into the days of creation – the chorus throughout may be considered as the heavenly hosts. They are led by three angels, who are alternately the narrators and commentators on the stages of creation. Uriel (tenor) is the angel of the sun and of daylight, Raphael (bass) of earth, sea, and the beginning of things, Gabriel (soprano) is the leader of the heavenly hosts, and the angel of the vegetable kingdom and the beginning of bird life. As each day ends, the heavenly host sing in triumph.

Musical illustrations of natural events are one of the most obvious features of *The Creation* [and have drawn most criticism]
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from serious-minded people, notably Beethoven, who laughed angrily at the details of Haydn’s musical menagerie). The illustrations are fresh and often humorous, sometimes awesome, as in Raphael’s description of the mystery of birth, multiplication and growth, with divided violas, cellos, and the bottom range of the double basses (Part II, Fifth Day).

This is not musical impressionism. Haydn’s musical images suggest, rather than the thing itself, the angelic and human wonder at it. H.C. Robbins Landon, the great modern Haydn authority, wrote perceptively: ‘perhaps only an old and very wise man could have written The Creation, and perhaps, too, only a sexagenarian could so poignantly recapture the bliss of the early morning, the magic of the moonlight, or the rapture of a spring day: these things which he knows will soon retreat beyond his grasp.’

Some of the greatest of Haydn’s imaginative feats are the least obvious, such as the representation of the beginning of the moonlight in the deep bass, and its culmination by the bowed instruments alone on their lower strings. In every case the musical illustration comes first, the words explaining it afterwards: usually the listener will greet the explanation with recognition, and delight. The sunrise, portrayed with obvious but telling effect in rising notes, is the central symbol in The Creation – the sun, giving light to the universe, is the agent of enlightenment, and almost to be identified with God, whose goodness radiates from it.

Another great moment is the appearance of man: the King of Nature, the breath and image of God, with his partner and spouse. The simple, popular and lyrical music Haydn invented for this continues in Part III, where Eve and Adam appear in person. After a serene and truly paradisiacal orchestral introduction (using three flutes for the only time in the work), Haydn brings together the heavenly rejoicing and earthly celebration of human love – the human voices of Adam and Eve in love-duet lead the choir of angels. Although Haydn goes on to end with a splendid double-fugal chorus, the real climax of The Creation is in this duet and chorus: in music often akin to Mozart’s for The Magic Flute, Haydn similarly celebrates the fulfilment of God’s purpose and of human aspirations in the felicity of conjugal love and celebration of the bounties of nature. In this sense he was true to himself when he said ‘I was never so religious as during the composition of The Creation’.

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Die Schöpfung

PART ONE

Overture – The Representation of Chaos

The First Day

RECITATIVE (Raphael, Uriel) AND CHORUS

Raphael
Im Anfange Gott schuf Himmel und Erde;
und die Erde war ohne Form und leer;
und Finsternis war auf der Fläche der Tiefe.

CHORUS
Und der Geist Gottes
schwebte auf der Fläche der Wasser
und Gott sprach: Es werde Licht!
und es ward Licht.

Uriel
And God saw the light, that it was good: and
God divided the light from the darkness.

The Creation

PART ONE

The First Day

THE ORCHESTRA

RECITATIVE (Raphael, Uriel) AND CHORUS

Raphael
In the beginning God created the heaven and the earth;
and the Earth was without form and void;
and darkness was upon the face of the deep.

CHORUS
And the Spirit of God moved
upon the face of the waters
and God said: Let there be light!
and there was light.

Uriel
And God saw the light, that it was good: and
God divided the light from the darkness.

Frontispiece from an 1801 edition of The Creation.
ARIA (Uriel) WITH CHORUS
Nun schwanden vor dem heiligen Strahle
Des schwarzen Dunkels gräuliche Schatten:
Der erste Tag entstand.
Verwirrung weicht, und Ordnung keimpt empor.
Erstarrt entflieth der Höllengeister Schar
In des Abgrunds Tiefen hinab
Zur ewigen Nacht.

CHORUS
Verzweiflung, Wut und Schrecken
begleiten ihren Sturz
und eine neue Welt
entspringt auf Gottes Wort.

The Second Day
RECIPIE (Raphael)
Und Gott machte das Firmament
und teilte die Wasser, die unter dem Firmament
waren,
von den Gewässern, die ober dem Firmament waren
und es ward so.
Da tobten brausend heftige Stürme.
Wie Spreu vor dem Winde, so flogen die Wolken.
Die Luft durchschnitten feurige Blitze
und schrecklich rollten die Donner umher.
Der Flut entstieg auf sein Geheiß der
allerquickende Regen,
der allverheerende Schauer, der leichte, flockige
Schnee.

SOLO (Gabriel) WITH CHORUS
Mit Staunen sieht das Wunderwerk
der Himmelsbürger frohe Schar
und laut ertönt aus ihren Kehlen
des Schöpfers Lob
das Lob des zweiten Tags.

CHORUS
Und laut ertönt aus ihren Kehlen
des Schöpfers Lob
das Lob des zweiten Tags.

ARIA (Uriel) WITH CHORUS
Now before the second ray
the dismal shadows of black darkness vanish
the first day has begun.
Confusion yields before emergent order.
Benumbed, the host of hellish spirits flees
down to the abyss
To eternal night.

CHORUS
Despair, rage and terror
accompany their fall
and the new world arises
at God’s word.

The Second Day
RECIPIE (Raphael)
And God made the firmament,
and divided the waters which were under the
firmament
from the waters which were above the firmament,
and it was so.
There mighty storms did rage and bluster.
Like chaff before the wind, so flew the clouds.
Fiery lightnings clove the air,
and fearful thunder rolled on every side.
From the water at his bidding came the
quickening rain,
the devastating downpour, the light flakes of
snow.

SOLO (Gabriel) WITH CHORUS
Astonished, heaven’s happy host
gazes on the wondrous work
and from their throats ring out
praise for the Creator
praise for the second day.

CHORUS
And from their throats ring out
praise for the Creator
praise for the second day.
The Third Day

RECITATIVE (Raphael)

Und Gott sprach: Es sammle sich das Wasser unter dem Himmel zusammen an einem Platz und es erscheine das trockne Land; und es ward so. Und Gott nannte das trockne Land ‘Erde’ und die Sammlung der Wasser nannte er ‘Meer’; und Gott sah, daß es gut war.

ARIA (Raphael)

Rollend in schäumenden Wellen bewegt sich ungestüm das Meer. Hügel und Felsen erscheinen der Berge Gipfel steigt empor die Fläche, weit gedehnt, durchläuft der breite Strom in mancher Krümmung. Leise rauschend gleitet fort im stillen Tal der helle Bach.

RECITATIVE (Raphael)

Und Gott sprach: es bringe die Erde Gras hervor Kräuter, die Samen geben, und Obstbäume, die Früchte bringen ihrer Art gemäß, die ihren Samen in sich selbst haben auf der Erde; und es ward so.

ARIA (Gabriel)

Nun beut die Flur das frische Grün dem Auge zur Ergösung dar. den anmutsvollen Blick erhöht der Blumen sanfter Schmuck. Hier duften Kräuter Balsam aus hier sproßt den Wunden Heil. Die Zweige krümmt der gold’nen Früchte Last; hier wölbt der Hain zum kühlen Schirme sich, den steilen Berg bekrönt ein dichter Wald.

RECITATIVE (Uriel)

Und die himmlischen Heerscharen verkündigten den dritten Tag, Gott preisend und sprechend:

CHORUS

Stimmt an die Saiten, ergreift die Leier, laßt euren Lobgesang erschallen!

The Third Day

RECITATIVE (Raphael)

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear. And it was so. And God called the dry land ‘Earth’ and the gathering together of the waters he called ‘Seas’, and God saw that it was good.

ARIA (Raphael)

Rolling in frothy waves the sea stirs stormily. hills and rocks appear mountain-tops rear aloft. Across the far-flung plains broad rivers wind their way. Softly murmuring, the clear stream glides Along the quiet valley.

RECITATIVE (Raphael)

And God said, Let the Earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself, upon the earth; and it was so.

ARIA (Gabriel)

Now verdure fills the meadow to delight the eye and flowers enhance the vista with their gentle, jewelled charm. Here herbs waft their balm upon the air, here, nascent, lies the power to heal. Branches bend, bowed with golden fruit; here the arching grove a shelter provides, thick forests crown the mountain’s steep incline.

RECITATIVE (Uriel)

And the hosts of heaven proclaimed the third day, praising God and saying:

CHORUS

Seize the lyre and let its strings resound, Let paeans of praise ring out!
Frohlocket dem Herrn, dem mächtigen Gott, denn er hat Himmel und Erde bekleidet in herrlicher Pracht!

Rejoice in the Lord the almighty God! For he hath clothed the heaven and earth in glorious splendour.

The Fourth Day
RECITATIVE (Uriel)
Und Gott sprach: Es sei'n Lichter an der Feste des Himmels, um den Tag von der Nacht zu scheiden und Licht auf der Erde zu geben und es sei'n diese für Zeichen und für Zeiten und für Tage und für Jahre. Er machte die Sterne gleichfalls.

In vollem Glanze steiget jetzt die Sonne strahlend auf ein wonnevoller Bräutigam ein Riese stolz und froh zu rennen seine Bahn. Mit leisem Gang und sanftem Schimmer schleicht der Mond die stille Nacht hindurch. Den ausgedehnten Himmelsraum ziert ohne Zahl der hellen Sterne Gold. Und die Söhne Gottes verkündigten den vierten Tag mit himmlischem Gesang, seine Macht ausrufend also:

CHORUS WITH TRIO
Die Himmel erzählen die Ehre Gottes, und seiner Hände Werk zeigt an das Firmament.

Gabriel, Uriel, Raphael
Dem kommenden Tage sagt es der Tag Die Nacht, die verschwand der folgenden Nacht:

CHORUS
Die Himmel erzählen die Ehre Gottes...

Gabriel, Uriel, Raphael
In alle Welt ergeht das Wort jedem Ohre klingend keiner Zunge fremd:

CHORUS
Die Himmel erzählen die Ehre Gottes...

The Fourth Day
RECITATIVE (Uriel)
And God said: Let there be lights in the firmament of the heavens, to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons and days and years. And he made the stars also.

RECITATIVE (Uriel)
In fullest splendour now the sun arises, radiant; a blissful bridgroom a giant, proud and joyful to run his course. Floating and softly lustrous the moon steals through the silent night. The gold of numberless bright stars bedecks the wide vault of heaven. And the sons of God proclaimed the fourth day with heavenly song, and praised his power thus:

CHORUS WITH TRIO
The heavens relate the glory of God, and the firmament shows forth his handiwork.

Gabriel, Uriel, Raphael
One day tells it to the next, the night that fades to that which follows.

CHORUS
The heavens relate the glory of God...

Gabriel, Uriel, Raphael
The word goes out through all the world, sounding in every ear stranger to no tongue:

CHORUS
The heavens relate the glory of God...
PART TWO
The Fifth Day

RECIPIENT GABRIEL
Und Gott sprach: Es bringe das Wasser in der fülle hervor webende Geschöpfe, die Leben haben, und Vögel, die über der Erde fliegen mögen in dem offenen Firmamente des Himmels.

ARIA GABRIEL

RECIPIENT RAPHAEL
Und Gott schuf große Walfische und ein jedes Lebende Geschöpf, das sich beweget, und Gott segnete sie, sprechend: Seid fruchtbar alle, mehret euch, bewohner der Luft, vermehret euch und singt auf jedem Aste! Mehret euch, ihr Flutenbewohner, und füllt jede Tiefe! seid fruchtbar, wachset, mehret euch, erfreuet euch in eurem Gott!

RECIPIENT RAPHAEL
Und die Engel rührten ihr’ unsterblichen Harfen und sangen die Wunder des fünften Tags.

PART TWO
The Fifth Day

RECIPIENT GABRIEL
And God said: Let the waters bring forth abundantly the moving creatures that hath life, and fowl that may fly above the earth in the open firmament of heaven.

ARIA GABRIEL
On mighty pinions rising the proud eagle cleaves the air and soars in swiftest flight towards the sun. The lark greets the morning with a happy song and a pair of amorous turtle doves bill and coo. From every bush and glade the sweet notes of the nightingale resound. No sorrow weighs as yet upon her breast, as yet no note of sadness sounds in her lovely song.

RECIPIENT RAPHAEL
And God created great whales and every living creature that moveth, and God blessed them, saying: Be fruitful and multiply! Dwellers of the air, increase and sing from every branch! Increase, ye dwellers of the seas, and fill every ocean! Be fruitful, grow and multiply! Rejoice in your God!

RECIPIENT RAPHAEL
And the angels played upon their immortal harps, and sang of the wonders of the fifth day.
CHORUS WITH TRIO

Gabriel
In holder Anmut steh’n
mit jungem Grün geschmückt
die wogigten Hügel da
aus ihren Adern quillt
in fließendem Kristall
der kühlende Bach hervor.

Uriel
In frohen Kreisen schwebt
sich wiegend in der Luft
der munteren Vögel Schar
den bunten Federglanz
erhöht im Wechselflug
das goldene Sonnenlicht.

Raphael
Das helle Naß durchblitzt
der Fisch und windet sich
in stetem Gewühl umher.
Vom tiefsten Meeresgrund
wälzet sich Leviathan
auf schäumender Well’ empor.

Gabriel, Uriel, Raphael
Wie viel sind deiner Werk’, o Gott!
Wer fasset ihre Zahl?
Wer, o Gott
Wer fasset ihre Zahl?

TRIO AND CHORUS
Der Herr is groß in seiner Macht
und ewig bleibt sein Ruhm.

The Sixth Day

RECITATIVE (Raphael)
Und Gott sprach: Es bringe die Erde hervor
lebende Geschöpfe nach ihrer Art:
Vieh und kriechendes Gewürm
und Tiere der Erde nach ihren Gattungen.

RECITATIVE (Raphael)
Gleich öffnet sich der Erde Schoß
und sie gebiert auf Gottes Wort
Geschöpfe jeder Art,
in vollem Wuchs und ohne Zahl.

The Sixth Day

RECITATIVE (Raphael)
And God said, Let the earth bring forth
the living creature after his kind,
cattle and creeping thing
and beast of the earth after his kind.

RECITATIVE (Raphael)
At once earth’s womb is opened
and brings forth at God’s word
all kinds of creatures,
fully grown and without number.
Vor Freude brüllend steht der Löwe da.
Hier schießt der gelenkige Tiger empor.
Das zack'ge Haupt erhebt der schnelle Hirsch.
Mit fliegender Mähne springt und wieh'rt
toll Mut und Kraft das edle Roß.
Auf grünen Matten weidet schon
das Rind, in Herden abgeteilt,
die Triften deckt,
as wie gesät,
das wollenreiche, sanfte Schaf.
Wie Staub verbreitet sich
In Schwarm und Wirbel
Das Heer der Insekten.
In langen Zügen kriecht
am Boden das Gewürm.

ARIA (Raphael)
Nun scheint in vollem Glanze der Himmel
nun prangt in ihrem Schmucke die Erde.
Die Luft erfüllt das leichte Gefieder
die Wasser schwellt der Fische Gewimmel
den Boden drückt der Tiere Last.
Doch war noch alles nicht vollbracht
dem ganzen fehlte das Geschöpf
das Gottes Werke dankbar seh'n
des Herren Güte preisen soll.

RECITATIVE (Uriel)
Und Gott schuf den Menschen nach seinem
Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn.
Mann und Weib erschuf er sie.
Den Atem des Lebens hauchte er in sein
Angesicht,
und der Mensch wurde zur lebendigen Seele.

ARIA (Uriel)
Mit Würd' und Hoheit angetan
mit Schönheit, Stärk' und Mut begabt
Gen Himmel aufgerichtet steht der Mensch
ein Mann und König der Natur.
Die breit gewölb' erhab'ne Stirn
verkünd' der Weisheit tiefen Sinn
und aus dem hellen Blicke strahlt
der Geist, des Schöpfers Hauch und
Ebenbild.

ARIA (Raphael)
Now the heavens shine in all their glory
now the earth is splendidly adorned.
The air is filled with fluttering plumage
the seas are swollen by the fishy host
the earth's pressed down by the weight of beasts.
But all was not accomplished yet.
That being was still lacking from the whole
who could look upon God's work with gratitude
and praise the goodness of the Lord.

RECITATIVE (Uriel)
And God created man in his own image,
in the image of God he created him:
male and female he created them.
He breathed into his nostrils the breath
of life;
and man became a living soul.

ARIA (Uriel)
With dignity and nobility invested,
with beauty, strength and courage endowed,
erect before heaven stands Man,
a man and Nature's king.
The broad and lofty brow bespeaks
the power of the intellect
and from the clear, bright glance
the spirit shines forth, the breath of the Creator and
his image.
An seinen Busen schmieget sich
für ihn, aus ihm geformt,
die Gattin, hold und anmutvoll.
In froher Unschuld lächelt sie,
des Frühlings reizend Bild
Ihm Liebe, Glück und Wonne zu.

**RECITATIVE (Raphael)**
Und Gott sah jedes Ding, was er gemacht hatte;
und es war sehe gut. Und der himmlische Chor
feierte das Ende des sechsten Tages mit
lautem Gesang:

**CHORUS AND TRIO**
Vollendet ist das große Werk
Der Schöpfer sieht’s und freuet sich.
Auch unsre Freud’ erschalle laut
Des Herren Lob sei unser Lied!

*Gabriel, Uriel*
Zu dir, o Herr, blickt alles auf.
Um Speise fleht dich alles an.
Du öffnest deine Hand
Gesättigt werden sie.

*Raphael*
Du wendest ab dein Angesicht,
da bebet alles und erstarrt.
Du nimmst den Odem weg,
Im Staub zerfallen sie.

*Gabriel, Uriel, Raphael*
Den Odem hauchst du wieder aus
Und neues Leben sproßt hervor.
Verjüngt ist die Gestalt der Erd’
An Reiz und Kraft.

**CHORUS**
Vollendet ist das große Werk,
des Herren Lob sei unser Lied!
Alles lobe seinen Namen,
Denn er allein ist hoch erhaben!
Alleluja! Alleluja!

To his bosom clings
for him and from his formed
his lovely, gracious wife.
In innocence she smiles
O image of delightful spring!
And in her smile are love, joy and delight.

**RECITATIVE (Raphael)**
And God saw everything that he had made,
and behold, it was good; and the heavenly choir
celebrated the end of the sixth day with
full-throated song.

**CHORUS AND TRIO**
The great work is completed
the Creator looks upon it and rejoices.
Let our joy too, resound.
Let us sing in praise of the Lord!

*Gabriel, Uriel*
All things O Lord, look up to thee;
For sustenance all things beseech thee.
Thou openest thy hand,
and they are satisfied.

*Raphael*
Thou turnest thy face away;
all things tremble and grow cold.
Thou takest away the breath of life;
they crumble into dust.

*Gabriel, Uriel, Raphael*
Thou breathest out again
and new life doth appear.
Restored is the form of the earth
to loveliness and vigour.

**CHORUS**
The great work is completed.
Let us sing in the praise of the Lord!
Let all things praise his name,
For he alone is exalted on high.
Alleluia, alleluia!
PART THREE

In the Garden of Eden

INTRODUCTION AND
RECITATIVE [Uriel]
Aus Rosenwalken bricht,
geweckt durch süßen Klang,
der Morgen jung und schön.
Vom himmlischen Gewölbe
strömt reine Harmonie
zur Erde hinab.
Seht das beglückte Paar
wie Hand in Hand es geht!
Aus ihren Blicken strahlt
des heißen Danks Gefühl.
Bald singt in lautem Ton
ihr Mund des Schöpfers Lob;
Laßt unsre Stimme dann
Sich mengen in ihr Lied.

DUET WITH CHORUS
Eve, Adam
Von deiner Güt’ , o Herr und Gott,
ist Erd’ und Himmel voll.
Die Welt, so groß, so wunderbar
ist deiner Hände Werk.

CHORUS
Gesegnet sei des Herren Macht
sein Lob erschall’ in Ewigkeit.

Adam
Der Sterne hellster, o wie schön
verkündest du den Tag!
Wie schmückst du ihn, o Sonne du
des Weltalls Seel’ und Aug’!

CHORUS
Macht kund auf eurer weiten Bahn
des Herren macht und seinen Ruhm!

Eve
Und du, der Nächte Zierd’ und Trost
und all das strahlend’ Heer
verbreiter überall sein Lob
in eurem Chorgesang.

Adam
Ihr elemente, deren Kraft

INTRODUCTION AND
RECITATIVE [Uriel]
Awakened by sweet sounds
the morning breaks through rosy clouds
young and beautiful.
From heaven’s vaults
sweet harmony streams down
upon the earth.
See the happy pair
walking hand in hand!
Their eyes are shining
with warm gratitude.
Soon they raise their voices
in praise of the Creator.
Then let our voice, too,
mingle with theirs in song!

DUET WITH CHORUS
Eve, Adam
Heaven and earth, O Lord our God
are full of thy goodness.
The world so vast, so wonderful
is thy handiwork.

CHORUS
Blest be the power of the Lord!
Let his praises sound for evermore!

Adam
Brightest of stars, how beautifully
dost thou herald the day!
O sun, how thou dost adorn it
thou soul and eye of the world!

CHORUS
Proclaim upon your journeyings
the Lord’s might and his glory!

Eve
Thou jewel and comfort of the night
and all the starry host
spread his praises far and wide
in your harmonious song!

Adam
Ye elements, whose strength
stets neue Formen zeugt
Ihr Dünst und Nebel
die der Wind versammelt und vertreibt:

_Eve, Adam_, CHORUS
Lobsinget alle Gott, dem Herrn
Groß wie sein Nam’ ist seine Macht.

_Eve_
Sanft rauschend lobt, o Quellen, ihn!
Den Wipfel neigt, ihr Bäum’!
Ihr Pflanzen duftet, Blumen haucht
Ihm euern Wohlgeruch!

_Adam_
Ihr, deren Pfad die Höh’n erklimmt
und ihr, die neidig kriecht
ihr deren Flug die Luft durchschneid’t
und ihr im tiefen Naß.

_Eve, Adam_, CHORUS
Ihr Tiere preiset alle Gott!
Ihn lobe, was nur Odem hat!

_Eve, Adam_
Ihr dunk’len Hain’ , ihr Berg’ und Tal’,
Ihr Zeugen uns’res Danks
ertönen sollt ihr früh und spät
von unserm Lobgesang.

CHORUS
Heil dir, o Gott, o Schöpfer, Heil!
Aus deinem Wort entstand die Welt
dich beten Erd’ und Himmel an
wir preisen dich in Ewigkeit!

RECIPIVATIVE (Adam and Eve)
_Adam_
Nun ist die erste Pflicht erfüllt
dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
Ich leite dich, und jeder Schritt
weckt neue Freud’ in unsrer Brust
Zeigt Wunder überall.
Erkennen sollst du dann,
welch unaussprechlich Glück
der Herr uns zugedacht.
Ihn preisen immerdar
Ihm weihen Herz und Sinn.
Komm, folge mir, ich leite dich.

Ever gives rise to new forms
ye mists and clouds
that the wind gathers and disperses.

_Eve, Adam, chorus_
Sing praises to the Lord God!
His power is as mighty as his name!

_Eve_
Praise him, ye softly murmuring streams!
Tree-tops bow your heads!
Plants, give out your fragrance,
flowers, your perfumed breath!

_Adam_
Ye, whose paths scale the heights,
and ye who creep below,
ye whose flight cleaves the air,
and ye in the ocean depths:

_Eve, Adam_, CHORUS
Ye beasts, all praise the Lord!
Praise him, all things that have breath!

_Eve, Adam_
Ye dark groves, mountains and valleys
witnesses of our gratitude
By morning and by night shall ye resound
with our songs of praise!

CHORUS
Hail to thee O God! Creator, hail!
From thy word the world arose
Heaven and earth adore thee;
We praise thee for evermore!

RECIPIVATIVE (Adam and Eve)
_Adam_
Now the first duty has been discharged;
We have offered the Creator thanks.
Now follow me my life’s companion!
I shall lead thee, and every step
will awaken new joy in our hearts
and reveal wonders everywhere.
Thou shalt know
what inexpressible joy
the Lord intends for us
and shalt praise him evermore
dedicating thy heart and mind to him.
Come, follow me! I shall lead thee.
Eve
0 du, für den ich ward,
Mein Schirm, mein Schild, mein All!
Dein Will’ ist mir Gesetz
So hat’s der Herr bestimmt
und dir gehorchen bringt
Mir freude, Glück und Ruhm.

DUET (Adam and Eve)
Adam
Holde Gattin, dir zur Seite
fließen sanft die Stunden hin.
Jeder Augenblick ist Wonne
keine Sorge trübet sie.
Eve
Teurer Gatte, dir zur Seite
Schwimmt in Freuden mir das Herz.
Dir gewidmet ist mein Leben,
Deine Liebe sei mein Lohn.

Adam
Der tauende Morgen
0 wie ermuntert er!
Eve
Die Kühle des Abends
0 wie erquicket sie!

Adam
Wie labend ist
der runden Früchte Saft!
Eve
Wie reizend ist
der Blumen süßer Duft!

Eve, Adam
Doch ohne dich, was wäre mir –
Der Morgentau
Der Abendhauch
Der Früchte Saft
Der Blumen Duft.
Mit dir erhöht sich jede Freude
mit dir genieß’ ich doppelt sie
mit dir ist Seligkeit das Leben
dir sei ganz geweiht!

Eve
0 thou, for whom I was created!
My shelter, my shield, my all!
Thy will is my law
for so hath God disposed
and in obedience to thee I find joy
good fortune and honour.

DUET (Adam and Eve)
Adam
Dearest wife! By thy side
the hours flow sweetly by.
Every moment is bliss,
no sorrow troubles them.
Eve
Dear husband at thy side
my heart is bathed in rapture.
My life is devoted to thee;
May thy love be my reward.

Adam
The dewy morning,
What cheerfulness it brings!
Eve
The cool of evening
how it revives!

Adam
How refreshing is
the juice of the plump fruit!
Eve
How lovely is
the sweet smell of the flowers!

Eve, Adam
Yet without thee, what would they be to me
The morning dew,
The evening breeze,
The juice of the fruit,
The scent of the flowers.
With thee each joy is enhanced
With thee my enjoyment is redoubled;
With thee life is blissful;
to thee may it be wholly dedicated.
Final Scene

RECITATIVE (Uriel)
O Glücklich Paar, und glücklich immerfort,
Wenn falscher Wann euch nicht verführt,
Noch mehr zu wünschen als ihr habt,
Und mehr zu wissen als ihr sollt!

CHORUS WITH SOLOISTS
Singt dem Herren, alle Stimmen!
Dankt ihm alle seine Werke!
Laßt zu Ehren seines Namens
Lob im Wettgesang erschallen!
Des herren Ruhm, er bleibt in Ewigkeit!
Amen! Amen!

German translation of the (now lost) original
English libretto by Baron Gottfried von Swieten.

Final Scene

RECITATIVE (Uriel)
O happy pair, happy forevermore
If vain delusion lead you not astray
to want more than you have
and know more than you should!

CHORUS WITH SOLOISTS
Let every voice sing unto the Lord!
Thank him for all his works!
To the Glory of his name
Let song with song compete!
The glory of the Lord shall endure forever!
Amen! Amen!

English translation (not Swieten’s English libretto)
adapted from The Decca Record Company Limited, London © 1982
HAYDN’S CREATION

Haydn’s Creation – as a bilingual oratorio – offers English speakers a choice: a recording in German or in English. Haydn himself would have thought it a ‘no-brainer’, but there are certainly arguments for listening to The Creation in German even if it’s not your language. In addition, there is the question of whether you seek out a performance on period instruments or one using modern orchestral forces.

For a modern performance in German, it’s worth looking for Leonard Bernstein’s legendary 1986 performance with the Bavarian Radio Symphony Orchestra and Chorus and Lucia Popp amongst the soloists, filmed in the Benedictine Abbey of Ottobeuren.

DEUTSCHE GRAMMOPHON 073 4551 (DVD)

Or, more recent, Bernard Haitink’s recording of Die Schöpfung with the Bavarian Radio Symphony Orchestra and Chorus, and soloists Camilla Tilling (who recently sang Berg songs with the SSO), Mark Padmore and Hanno Müller-Brachmann.

BR KLASSIK 900125

Among the most recent of the historically informed recordings in German is Philippe Herreweghe’s with the Orchester des Champs-Élysées and Collegium Vocale Gent. His soloists are Christina Landshamer, Maximilian Schmitt and Rudolf Rosen.

PHI 18

One of the most recent historically informed recordings of Haydn’s Creation in English is a larger-than-life (200-plus performers) interpretation by Paul McCreesh and the Gabrieli Consort and Players with the Chetham Chamber Choir. There’s no doubling up in his cast, with Sandrine Piau, Mark Padmore and tonight’s soloist Neal Davies as the angels, while Peter Harvey and Miah Persson sing Adam and Eve. It’s been described as both exhilarating and poetic.

ARCHIV PRODUKTION (DG) 477 7631

Haydn’s other great oratorio is The Seasons (Die Jahreszeiten). As with The Creation, there are many recordings to choose from. One worth looking out for is Nikolaus Harnoncourt’s with Vienna Concentus Musicus and the Arnold Schoenberg Choir, and soloists Dorothea Röschman, Michael Schade and Christian Gerhaher.

DEUTSCHE HARMONIA MUNDI 728 126

MASAAKI SUZUKI

In the past 25 years Masaaki Suzuki has established himself as a conductor of Baroque choral music, and his discography is dominated by nearly 90 releases featuring the cantatas and sacred choral works of Johann Sebastian Bach, recorded with the period instrument ensemble Bach Collegium Japan. All available on the BIS label, either as single discs or multi-CD collections.

BIS 891/2

Suzuki has yet to record The Creation but you can hear him conduct the most famous oratorio in the English tradition: Handel’s Messiah. Again the Bach Collegium Japan provides orchestra and chorus, with soloists Midori Suzuki (soprano), John Elwes (tenor), Yoshikazu Mera (countertenor) and David Thomas (bass).

Broadcast Diary

May–June

92.9 ABC | Classic FM

abc.net.au/classic

Friday 13 May, 8pm

HAYDN’S CREATION

See this program for details.

Monday 30 May, 10pm

YUJA WANG IN RECITAL (2015)

Yuja Wang piano

Scriabin, Chopin, Balakirev, Schumann, Prokofiev and encores

Monday 6 June, 8pm

MY COUNTRY MY LIFE (2015)

David Robertson conductor

Anthony Marwood violin

Dvořák, Smetana, Mackey

SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

sydneysymphony.com/SSO_radio

SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 14 June, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

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**Strauss & Schubert**
Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803

**Sir Charles Mackerras**
A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705

**Brett Dean**
Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Last Art of Letter Writing*. SSO 200702, SSO 201302

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

**Rare Rachmaninoff**
Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

**Prokofiev’s Romeo and Juliet**
Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205

**Tchaikovsky Violin Concerto**
In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206

**Tchaikovsky Second Piano Concerto**
Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky’s Piano Concerto No.2. Ashkenazy conducts. SSO 201301

**Stravinsky’s Firebird**
David Robertson conducts Stravinsky’s brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

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**MAHLER ODYSSEY**
The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons. As a bonus: recordings from our archives of *Rückert-Lieder, Kindertotenlieder and Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.

- **Mahler 1 & Songs of a Wayfarer** SSO 201001
- **Mahler 2** SSO 201203
- **Mahler 3** SSO 201101
- **Mahler 4** SSO 201102
- **Mahler 5** SSO 201003
- **Mahler 6** SSO 201101
- **Mahler 7** SSO 201104
- **Mahler 8 (Symphony of a Thousand)** SSO 201002
- **Mahler 9** SSO 201201
- **Mahler 10 (Barshai completion)** SSO 201202
- **Song of the Earth** SSO 201004

From the archives: *Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde* SSO 201204

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Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Johann Sebastian Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA, and building an outstanding reputation for the expressive refinement and truth of his performances.

He is now also invited to conduct repertoire as diverse as Britten, Fauré, Mahler, Poulenc and Stravinsky with orchestras such as the Baltimore Symphony Orchestra, Bergen Philharmonic, Deutsches Symphonie Orchester Berlin, Leipzig Gewandhaus Orchester, Montreal Symphony Orchestra, New York Philharmonic, Stuttgart Radio Symphony Orchestra and Tokyo Philharmonic. In the 2015–16 season, he has made debuts with the Danish National Radio Symphony Orchestra and San Francisco Symphony as well as the Sydney Symphony Orchestra. Highlights with Bach Collegium Japan include North American and European tours.

Masaaki Suzuki’s impressive discography includes all of JS Bach’s major choral works as well as the complete works for harpsichord. 2014 marked the triumphant conclusion of Bach Collegium Japan’s epic recording of Bach’s complete church cantatas, initiated in 1995 and comprising 55 volumes. This major achievement has been recognised with a 2014 ECHO Klassik Editorial Achievement of the Year award. In 2010, Masaaki Suzuki and his ensemble were awarded both a German Record Critics’ Award [Preis der Deutschen Schallplattenkritik] and a Diapason d’Or de l’Année for their recording of Bach motets, which was also honoured in 2011 with a BBC Music Magazine Award. More recently the ensemble has extended their repertoire with a release of Mozart’s Requiem.

Masaaki Suzuki remains active as an organist and harpsichordist. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.
Lydia Teuscher was born in Freiburg, Germany and studied at the Welsh College of Music and Drama and at the Hochschule für Musik in Mannheim. Early appearances included the Göttingen Handel Festival, the Stadthäuser Heidelberg and the Nationaltheater Mannheim.

On the concert platform she has sung with pianist Graham Johnson in recital in London, Cologne and Antwerp; with the Bachakademie Stuttgart and Helmuth Rilling, at the Ludwigsburger Festspiele, Kammer-musikfestival Schloss Moritzburg, the Hamburg Camerata, the Barockorchester L’Arco, the Fronteras Festival London and the São Paulo Roberto Minzuk Festival. She has appeared with the Hanover Band in Brighton and London, Gürzenich-Orchester Cologne [Markus Stenz], the Royal Concertgebouw Orchestra [Roger Norrington], the Double Bande and René Jacobs [with whom she has also recorded Telemann’s Brookes Passion], the Orchestra of the Age of Enlightenment in London and on tour in Korea and Japan, and with the Tonhalle Orchestra Zürich and David Zinman. She has toured North America with Bernard Labadie, and Europe with Ton Koopman and the Amsterdam Baroque Orchestra.

Recent concert engagements include J.C. Bach’s Lucio Silla with Ivor Bolton for the Salzburg Mozartochoke, Haydn’s Mass in Time of War (Paukenmesse) with the BBC Scottish Symphony Orchestra and Bernard Labadie, Bach’s B Minor Mass with Arcangelo and Jonathan Cohen, and Handel’s Aci, Galatea e Polifemo with Le Concert d’Astrée and Emmanuelle Haim. She has toured the Vivaldi and Bach Magnificats with Il Giardino Armonico, and performed with the San Francisco Symphony, St Louis Symphony Orchestra, Chicago Symphony Orchestra and Les Violons du Roy under Bernhard Labadie.

Highlights of the 2015–16 season include Bach’s St Matthew Passion with the Amsterdam Concertgebouworkest and Ivor Bolton.

Lydia Teuscher was a resident artist at the Semperoper–Sächsische Staatsoper in Dresden. She has since appeared with the Bavarian State Opera as Pamina (The Magic Flute) and as Ighino in the new production of Palestrina; for Glyndebourne Festival as Gretel (Hänsel und Gretel), Susanna and Cherubino (The Marriage of Figaro); at the Aix-en-Provence Festival and the Salzburg Mozartochoke with René Jacobs; at the Deutsche Staatsoper Berlin as Pamina; and most recently at the Saito Kinen Festival with Seiji Ozawa as Cherubino.
Allan Clayton is established as one of the most exciting and sought-after singers of his generation. A consummate actor and deeply sensitive musician, he has made a huge impact on the international operatic and concert scene. The opening of the 2015–16 season saw his debut at the Teatro Real, Madrid in Handel’s Alcina. He will make return appearances at English National Opera throughout 2015 and 2016, and takes the lead role in Brett Dean’s Hamlet, which will have its premiere at Glyndebourne Festival Opera in 2017 as part of the nationwide celebrations of the 400th anniversary of Shakespeare’s death.

He also enjoys a busy and varied concert career. In 2016 he will join the London Symphony Orchestra and Mark Elder for a performance of Elgar’s Dream of Gerontius at the Barbican Centre in London; he will also sing Beethoven’s Missa Solemnis in Spain with the Gulbenkian Orchestra under Paul McCreesh and again at the Royal Festival Hall with the London Philharmonic Orchestra under Mark Elder.

A consummate recitalist, Allan Clayton has given lieder recitals at the Cheltenham and Aldeburgh festivals and at London’s Wigmore Hall. And one of his earliest professional engagements was a performance of the five Britten Canticles at the Perth Festival here in Australia. He has been fortunate to work with many outstanding pianists including Paul Lewis, Graham Johnson, Malcolm Martineau, Roger Vignoles, Julius Drake, James Baillieu, Simon Lepper and Joseph Middleton.

Allan Clayton studied at St John’s College, Cambridge and at the Royal Academy of Music in London. An Associate of the RAM and a former BBC New Generation Artist (2007–2009), his awards also include The Queen’s Commendation for Excellence, an inaugural Sir Elton John Scholarship at the RAM, the John Christie Award for his Glyndebourne Festival debut as Albert Herring, and a Borletti-Buitoni Trust Fellowship.
Neal Davies
baritone

Neal Davies studied at King’s College, London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. As a concert artist, he has appeared with the Oslo Philharmonic under Mariss Jansons, BBC Symphony Orchestra (Pierre Boulez), the Cleveland and Philharmonia orchestras (Christoph von Dohnányi), Chamber Orchestra of Europe (Nikolaus Harnoncourt), Orchestra of the Age of Enlightenment (Frans Brüggen), English Concert (Harry Bicket), Gabrieli Consort (Paul McCreesh), Hallé Orchestra (Mark Elder), Concerto Köln (Ivor Bolton), Scottish Chamber Orchestra (Adám Fischer), Bergen Philharmonic Orchestra (Edward Gardner) and the London Symphony and Vienna Philharmonic orchestras (Daniel Harding). He has also been a regular guest of the Edinburgh Festival and the BBC Proms.

His extensive discography includes Messiah, Theodora, Saul and The Creation (Gramophone Award 2008) under Paul McCreesh; Jenůfa and The Makropulos Case (Charles Mackerras), Barber’s Vanessa (Leonard Slatkin), Messiah (Rene Jacobs), the Hyperion Complete Schubert Edition with Graham Johnson, and Billy Budd with Daniel Harding (Grammy Award, 2010).

Operatic appearances have included Giulio Cesare, Figaro (The Marriage of Figaro) and Alaska Wolf Joe (The Rise and Fall of the City of Mahagonny), all for the Royal Opera House Covent Garden.

He has also sung Major General Stanley (The Pirates of Penzance) and Ko-Ko (The Mikado) for Lyric Opera of Chicago; L’Allegro, Zebul (Jephtha), Publio (La clemenza di Tito), Ariodates (Xerxes) and Kolenaty (The Makropoulos Case) for English National Opera; Radamisto for Opéra de Marseille; Leporello (Don Giovanni) for Scottish Opera and Montreal Opera; Curlew River for the Edinburgh Festival; Guglielmo and Don Alfonso (Così fan tutte), Papageno (The Magic Flute), Leporello, Dulcamara (The Elixir of Love), Zebul and Sharpless (Madama Butterfly) for Welsh National Opera; and Agrippina for the Deutsche Staatsoper Berlin. With William Christie and Les Arts Florissants, he has sung in Theodora (Paris and Salzburg) and in the Aix-en-Provence Festival production of Charpentier’s David et Jonathas (Aix, Edinburgh and New York). He sang Traveller in the Barbican Centre production of Curlew River, which also toured to New York’s Lincoln Center.

In the 2015–16 season his opera engagements include Alaska Wolf Joe for Rome Opera, Theodora with the Scottish Chamber Orchestra (Richard Egarr), and Ariodante for the Scottish Opera; he appears in concert with Paul McCreesh (Lisbon and Lucerne), Bernard Labadie (Montreal) and Ivor Bolton (Salzburg).
Sydney Philharmonia Choirs

Sydney Philharmonia Choirs exists to share the joy of choral music with choristers and audiences alike. Founded in 1920, it is Australia’s finest choral performing arts company and now regularly performs at the Sydney Opera House and other leading concert halls around the country. Brett Weymark has been the Music Director since 2003.

The choristers, numbering 1500 people, volunteer their time and talents to rehearsing and singing in extraordinary performances, not only in the organisation’s own concerts but in collaborations with major international artists and orchestras, including the Melbourne Symphony Orchestra and the Australian Ballet. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler’s Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs appear regularly in the SSO’s subscription series. Last season they performed with the SSO in Holst’s Planets, Tristan und Isolde, Danny Elfman’s music from the films of Tim Burton, and Beethoven’s Missa Solemnis; and the SPC Chamber Singers recently appeared with the SSO in a Haydn and Mozart program. SPC also presents its own series of programs each year, with forthcoming highlights including ChorusOz 2016 (Handel’s Israel in Egypt) in June and Vaughan Williams’ Sea Symphony with music by Wagner and Vine in September.

www.sydneyphilharmonia.com.au

Brett Weymark  Music Director

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and the University of Western Sydney, as well as working many of the major musical organisations in Australia, and in 2002 he was awarded a Centenary Award for his services to music.

In 2003 he was appointed Music Director of Sydney Philharmonia Choirs. He has conducted the SPC in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for conductors such as Simon Rattle, Charles Mackerras, Vladimir Ashkenazy, Paul McCreegh, Edo de Waart and Charles Dutoit as well as David Robertson. In 2005 he initiated the ChorusOz project, which now attracts a thousand singers each year. Recent highlights have included conducting the premiere of Jandamarra by Paul Stanhope and Steve Hawke [SSO], Haydn’s Creation [Hong Kong Philharmonic Orchestra], Bach’s St John Passion [SPC], Handel’s Hercules [Canberra Choral Society] and Heavenly Creatures, a program of Haydn and Mozart choral works for the SSO. In 2016 he also conducts King Arthur for Brisbane Baroque and Jephtha for Canberra Choral Society.
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SYDNEY SYMPHONY ORCHESTRA

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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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 Learning and Engagement 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 commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and 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 conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson’s third year as Chief Conductor and Artistic Director.

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Sun Yi
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