

9 November 2024

SIMONE YOUNG CONDUCTS

MOZART'S JUPITER SYMPHONY



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SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

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 Sydney Symphony Orchestra 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.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate Concertmaster

Alexandra Osborne

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Sun Yi

Associate Concertmaster

Emeritus

Sophie Cole

Sercan Danis

Claire Herrick

Emily Long

Alexandra Mitchell

Alexander Norton

Robert Smith[°]

Benjamin Tjoa[°]

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Emma Jezek

Acting Associate Principal

Victoria Bihun

Acting Assistant Principal

Alice Bartsch

Emma Hayes

Monique Irik

Wendy Kong

Nicole Masters

Maja Verunica

Mia Stanton*

VIOLAS

Tobias Breider

Principal

Richard Waters[°]

Principal

Anne-Louise Comerford

Associate Principal

Justin Williams

Assistant Principal

Rosemary Curtin

Stuart Johnson

Felicity Tsai

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Kaori Yamagami

Principal

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Christopher Pidcock

Adrian Wallis

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Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Benjamin Ward

FLUTES

Joshua Batty

Principal

OBOES

Shefali Pryor

Acting Principal

Miriam Cooney^{°†}

Alexandre Oguey

Principal Cor Anglais

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

HORNS

Samuel Jacobs

Principal

Marnie Sebire

TRUMPETS

David Elton

Principal

Cécile Glémot

TIMPANI

Antoine Siguré

Principal

HARPSICHORD

Simone Young

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Harpsichord by Carey

Beebe, Sydney 2003

Supplied & prepared by

Carey Beebe

Harpsichords

Bold Principal

* Guest Musician

[°] Contract Musician

[†] Sydney Symphony

Fellow

2024 CONCERT SEASON

Great Classics

Saturday 9 November, 2pm

Concert Hall,
Sydney Opera House

SIMONE YOUNG CONDUCTS MOZART'S JUPITER SYMPHONY GROUNDBREAKING MASTERWORKS

SIMONE YOUNG conductor
JOSHUA BATTY flute

JOHANN SEBASTIAN BACH (1685–1750)
Brandenburg Concerto No.3, BWV1048 (c.1721)

- i. [Allegro]
- ii. Adagio (Cadenza) -
- iii. Allegro

CARL PHILIPP EMANUEL BACH (1714–1788)
Flute Concerto in G major, H445 (1755)

- i. Allegro di molto
- ii. Largo
- iii. Presto

INTERVAL

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.41 in C major, K551 'Jupiter' (1788)

- i. Allegro vivace
- ii. Andante cantabile
- iii. Allegretto
- iv. Molto allegro

Pre-concert talk

By Andrew Bukenya on
the Lounge level of the
Northern Foyer.

Estimated durations

JS Bach – 11 minutes
CPE Bach – 25 minutes
Interval – 20 minutes
Mozart – 32 minutes

The concert will run for
approximately 90 minutes

Cover image

Chief Conductor Simone Young
Photo by Craig Abercrombie

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YOUR CONCERT AT A GLANCE

JOHANN SEBASTIAN BACH (1685–1750) **Brandenburg Concerto No.3, BWV1048** (c.1721)

Bach's six 'Brandenburg' Concertos were compiled and dedicated to the Margrave of Brandenburg in 1721, as a kind of job application, though Bach was never invited to work for the Margrave. Each has its unique instrumentation, the third being for three group of three strings plus continuo. A curiosity is the lack of a central slow movement – Bach merely writes two chords, suggesting that some improvisation should follow.

The year 1721 saw the accession of Peter the Great as Tsar of all the Russias; Zabdiel Boylston inoculating Bostonians against smallpox; the Kelanta Sultanate established in present-day Malaysia. Contemporary music included Jean-Philippe Rameau's *Orphée*, Handel's *Floridante*, and Vivaldi's *La Silvia*.



JS Bach as a young man

CARL PHILIPP EMANUEL BACH (1714–1788) **Flute Concerto in G major, H445** (1755)

This concerto is a transcription of a harpsichord concerto which looks forward to the Classical style of Haydn and Mozart. It is in three substantive movements – fast, slow, fast – with the solo part adapted to bring out the brilliant and expressive qualities of the solo flute.

Both versions date from around 1755, the year that saw the publication of Dr Johnson's Dictionary, the division of the island of Java into the sultanates Yogyakarta and Surakarta, and some unpleasantness between Britain and France involving Quebec.

Contemporary music included Carl Heinrich Graun's *Montezuma* (with a libretto by Friedrich der Große), Telemann's *Der Tod Jesu*, and Leopold Mozart's *Sleigh Ride*.



Painting of Carl Philipp Emanuel Bach by Franz Conrad Löhner (1735–1812), after Johann Philipp Bach (1752–1846).

WOLFGANG AMADEUS MOZART (1756–1791) **Symphony No.41 in C major, K551 'Jupiter'** (1788)

Somebody – not Mozart – called this the 'Jupiter' symphony (referring to the king of the Roman gods and/or the planet named for him) because it's longer and louder than most classical examples.

It's more interesting than that – a major example of Mozart's large-scale architecture, ability to craft melodies that are simple and comic, or sophisticated and tragic, and, over the course of its four movements, a breathtakingly thrilling command of counterpoint.

It was composed in 1788, the year that saw George III of Great Britain lose his mind, Louis XVI of France announce a meeting of the Estates-General, and the foundation of a penal colony at Sydney Cove.



Drawing of Mozart in silverpoint, made by Dora Stock during Mozart's visit to Dresden in April 1789.



Simone Young. Photo by Peter Bevan-Brew

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. She has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna, Berlin and Hamburg State Opera companies.

This year Simone Young will make her highly-anticipated Bayreuth Festival debut conducting Wagner's Ring Cycle. She also returns to the Berlin State Opera (*Chowanschina* and *La Fanciulla del West*), Vienna State Opera (*Die Fledermaus* and Kurtag's *Fin de Partie*) the Berlin, Los Angeles, Stockholm, Oslo and Goeteborg Philharmonic Orchestras, the Dallas and Washington National Symphony Orchestras, the Bavarian Radio Orchestra, Orchestre National de Lyon and the Lausanne Chamber Orchestra.

2023 saw the commencement of her Sydney Symphony Orchestra *Ring Cycle* with the presentation of *Das Rheingold*, which played to sold out audiences, standing ovations and 5-star reviews. A second feature-length documentary film, *Knowing the Score*, about Simone Young and her career was also internationally released in 2023.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), The Metropolitan Opera New York (*Der Rosenkavalier*), Opera Nationale de Paris (Parsifal and Salome), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young's many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.

ABOUT THE ARTISTS

JOSHUA BATTY flute

Joshua Batty joined the Sydney Symphony as solo flute in 2019 aged 27 after holding the same position with the RTÉ Concert Orchestra, Ireland.

His training saw him study as a full scholar (supported by Sir Elton John) at the Royal Academy in London where he was later awarded an Associateship and at HEMGE Switzerland. During this time he became principal flute of both National Youth Orchestra GB and the prestigious Gustav Mahler Jugendorchester, Austria.

Since then he has performed as guest Principal Flute for over a decade with some of the world's leading conductors and soloists in over 30 leading orchestras worldwide, travelling extensively across Europe, USA, South America, Asia, Australia and New Zealand.

An in-demand soloist, Joshua has performed at Buckingham Palace before royalty and appeared frequently as concerto soloist, most recently under conductors John Wilson and Johannes Fritzsich. Currently he is in the process of expanding the flute repertoire, commissioning and premiering flute concerti and solo works by composers such as Sir Stephen Hough, Harry Sdraulig and Nigel Westlake as well as making his first solo CD.

Equally at home in the recording studio, Joshua can be heard on major movies, games and series for Disney, Netflix, *Marvel: Planet of the Apes*, *Room*, *Mortal Kombat*, *Star Wars* and *World of Warcraft* being recent examples. Besides this he has recorded prolifically for classical labels such as EMI, Naxos and Chandos.

Over Joshua's studies he was awarded multiple prizes at Future Talent, Royal Academy of Music, British Flute Society and Royal Overseas League competitions as well as the Candide Prize at the LSO Wind Academy (formerly the Shell competition). He has recently been

accepted into the prestigious Larrieu International Flute Competition in Nice taking place in October 2024.

Teaching is a main passion of Joshua's and at the age of 23 he was made a flute tutor at RNCM and University of Melbourne after this. Since relocating in 2019, he has turned his focus to curating charity concerts, so far raising in excess of \$50,000 for Bushfire Appeal, the Ukraine war, Support Act for artists with pandemic related financial difficulty and WIRES animal welfare.

Joshua owes his gratitude all of his former teachers: Gitte Marcusson, Katherine Baker, Richard Davis, Michael Cox and Jacques Zoon.



ABOUT THE MUSIC

WHO WAS JS BACH?

Music had been the Bach family business for generations, so when Johann Sebastian Bach was orphaned before his tenth birthday he was brought up by a much older brother, Johann Christoph, who was organist in the small Thuringian town of Ohrdruf. It is generally agreed that Christoph 'laid the foundation' for Sebastian's keyboard technique and for his intense interest in the construction of keyboard instruments, especially the organ. His first job as a musician, though, was as a violinist in the orchestra of the Duke of Weimar for six months in 1703, and he returned to the Weimar court some years later to serve as chamber musician and organist from 1708 to 1717. In the interim he held a series of organist positions in towns such as Arnstadt and Mühlhausen, but in 1717 entered the employment of Prince Leopold of Anhalt-Cöthen. This was possibly the happiest period of Bach's life, though he was devastated at the death of his first wife Maria Barbara, but soon married Anna Magdalena Wilcke, a fine musician herself. The Prince had been raised a Calvinist so required no music for his chapel, but maintained a distinguished music staff for whom Bach wrote some of his most important instrumental music.

With the Prince's marriage to an unmusical bride, Bach left and took up employment in the city of Leipzig where he would spend the 27 years until his death in 1750. He was Cantor of the Thomasschule, training the students to provide music at the city's two main churches. This period saw the composition of the bulk of his surviving church music, notably cantatas for regular Sunday use and larger works like the St Matthew and St John Passions for Eastertide. But Bach also cultivated instrumental works, taking over the directorship of the local Collegium musicum (a pro-am orchestra founded by the composer Telemann) for which a number of larger scale pieces, some for visiting soloists keen to work with Bach, were doubtless written.



Portrait by Johann Ernst Rentsch, the Elder, not fully authenticated but thought to show JS Bach around the age that he took up his post in Cöthen.

Bach's innovations included his development of the keyboard concerto – mostly based on works (by himself or other composers like Vivaldi) for single-line instruments. The 48 Preludes and fugues of *The Well-tempered Clavier* explored, probably for the first time, the use of all possible keys, and works like *The Art of Fugue* (not Bach's title) or the B-minor Mass are mind-blowing compendiums of technical and structural ingenuity.

ABOUT THE MUSIC

ABOUT THE THIRD BRANDENBURG CONCERTO

Bach's 'Brandenburg' concertos were dedicated and sent to the Margrave of Brandenburg in May 1721. (If they were a job application, they failed to secure Bach a position.) They were probably composed during the years 1718-1721 when Bach was in Cöthen, since they vary widely in their scoring and require forces not available in the Margrave's orchestra.

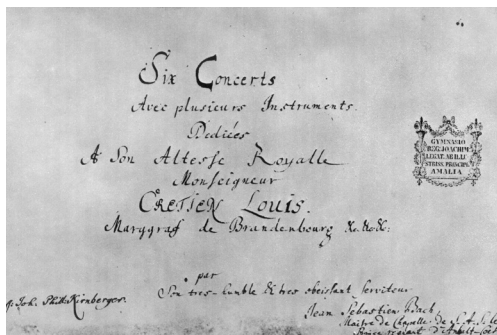
The third concerto, the most 'symphonic' of the Brandenburgs, also harks back to the traditions of consort music, with its continual 'conversation' between the string groups. Although the strings are arranged in three groups of equal strength, the writing for each instrument is virtuosic at times (and may have been conceived to be played one to a part). The themes are continually tossed between the three sections, above the steady continuo, or bass line, stiffened by a keyboard instrument. While *Brandenburg No.3* can be considered either as a *concerto grosso* or as a more old-fashioned work for three string choirs, it points forward to the exploration of the contrasting string sections found in the works for string orchestra of Romantic composers such as Dvořák and Tchaikovsky. The two Adagio chords linking the outer fast movements probably call for an improvised cadenza, either from the continuo harpsichordist or from the leader of the violins.

WHO WAS CPE BACH?

As music had been the Bach family business for generations, it was inevitable that at least some of JS Bach's sons would take up the profession – and, indeed, four did.

Despite his view that the older Wilhelm Friedemann would inherit Sebastian's mantle, Carl Philipp Emanuel Bach proved to be a more interesting and enduring composer than any of his brothers. He had learned the keyboard from an early age (partly as a result of being left handed, and therefore less comfortable with stringed instruments) and showed early signs of a prodigious talent. Later in life he published an enormously influential treatise on keyboard playing which had a profound effect on Beethoven.

He studied law – in essence a liberal arts course at the time – for three years at the university in Leipzig, and then at Frankfurt-on-the-Oder on the present-day border between Germany and Poland. Where Leipzig was full of fine musicians, many of whom were trained by Sebastian Bach, Frankfurt was not. Emanuel soon established himself as an important figure in the city's musical life, teaching keyboard, conducting and composing for public concerts to support himself while he studied.



Title page for the dedicatory score of the Brandenburg Concertos.



Painting of CPE Bach by Franz Conrad Löhr (1735–1812), after Johann Philipp Bach (1752–1846).

ABOUT THE MUSIC



Frederick the Great Playing the Flute at Sanssouci (1852) by German painter Adolph von Menzel. Friedrich is playing flute, with CPE Bach at the keyboard. Also attending the scene are composers Frederick the Great; far right: Johann Joachim Quantz, Franz Benda and Carl Heinrich Graun.

In 1738 he left for Berlin, hoping, no doubt, to secure work in the Prussian capital, but was soon summoned by the Crown Prince Friedrich to his court in Rheinsberg. Friedrich was an enthusiastic flautist, and retained a number of the leading musicians of the time. Impressed by Emanuel's compositions (especially no doubt, his ten flute sonatas) and his ability at the keyboard, Friedrich engaged him as accompanist for his regular chamber music evenings; when Friedrich (later, 'the Great') acceded to the throne, Emanuel 'had the honour to accompany, alone at the keyboard, the first flute solo that Friedrich played as a king.'

Emanuel never held as eminent a position as the composers of the Graun and Benda families, let alone that of Joachim Quantz who wrote hundreds of concertos for the King and enjoyed considerable influence in matters of policy. Emanuel did, however, remain in the king's service for nearly 30 years, despite somewhat tactlessly criticising the king's playing and conservative tastes in music on a number of occasions.

In 1767 Emanuel's godfather, Georg Philipp Telemann, died. Telemann had been a great supporter of the younger Bach, performing his compositions in Hamburg where Telemann had dominated musical life for forty years. Emanuel successfully applied to fill the vacancy left by Telemann, becoming the Cantor of the Latin School and Music Director of the five major churches in the city. Not only had Emanuel become a prominent (and well-paid) member of the community (as against a court musician), his fame as a composer was now widespread.

There is famous story about CPE Bach told by British writer Charles Burney, who visited the aging composer and, after dinner one night, prevailed upon him to improvise at his favourite instrument, the clavichord. In Burney's tale, Bach plays for hours in a kind of ecstatic trance and, then, at the end, says that if he did that too often he 'would grow young again.'

ABOUT THE MUSIC

ABOUT THE CONCERTO

For his solo keyboard music, Emanuel had indeed developed a musical idiom of great emotional intensity, later known as the *Empfindsamer Stil* ('most expressive style') featuring sudden and dramatic changes of speed and mood, a liking for minor keys, the rhetorical use of silence, and a harmony which seems sometimes dangerously unstable and chromatic. It was aspects of this style, incidentally, which helped forge Haydn's so-called *Sturm und Drang* style in the mid-1760s.

Somewhat ruefully, Emanuel notes in his autobiographical sketch, that 'among my works, especially for keyboard, there are only a few trios, solos, and concertos that I have composed in complete freedom and for my own use', and notes also that 'because I have had to compose most of my works for specific individuals and for the public, I have always been more restrained in them than in the few pieces that I have written for myself alone.'

He does concede, though that such conditions 'have led my genius to certain discoveries that I might not otherwise have come upon.'

An astute businessman, Emanuel got as much mileage as he could out of numerous works, especially his keyboard concertos, most of which also appear in versions for single-line solo instruments. The G major piece we hear today was composed for organ and strings in 1755 and appeared soon after in the flute version. Flautist Barthold Kuijken has explained how Emanuel would have an assistant copy the work, leaving the solo line empty; the composer would then write in those sections where keyboard figuration or range didn't suit the flute (and nearing in mind that organs don't need to breathe) or where ornamental symbols, which a keyboard player (but not a flautist) would understand, needed to be written

out in full. He then handed it back to the copyist to fill in the solo bits that hadn't needed adaptation. (Kuijken points out that Anon.303 – as history has designated this copyist – made some errors which Emanuel himself failed to notice.)

The style of this and Emanuel's other public works is far from the rigours of the Baroque manner of Sebastian Bach (there is little or no counterpoint in these works, for instance), but it is equally different from the charming, somewhat lightweight Italianate rococo style favoured by the King (and practised elsewhere by Emanuel's half-brother, Johann Christian). Partly for this reason – and because we know of his technical shortcomings – we can be fairly sure that the King never played Emanuel's concertos. Sadly, we don't know who did.

Neither Baroque nor rococo, the G major concerto in some respects introduces manners and sounds that later came to be called 'classical'.

The first movement, for instance, opens with a fully-scored orchestral introduction before the soloist enters accompanied by the lightest of textures. The movement's momentum is generated largely by repetition: the chugging, repeated quavers of the accompaniment; the use of short motifs – rhythmically memorable phrases – which can be sued in sequence (that is, repeated in different harmonic areas) to push the music away from or toward its expected destination. The movement reaches its climax with a solo cadenza, and although neither Emanuel nor Anon.303 provided cadenzas for this or the other transcribed concertos, the original organ concerto has material that can be adapted.

ABOUT THE MUSIC

The Largo is as close to the *Empfindsamer Stil* as Emanuel gets in this piece, using almost Baroque-like emotive tricks like strong-beat dissonances in sequence, and a large number of ornaments carried over from the organ version. In fact Kuijken notes, it ‘shows much more ornamentation than usual for the flute—indeed, it could serve as a model of ornamentation for the other flute concertos.’

The finale also prefigures the work of Haydn in its use of thematic blocks of short phrases (four bar groups with strong rhythmic profiles articulated by moments of silence) that suggest popular song, but which provide the opportunity for bravura playing from the soloist.

WHO WAS MOZART?

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a ‘miracle that God had allowed to be born in Salzburg’, while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna’s star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart’s pre-eminence in opera – whether it was fully appreciated at the time stemmed in part from his exposure to Baroque music, and especially that counterpoint of composers such as JS Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.



Drawing of Mozart in silverpoint, made by Dora Stock during Mozart’s visit to Dresden in April 1789.

ABOUT THE MUSIC

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, the city's musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart's patrons left town so as not to be conscripted. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.

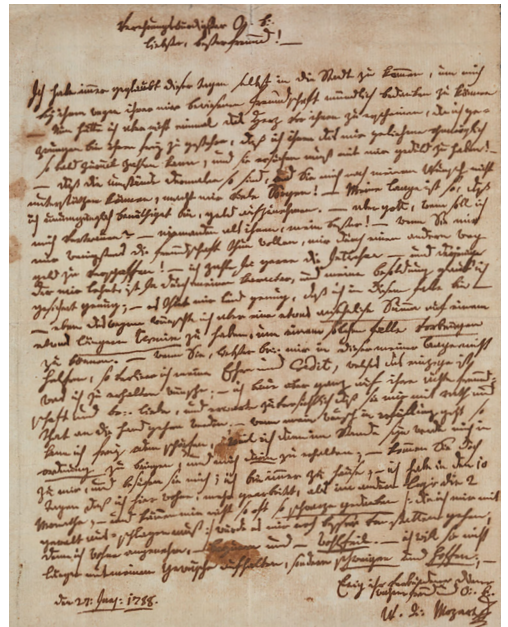
By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

ABOUT THE JUPITER SYMPHONY

We know such a lot about Mozart's life and work thanks to the huge volume of letters that passed between the composer in Vienna and his father in Salzburg; when Leopold died in 1787 this invaluable source of information ceased.

Mozart's last three symphonies, which include the 'Jupiter' (not, of course, his nickname) were composed in 1788, coincidentally the year of CPE Bach's death, but the evidence for if, where and when they were performed is practically non-existent. Most scholars agree, however, that Mozart seldom, if ever, composed on spec., though there was the prospect of journeys to Prague and even London, so new work would be handy. But generally there was always a performance, and usually a commission, for anything Mozart composed. We do know that he planned an 'academy' (a concert presented for the financial benefit of the composer) at some point

in 1788; some accounts that this was to be in the summer have been proven to be mistaken, and in any case, Mozart's main supporters, the nobility, would have been out of town. He completed the 'Jupiter' in early August, and a copy of a letter to his fellow Freemason and creditor Michael Puchberg sees Mozart asking for a loan saying that after his subscription concerts 'next week' he will be able to pay it back. And Mozart encloses a pair of complimentary tickets. After that trail goes cold, though it's worth noting that he never borrowed from Puchberg again, and Mozart's debts to him were all discharged at the time of his death.



Mozart's letter to Puchberg from 27 June 1788.

ABOUT THE MUSIC

LISTENING GUIDE

The 'Jupiter' nickname is not particularly helpful, but comes from the work's spacious dimensions, and the magisterial demonstration of technique in which it glories. Although using a relatively conservative instrumentation (no clarinets, for instance) it's a piece that makes considerable noise when it needs to (thanks in part to Mozart's use of timpani, and his cultivation of militaristic brass figures), and at least at first, is driven by sudden contrasts of loud and soft dynamics. The opening three 'hammerstrokes' (possibly recalling the French fetish for such opening gestures) are immediately contrasted with a delicate answering phrase. Perhaps more interesting – in a way that prefigures Beethoven – is how as simple a gesture as the hammerstrokes can be used soon after as part of a contrapuntal texture. For it is in the area of counterpoint, which becomes more and more important as the piece progresses, that the greatness of the work largely resides.

There is also the classical composer's use of humour, which can be the more rigorous and/or tragic aspects of a work. After Mozart has laid out his thematic material in the first movement he briefly quotes an aria, 'Un bacio di mano', that he wrote for insertion in a comic opera by Pasquale Anfossi; the words at this point exhort a dull young man to get out and experience the world.

The world – or at least a world of sadness – is summoned in the slow movement which also proceeds from contrasting gestures – an 'off the shelf', muted string motif answered by emphatic, isolated chords from the orchestra. The emotional temperature rises in harmony which is highly chromatic, pushing upwards through moments of dissonance much as in parts of *Don Giovanni* written the previous year. The chromaticism (that is, including notes 'foreign' to the

prevailing harmony) continues in the minuet, whose main theme has a dying fall, which is treated in canon as the movement ends. It has a central Trio section, as minuets all did; this one is notable as it introduces the four-note shape that becomes the main idea of the finale.

Contrast – between loud and soft, between simple rhythms and passages of sophisticated counterpoint – characterises the astonishing finale. There are passages where the music is driven, as in parts of the CPE Bach Concerto, by insistently repeated notes supporting the kinds of martial motifs we have heard in the first movement. Here Mozart shows an effortless mastery of overall form, and of the intricacies of counterpoint learned from his immersion in the music of the Baroque. There are countless episodes of contrapuntal writing that all start off from the four long notes that we hear at the start. That pattern is the basis for all sorts of variation, and to it Mozart adds four distinctly different motifs. The symphony's final pages contain one of its most celebrated moments: the horns sound the four note motif, and not only does Mozart combine all five strands, he shows that each one can work as a bass line. This is much harder to bring off than it sounds, and here the effect is breathtaking.

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SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP



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Chief Conductor



Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate
Concertmaster
Judy & Sam Weiss Chair



Alexandra Osborne
Associate
Concertmaster



Lerida Delbridge
Assistant
Concertmaster
Simon Johnson Chair



Fiona Ziegler
Assistant
Concertmaster
*Webb Family Chair,
in memory of Dr Bill
Webb & Helen Webb*



Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



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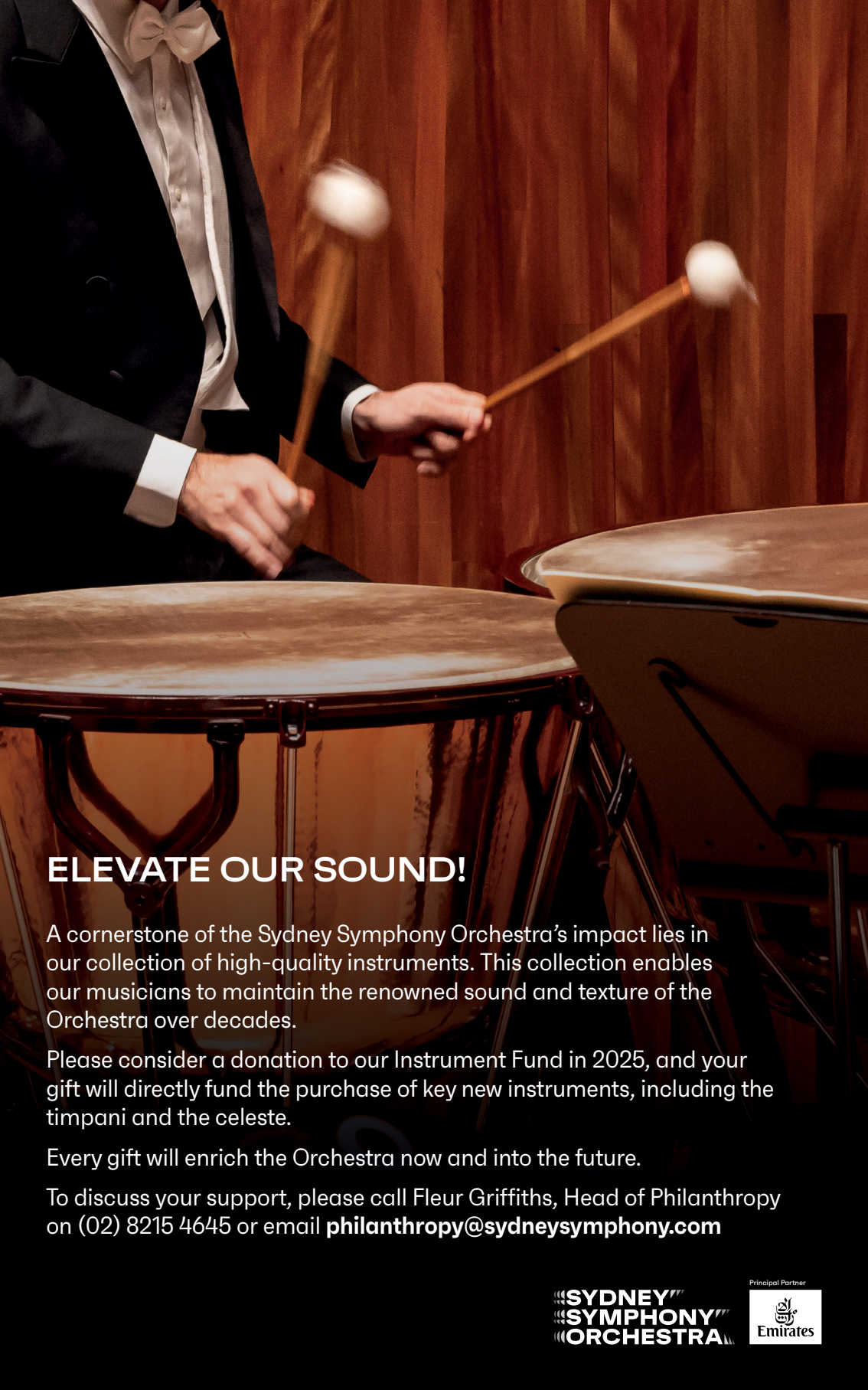
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