

Mad about Mozart

Maybe our classical music culture has gone mad about Mozart, but can we be sure he would be mad about us? About this program in the concert series, he would probably say: 'that's more like it – they're playing two pieces of new music. Pity I couldn't write something myself for the occasion. They had to dust off that old symphony of mine!' Mozart also might have commented, on hearing the two pieces with a string quartet as soloists: 'If I had known it could be done so well I would have tried it myself!'

Musicians are apt to want to play pieces again, especially the ones written for them, and especially if the public liked them too. Something like this motive is to be spotted here: *Schaduw* by Verbey is linked with the Brodsky Quartet, whose former leader, Andrew Haveron, is now a Sydney Symphony Orchestra concertmaster. And the Goldner Quartet, tonight's soloists, gave the first performance of *The Rave and the Nightingale*, and have played it since.

VERBEY *Schaduw* (2002)

About the composer...

Theo Verbey, born in 1959, is a Dutch composer. He studied at the Royal Conservatory of The Hague, and his principal composition teachers were Peter Schat and Jan van Vlijmen. While still a student he achieved recognition for his orchestral arrangement of Alban Berg's Opus 1 Piano Sonata, the first of Verbey's numerous instrumentations of other composers' music. He has completed Berg's instrumentation of his Lyric Suite for string quartet, and – with the approval of Stravinsky's heirs – completed the version Stravinsky's began of *Les Noces* including pianola and cimbaloms.

Verbey's instrumentations have been widely performed, as have his original works, by leading Dutch performers and orchestras including the Royal Concertgebouw, and performing organisations in many other countries. His own music has been praised for its convincing structure, its beauty and its great historical awareness, as well as for its colouristic qualities and subtle harmonies.

About the music...

Schaduw (the title means 'shade' or 'shadow' in Dutch) was composed in 2002, for the Brodsky Quartet and the Amsterdam Sinfonietta, who gave the first performance. Verbey reworked and expanded the music for the ballet *Frozen Echo*, his collaboration



SIMON VAN BOXTEL

Theo Verbey

Four Play Solo

Mozart wrote marvellous string quartets, but the nearest he got to making four strings the soloists was in the *Serenata notturna* heard in this concert series in June, where instead of a cello there's a double bass. Perhaps it was inevitable that the idea of making a string quartet the 'soloist' with orchestra came to a musician famous as a quartet leader, Louis Spohr. Spohr's own concerto for this combination dates from 1845. For successors, you have to wait until the 20th century, when touring string quartets proliferated.

Meanwhile there are two famous works for string orchestra where a quartet is integrated and has solo passages: Elgar's Introduction and Allegro of 1905, and Vaughan Williams' Fantasia on a Theme by Thomas Tallis (1910). In 1933 Arnold Schoenberg used a Handel

concerto grosso as the basis of his concerto for string quartet and orchestra – a logical extension of the concertino of baroque pieces like Handel's. Ernest Bloch imitated that form in his Concerto Grosso No.2 of 1952. Martinů's Concerto for string quartet and orchestra of 1932 was written for the famous Pro Arte Quartet.

More recently, pieces have come thick and fast, with or without 'concerto' in the title: by Boris Blacher (1956), Gunther Schuller (1988), Terry Riley (1991) and Morton Feldman (1973) to mention just a few. And in 2014, David Robertson's first year as Chief Conductor, the SSO gave the Australian premiere of John Adams' *Absolute Jest* for string quartet and orchestra, with the Australian String Quartet as soloists. Happy YouTube exploring!

with Dutch choreographer Regina van Berkel, premiered in 2011 by Ballett am Rhein. The ballet's title *Frozen Echo* gives a clue to an aspect of the music, which explores the shade one musical idea throws on another.

The 'shadow' seems to fall both backwards and forward. The earlier passages of the music expose a number of ideas later summed up in a forthright and explicit statement near the end. If we also think of 'shading in', we will get another clue to Verbey's imagination: the ideas are coloured and intensified in different ways throughout, and the composer uses the string quartet less as a soloistic entity than as a way of varying the texture, and in particular bringing ideas into the foreground. Verbey's diagram of the orchestral set-up places the string quartet at front of stage, with the conductor and the other strings behind them, and the percussion at the back.

Schaduw was first performed in 2002 by the Brodsky Quartet, led by Andrew Haveron, with the Nieuw Amsterdam Sinfonietta, conducted by Peter Oundjian. Tonight's performance, we believe, is the Australian premiere.

MOZART Symphony No.28 in C, K200

Allegro spiritoso

Andante

Menuetto (Allegretto) – Trio

Presto

The earliest Mozart symphonies turning up regularly in concerts are amongst the last he composed in Salzburg. During his remaining years in his native city (1774–1781) Mozart's music for orchestra without soloist consisted mainly of serenades and other occasional music – some of which he later quarried for symphonies. Salzburg gave scant opportunity for symphonies as such. Symphonies 28 and 29 were composed (in 1774) soon after Mozart's 1773 visit to Vienna, hoping vainly for a post there. Joseph Haydn and his fellow practitioners of the 'Viennese' school were making a minuet a standard part of a four-movement structure. Their first movements revealed 'sonata' form, with a clear contrast of themes.

This C major symphony immediately declares a ceremonial character (with trumpets) but in an unusual triple time (three rather than four beats to the bar), agitated and forward driving. The trills in the answering to the opening unison call to attention will be even more prominent in the finale – elegance amidst power and drama. The scoring of the first movement is almost spare – stripped for action, if you like. This movement has a coda, a sign of Mozart's new sense of scale and formal balance (the second movement has one as well).

In the *Andante* a softer feeling comes with the key of F major and the violins are muted. This idyll flutters and sighs, while the second violins wander, but there is no indulgence, no mere revelling in aural delights, lest the symphony's unity be lost. The broad *Menuetto* has especially memorable echoes of the main phrase played by the horns alone. Mozart enjoyed beginning his finales busily but quietly, making the audience hush to listen before the expected noisy outburst. Here all is trills, over a non-stop accompaniment in quavers, some delightful oboe chirps, and a final surprise.



Audiences in the 18th century were more susceptible than we are to how the key determined the music's character, partly because the instruments of the time were less flexible, and better suited to some keys than others. If C major, the key of Mozart's Symphony No.28, brings festive music, it's not just because there are trumpets playing, but also because the music is designed to suit them. Listeners would have expected there to be kettledrums as well, and in fact Mozart (perhaps because he wasn't there to tell the timpanist when to play) wrote out – as an afterthought – a part for the drums. This turned up at an auction in 1929, but has since disappeared.

◀ **Detail from a portrait of Mozart by his brother-in-law Joseph Lange (c.1782–3).**



◀ Matthew Hindson

HINDSON The Rave and the Nightingale (2001)

A fantasy for string quartet and string orchestra, based on the first movement of Schubert's String Quartet No.15

About the composer...

Born in Wollongong in 1968, Matthew Hindson can claim to be the leading Australian composer of his generation – with commissions and performances of his music all over the world. As well as being performed by every Australian orchestra, the London Philharmonic Orchestra, Los Angeles Philharmonic and Royal Philharmonic Orchestra among many others, Matthew's music has been set by dance companies such as the Birmingham Royal Ballet, San Francisco Ballet, National Ballet of Japan and Sydney Dance Company. In 1999 he was the composer attached to the Sydney Symphony Orchestra.

Matthew Hindson studied composition at the universities of Sydney and Melbourne with composers including Peter Sculthorpe, Eric Gross, Brenton Broadstock and Ross Edwards. He is currently the Acting Head of the School of Composition and Acting Associate Dean, Learning and Teaching at the Sydney Conservatorium of Music. From 2004 to 2010 he was artistic director of the Aurora Festival, dedicated to the work of living composers. In 2006 he was made a member of the Order of Australia (AM) for contributions to music education and composition. And from 2009 to 2013 he was the Chair, and in 2013–2015 a board member, of the Music Board of the Australia Council for the Arts.



Schubert sits at the piano with baritone Johann Michael Vogl amongst his friends at a 'Schubertiade'. Drawn from memory by Moritz von Schwind in 1868.

The following note is based on Hindson's own...

Schubert's monolithic hour-long last string quartet is especially notable for its daring mix of major and minor modes. It is known in string-playing circles as 'the G major-minor'.

What sort of music would Schubert have written if he had been born in the late 20th century? His 600 songs suggest he might have strayed towards popular music. Maybe, Hindson muses, 'as the prolific DJ Franz he would write techno-inspired electronica anthems for the clubs of Europe'. *The Rave and the Nightingale* is based on this speculation. Schubert suffered from syphilis in his last years, and here his glimpse into the 21st century may be imagined as brought on by syphilitic dementia.

The piece begins with an abridged four-minute quotation of Schubert's first movement. When the exposition repeat is reached, the contemporary treatment begins and takes over. The music is 'filtered' using string techniques not used in Schubert's time, and rhythmic as well as harmonic devices from pop music. Schubert's material is integrated, obviously and not so obviously. The structure also follows Schubert's.

The nightingale of the title salutes Schubert the singer of songs, represented by his quartet movement. In truth – says the composer – there is more rave than nightingale here, but their opposition makes for tension and contrast.

The Rave and the Nightingale was first performed by the Goldner String Quartet, with the Queensland Symphony Orchestra, on 26 July 2001

DAVID GARRETT © 2016

A rave (from the verb 'to rave') is a large dance party – typically at a secret venue – featuring electronic dance music, often carefully attuned to the mood (assisted or otherwise) of the ravers.

Dementia may well involve raving, of another kind. The tremolos (notes rapidly repeated) used by Hindson to 'deconstruct' Schubert's music into something recognisable as 'rave' are already present in Schubert's music, heard, for example, when he repeats the first thematic idea. By adding the string orchestra, Hindson makes it possible for the solo quartet, initially charged with presenting Schubert's music, to take part in the rave and comment.

THE ARTISTS



Toby Thatcher *conductor*

Assistant Conductor, supported by Rachel & Geoffrey O'Connor and Symphony Services International

Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program. He subsequently completed a master's performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in international conducting masterclasses. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the SSO.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King's Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y. He has worked with orchestras internationally and in the 2016–17 season he will make concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

KEITH SAUNDERS



Goldner String Quartet

*Dene Olding & Dimity Hall, violins
Irina Morozova, viola
Julian Smiles, cello*

The Goldner String Quartet enjoys long-standing recognition as an ensemble of international significance and in 2016 celebrates its 21st anniversary. Its members – all founders – are also members of the Australia Ensemble @UNSW and all have occupied principal positions with orchestras such as the ACO and the SSO.

Unanimous audience and critical acclaim following their Wigmore Hall debut in 1997 ensured invitations to prestigious UK and European festivals. Performances in the USA and throughout Asia have followed, in addition to several tours of New Zealand. The Quartet appears at many of the leading music festivals in Australia, including as Quartet in Residence at the Australian Festival of Chamber Music. In 2015 the Quartet toured nationally in Musica Viva's International Series.

New works have been regularly commissioned for the Goldners from many of Australia's leading composers. Special projects have included a major 20th-century retrospective and a cycle of the complete Beethoven string quartets, which was recorded live and won the 2009 Limelight Award for Best Classical Recording. More recent Goldner projects have included *The Quartets* – a DVD documentary with Peter Sculthorpe – and an ongoing international project in celebration of Sydney's Sister Cities. The Quartet's many critically acclaimed recordings also include eight albums with pianist Piers Lane.

MORE MUSIC

CREATURES OF PROMETHEUS

Hear Beethoven's complete ballet music for *The Creatures of Prometheus* in a thrilling and lively performance by Nikolaus Harnoncourt (who died in March this year) and the Chamber Orchestra of Europe.

TELDEC 90876

MOZART'S LITANY

Harnoncourt also conducts a fine performance of the Mozart Litany, K243 with Concentus Musicus Wien and the Arnold Schoenberg Choir and soloists Sylvia Schwartz, Elisabeth von Magnus, Jeremy Ovenden and Florian Boesch. Filmed for DVD and blu-ray at the 2012 Salzburg Festival with the Mass in C, K262.

EUROARTS 207 2638 (DVD); 207 2634 (blu-ray)

HAYDN'S TE DEUM

Tonight's Te Deum is paired with Haydn's *Nelson* Mass in a recording by the English Concert and Choir, conducted by Trevor Pinnock.

ARCHIV DG 423097

MOZART AT NIGHT

If you heard Gidon Kremer when he brought his Kremerata to Australia a few years ago, you'll remember his highly entertaining take on Mozart's *Serenata notturna*, adding his own witty effects to Mozart's with uninhibited cadenzas for individual instruments (including the timpani). You can find a performance on DVD with music by Arvo Pärt and Alfred Schnittke, and Mozart's *Sinfonia concertante*, K364 (with violist Ula Ulijona).

EUROARTS 207 2228

Or look for more of *Mozart's Night Music* in Andrew Manze's recording of that name, recorded with the English Concert. This group, too, enjoys Mozart's genial humour to the full; the *Serenata notturna* is the highlight in an energising program that includes *Eine kleine Nachtmusik* and *A Musical Joke* (K522).

HARMONIA MUNDI 290 7280

TRANSFIGURED NIGHT

Schoenberg's *Transfigured Night* has insights to offer whether you hear it in its original string sextet version or the version for string orchestra. The Raphael Ensemble unites the sextet version with the D major string sextet by Schoenberg's contemporary Erich Wolfgang Korngold.

HELIOS 55466

Conducting the Berlin Philharmonic Orchestra, James Levine makes a rich and enticing program in which *Transfigured Night* is framed by Wagner's *Siegfried Idyll* and Richard Strauss's *Metamorphosen*. Out of print, but available as an ArkivCD and as a download from iTunes.

DEUTSCHE GRAMMOPHON 435 883

LES ILLUMINATIONS

For this work, who better than tenor Peter Pears with the composer himself conducting? The orchestra is the English Chamber Orchestra in the performance that has

been collected by Decca for *Britten: The Masterpieces*. The four CDs live up to the promise of the title, beginning with *The Young Person's Guide* and including the Variations on a theme of Frank Bridge, Sea Interludes from *Peter Grimes*, a Ceremony of Carols and the Serenade for tenor, horn and strings (again with Pears).

DECCA 478 5723

'JEUNEHOMME' CONCERTO

There are nearly a hundred recordings of Mozart's K271 piano concerto currently available with more to be found as reprints or downloads. Look for Vladimir Ashkenzy's recording with the London Symphony Orchestra and István Kertész – available in several box set collections, but also paired with the Piano Concerto K246 and the Rondo in A major in an ArkivCD.

DECCA 443576

If you're curious to hear K271 on fortepiano with a period instrument orchestra, search for the recording with Robert Levin and Christopher Hogwood conducting the Academy of Ancient Music. (The 'Jeunehomme' is paired with the concerto in A major, K414.) The last time Robert Levin toured Mozart concertos in Australia he improvised completely different cadenzas each night. This recording freezes in time two instances of his remarkable creativity.

L'OISEAU LYRE 443328 (ARKIVCD)

PRAGUE SYMPHONY

Australian conductor Sir Charles Mackerras takes Symphony No.38 to home territory in his recording with the Prague Chamber Orchestra on the curiously titled album *Everybody's Mozart*. On the same disc: Symphony No.32, No.35 ('Haffner', K385) and No.36 ('Linz', K426).

TELARC 80759

Among the more recent releases, René Jacobs' recording with the period instrument Freiburg Baroque Orchestra stands out for its clear textures and flamboyant presence, especially remarkable in the fugue finale of the companion symphony on the disc, the 'Jupiter' (No.41).

HARMONIA MUNDI 290 1958

LARS VOGT PLAYS MOZART

Among Lars Vogt's most recent releases is a pair of Mozart piano concertos (No.21 in C, K467 and No.27 in B flat, K595), recorded with the Frankfurt Radio Symphony Orchestra and Paavo Järvi. The performances have been praised for their nuance, grace and liveliness.

CAVI MUSIC 855 3296

If you're curious about the chamber music *Spannungen* ('voltages') mentioned in Lars Vogt's biography, there's a limited edition 14-CD set, *Spannungen: Musik im Kraftwerk Heimbach* with Vogt and his friends performing music ranging from Haydn, Mozart and Tchaikovsky to more theatrical pieces like Stravinsky's *Soldier's Tale*, and *Eight Songs for a Mad King* by the late Peter Maxwell Davies.

CAVI MUSIC 855 3100

THEO VERBEY

Visit www.theoverbey.com to watch videos, listen to audio samples and find details of his recordings, which include *In the Garden of Paracelsus* on the album *Trees, Walls, Cities* with the Brodsky Quartet (Chandos) and his *Pavane oubliée* for harp and strings on *Harp Concertos from the Netherlands*. Or search through the digital source of your choice: his music is represented on iTunes and Spotify.

MATTHEW HINDSON

Visit hindson.com.au for Matthew Hindson's catalogue of works, including audio samples, and his publisher Faber maintains a discography on www.fabermusic.com. If you remember hearing his concerto for two pianos and orchestra, premiered a few years ago by Pascal and Ami Rogé with the SSO, you might enjoy his *Pulse Magnet* for piano duo and percussion, recently recorded by the Rogés with an arrangement of Ravel's Bolero, and Bartók's Sonata for two pianos and percussion.

ONYX 4218

Or look for the recording of his Violin Concerto by Lara St John with Sarah Ionnides conducting the Royal Philharmonic Orchestra. The album also includes the Suite from *The Red Violin* by John Corigliano and Liszt's *Totentanz*.

ANCALAGON 133



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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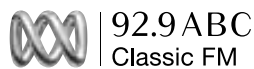
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Broadcasts



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SSO Radio

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

sydneyssymphony.com/SSO_radio



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This is a **PLAYBILL / SHOWBILL** publication.
Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

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Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

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17784 - 1/310316 - 13M S27

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SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....
PATRON Professor The Hon. Dame Marie Bashir *ad 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 – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

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, Vladimir Ashkenazy and David Robertson. 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 third year of David Robertson's tenure as Chief Conductor and Artistic Director.

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CHIEF CONDUCTOR
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David Drury^{*1}
PRINCIPAL

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Supplied and prepared by Carey Beebe
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Numerals in superscript indicate the concerts in which the musician is appearing:

1 – 31 March 3 – 14 July
2 – 2 June 4 – 6 October

Orchestra lists are correct at time of publication (March 2016);
changes of personnel may occur closer to the performance date.

www.sydneyphilharmonics.com/SSO_musicians

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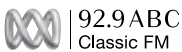


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