9–12 April 2025

MOZART & BRUCKNER

SYDNEY SYMPHONY ORCHESTRA

Principal Partner

Emirates

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
Lerida Delbridge
Assistant Concertmaster
Fiona Ziegler
Assistant Concertmaster
Sun Yi
Associate Principal Emeritus
Sophie Cole
Sercan Danis
Claire Herrick
Georges Lentz
Alexandra Mitchell
Alexander Norton
Léone Ziegler
Benjamin Tjoa°
Brian Hong*
Marcus Michelsen*
Cristina Vaszilcsin*

SECOND VIOLINS

Kirsty Hilton
Principal
Marina Marsden
Principal
Monique Irik
Acting Assistant Principal
Rebecca Gill
Emma Hayes
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Robert Smith
Caroline Hopson°
Emily Qin°
Michelle Abraham*
Jasmine Tan*

VIOLAS

Tobias Breider
Principal
Richard Waters°
Principal
Justin Williams
Assistant Principal
Sandro Costantino
Stuart Johnson
Justine Marsden
Felicity Tsai
Leonid Volovelsky
Martin Alexander*
Charlotte Fetherston*
Nicole Forsyth*
Nathan Greentree*
Dana Lee*
James Wannan*

CELLOS

Catherine Hewgill
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Elizabeth Neville
Christopher Pidcock
Adrian Wallis

DOUBLE BASSES

Alex Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Benjamin Ward
Alexandra Elvin*
Alexandra Thompson*

FLUTES

Lily Bryant*
Acting Principal
Carolyn Harris
Emilia Antcliff*
Guest Principal Piccolo

OBOES

Shefali Pryor
Principal
Miriam Cooney°
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Olli Leppäniemi
Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Douglas Eyre*
Guest Principal
Fiona McNamara
Tiger Chou*
Guest Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Marnie Sebire
Rachel Silver
Emily Newham°
Julia Brooke*
Greg Stephens*

WAGNER TUBAS

Euan Harvey
Acting Principal
Julia Brooke*
Francesco Lo Surdo*
Rachel Shaw*

TRUMPETS

David Elton
Principal
Anthony Heinrichs

TROMBONES

Scott Kinmont
Acting Principal
Nick Byrne
Christopher Harris
Principal Bass Trombone

TUBA

Steve Rossé
Principal

TIMPANI

Joshua Hill°
Acting Associate Principal Timpani/Section Percussion

PERCUSSION

Rebecca Lagos
Principal
Timothy Constable
Brian Nixon*

HARP

Louisic Dulbecco
Principal

KEYBOARDS

Catherine Davis*
Guest Principal Piano

Bold Principal
* Guest Musician
° Contract Musician
† Sydney Symphony Fellow

EMIRATES MASTERS SERIES
Wednesday 9 April, 8pm
Friday 11 April, 8pm
Saturday 12 April, 8pm

EMIRATES THURSDAY AFTERNOON SYMPHONY
Thursday 10 April, 1.30pm

Concert Hall,
Sydney Opera House

MOZART & BRUCKNER

GLITTERING AND MAGNIFICENT

KATE MOORE (born 1979)
Blue Light Sphere (2023)
World Premiere

Kate Moore's *Blue Light Sphere* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Vicki Olsson.

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto No.19 in F major, K459 (1784)
i. Allegro
ii. Allegretto
iii. Allegro assai

INTERVAL

ANTON BRUCKNER (1824–1896)
Symphony No.7 in E major (Cahis 13) (1881–1883)
i. Allegro moderato
ii. Adagio. Sehr feierlich und sehr langsam
iii. Scherzo. Sehr schnell
iv. Finale. Bewegt, doch nicht schnell

This work, published by MWV, has been supplied by Clear Music Australia Pty Ltd as the exclusive hire agents in Australia.

These performances are dedicated to our former Concertmaster, Donald Leslie Grant Hazelwood AO OBE, who died on Saturday 8 March 2025.

Turn the page to read more about Don and his extraordinary contribution to the Sydney Symphony Orchestra.

Pre-concert talk
By Francis Merson in the Northern Foyer at 7.15pm (12.45 pm Thursday)

Estimated durations
Moore – 8 minutes
Mozart – 30 minutes
Interval – 20 minutes
Bruckner – 64 minutes

The concert will run for approximately 2 hours and 15 minutes

Cover image
By Jay Patel

Principal Partner

Emirates

Don Hazelwood with his daughter Jane and her children Elena and Sebastian Pini in 2001. Photo by Greg Barrett.

IN MEMORIAM

VALE DONALD HAZELWOOD AO OBE

All of us at the Sydney Symphony Orchestra were enormously saddened by the death of our former Concertmaster, Donald Leslie Grant Hazelwood AO OBE, on Saturday 8 March 2025.

A wonderful musician, colleague and friend, Don was Concertmaster of the Sydney Symphony Orchestra for 33 years from 1965 until his retirement in 1998, an extraordinary career that assures his place among Australia's best-known and most respected musicians.

Born on 1 March 1930 and named after the dashing young cricketer Donald Bradman, Hazelwood grew up on Little Plain, a large property near Urana, NSW, 700 kilometres southwest of Sydney. He first encountered a violin at the age of four, and according to family legend would practice daily in the family farm's machine shed. Don received recognition for his playing from an early age, winning regional eisteddfods and performing in ensembles in Albury, 117 kilometres away from home. In the audience at one of these Albury concerts was Alex Sellars, headmaster of Albury Grammar School, who was so impressed by one of Donald's performances that he made him the offer of a half-scholarship to board at the institution.

While at Albury Grammar School he received violin lessons from Sister Mary Thérèse at the Convent of Mercy, who taught him all the way through the Royal Schools of Music and Australian Musical Examination Board (AMEB) examinations, up to and including the Associate Diploma. His final examiner was Florent Hoogstoel, then-Professor of Violin at the Sydney Conservatorium, and Don went to study at that institution from 1948. It was while at the Con that Don met Anne Menzies, a clarinet student, and by 1952 they were nigh inseparable until Anne's death in 1998. Don first played with the Sydney Symphony Orchestra in 1952, under our inaugural Chief Conductor Eugene Goossens. In 1965 Don was appointed co-concertmaster alongside Robert Miller, becoming sole concertmaster shortly after upon Miller's retirement in 1967. For 20 years he held this post on his own until the arrival of Dene Olding in 1987, with whom Don shared the role until his retirement.

The concertmaster acts as the leader and spokesperson for the orchestra, a role Don took extremely seriously, but always with his trademark sense of humour. In this role Don guided the orchestra through triumphs (including the opening of the Sydney Opera House in 1973, and numerous international tours) and hardship, most notably the death of Chief Conductor Stuart Challender in 1991. Diplomatic and gentlemanly in his interactions with colleagues, conductors and visiting guest musicians, Donald was able to manage positive and professional relationships with hundreds of people over the years.

Of course the concertmaster must be above all else a superb musician, and Don never lost sight of this core responsibility. His commitment to proper rehearsal time was well-known, and he ensured he was meticulously prepared for every single performance – even when featuring in up to 300 per year.

IN MEMORIAM

Don also starred as a soloist over many years, performing numerous violin concerti – always from memory – including those by Prokofiev, Sibelius, Elgar, Beethoven, Brahms, Bruch, Bach's Concerto in A minor and Peter Sculthorpe's *Irkanda IV*, and in a highlight of his career performed Vaughan Williams's *The Lark Ascending* to 100,000 people at the Orchestra's first-ever Symphony Under the Stars concert. Elgar's concerto in particular became a signature work, with performances in 1973 and 1978 receiving acclaim. Following a 1981 performance of Mendelssohn's Violin Concerto with Louis Frémaux, the eminent *Sydney Morning Herald* critic Roger Covell wrote, 'there are many leaders of famous orchestras who…could not take as sure a plunge into the different challenges of memorised virtuosity.'

Don was an enthusiastic and committed chamber musician, performing for many years in The Austral Quartet, Australian Trio and Hazelwood Trio.

He was also a huge supporter of music education programs and training orchestras. He and Anne were perennial tutors at National Music Camps around the country for many years, Don was asked to serve as Director of the short-lived National Ensemble (1989–1991) training orchestra, and he was involved in Australian Youth Orchestra programs for many years.

For 23 years Don was President of the Sydney Symphony Benevolent Fund, a retirement fund and financial assistance program established in 1947 under the patronage of Eugene Goossens. The fund raised money chiefly though an annual benefit concert, which Don, as president, organised every year; he performed in almost every benefit concert from 1952-1995, save for two when he was overseas.

Upon Hazelwood's retirement from the Orchestra in 1997, the *Sydney Morning Herald's* music critic Fred Blanks described Don as 'a musician whose outstanding musicianship, diplomatic finesse and modest personal demeanour have made one of the most significant contributions to Sydney music in the last four decades.' Our then-Chief Conductor, Edo de Waart, was moved to write, 'Don Hazelwood is an icon of the Sydney Symphony Orchestra and his retirement will mark the end of an era. He is a first-class musician who is highly respected by all his colleagues and the conductors who have had the privilege of working with him.'

Donald was appointed an Officer of the Order of the British Empire (OBE) in 1976 and was made an Officer of the Order of Australia (AO) in 1988 for his services to music. He was awarded the 1997 Sir Bernard Heinze Memorial Award for outstanding contribution to music in Australia.

Following his retirement Don remained closely attached to the Orchestra, a regular concertgoer and a valued member of the Orchestra's Honorary Council.

Through all this Don was supported and encouraged by his first wife, Anne Menzies, a clarinettist with the Sydney Symphony Orchestra for 26 years until her retirement in 1994. Following Anne's death in 1998, Donald remarried in 2000 to Helen Phillips.

We extend our deepest condolences to the family, and especially to Don and Anne's daughter Jane, a long-serving and much-loved member of the Orchestra's viola section (1995–2024).

IN MEMORIAM

Don receives his inoculations before the Orchestra's 1965 Commonwealth tour, with concerts in Cardiff, Liverpool, Glasgow, Birmingham, Manila, Tokyo, Hong Kong and Mumbai.

Composer Richard Meale (far left), Don Hazelwood, conductor Vanco Cavdarski and Neville Amadio following the world premiere of Meale's *Incredible Floridas*, Sydney Town Hall, 21 July 1972.

Stuart Challender conducting the Orchestra in the late 1980s; Don is in the Concertmaster's chair under Stuart's left arm.

Don (left) with soloist Pinchas Zukerman and conductor Willem van Otterloo after a performance in the early 1970s.

Concertmaster Andrew Haveron, Vicki Olsson and Don Hazelwood celebrate the return of the 'Hazelwood' Grancino violin to the Orchestra, 21 June 2019.

WELCOME

Welcome to **Mozart and Bruckner**, a concert that showcases the extraordinary range of the Sydney Symphony Orchestra: from the awesome power of a Bruckner symphony to the sparkling delicacy of a Mozart piano concerto.

In addition to the thrill of hearing this Orchestra in full flight, today also marks the Sydney Symphony debut of acclaimed French pianist Lise de la Salle. She stars as soloist in Mozart's Piano Concerto No.19, repertoire for which she is celebrated around the world; New York's *Classical Net* once declared 'de la Salle performs Mozart with an energetic charm, making the music sound so spirited and so elegant.'

This concert also features the latest of the Orchestra's 50 Fanfares project: *Blue Light Sphere* by internationally awarded composer Kate Moore. It has been exciting to hear the Orchestra innovate and expand its repertoire with these commissions, and I'm sure this will be no exception.

As the Presenter of this Masters Series, Emirates proudly champions exceptional local and international talent, with a special focus on the Sydney Symphony's celebrated Chief Conductor, Simone Young AM.

This year, Emirates is celebrating 25 years in Sydney. Together with the Sydney Symphony Orchestra, we have created one of the most significant and enduring relationships in Australia's performing arts, one we all continue to be immensely proud of.

The partnership between Emirates and the Sydney Symphony Orchestra has been underpinned by a shared vision: to create unforgettable journeys and remarkable experiences. These formidable and brilliant performances are no exception, exemplifying our mutual commitment to excellence at the very highest level.

We are deeply gratified by the continuing success of our partnership, and we trust you will enjoy this marvellous concert.

Barry Brown
Divisional Vice President for Australasia
Emirates

Emirates

YOUR CONCERT AT A GLANCE

KATE MOORE (born 1979)
Blue Light Sphere (2023)
World Premiere

Kate Moore is an Australian composer based in the Netherlands. Her works are directly inspired by the organic shapes and sounds found in nature and lost objects of the natural biosphere, both sonic and visual, as celebrated in her new fanfare.

Kate Moore

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto No.19 in F major, K459 (1784)

The F major Concerto dates from a period when Mozart was riding high as a freelance composer and pianist in Vienna. It is in the three standard movements, with numerous innovative touches of scoring and form.

It was composed and premiered in 1784, the year that saw the Ottoman Empire cede Crimea to Russia, Benjamin Franklin's invention of bifocals, and Immanuel Kant's essay 'What is Enlightenment?'

Contemporary music included Reicha's Cello Concerto, several piano sonatas by Haydn and Salieri's *Il ricco d'un giorno*.

Unfinished portrait of Mozart (c. 1782) by Austrian amateur painter – and Mozart's brother-in-law – Joseph Lange (1751–1831).

ANTON BRUCKNER (1824–1896)
Symphony No.7 in E major (Cahis 13) (1881–1883)

By the early 1880s Bruckner had established himself as a serious composer, despite the hostility of certain critics and other composers. One whom he adored and who genuinely respected Bruckner's work was Richard Wagner, of whose death Bruckner had a premonition during the composition of this monumental work's slow movement. Wagner did indeed die before Bruckner completed the work.

It was premiered in 1884, the year that saw what would soon become the Oxford Dictionary, the first patented espresso machine and the first telephone connection between Sydney and Melbourne.

Contemporary music included Hugo Wolf's D minor String Quartet, César Franck's Prelude Chorale and Fugue, and Puccini's *Le villi*.

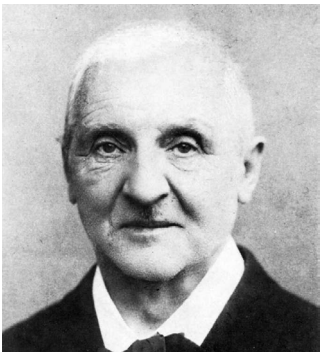

Photo of Anton Bruckner c. 1886, by Otto Schmidt (1849–1920).

ABOUT THE ARTISTS

LAWRENCE RENES conductor

Dutch-Maltese conductor Lawrence Renes garners acclaim in both operatic and symphonic realms for his remarkable talent in balancing orchestra and singers, delivering performances brimming with passion, nuance, and style.

This season sees Renes conducting Omroep Musik and Swedish Chamber Orchestra, Singapore Symphony Orchestra, Malaysia Philharmonic Orchestra, and Melbourne and Sydney Symphony Orchestras among others. 2023/24 season highlights included New Zealand Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Residentie Orkest, Swedish Radio Symphony Orchestra, Orchestra Filarmonica del Teatro Regio di Torino and the Auckland Philharmonic.

In recent seasons, Renes has appeared in the UK with Philharmonia Orchestra, Royal Scottish National and BBC Symphony Orchestras; in Europe with Orchestre Philharmonique de Radio France, Netherlands Radio Philharmonic, Orchestre Philharmonique de Luxembourg, Malta Philharmonic and Arctic, Oslo and Helsinki Philharmonic Orchestras; in Asia and Australasia with NHK Symphony Orchestra, the Seoul Philharmonic and New Zealand Symphony Orchestra; and in the Americas, OSESP in São Paulo and Milwaukee Symphony. Operatic engagements have included Finnish National Opera (Salome) and the premiere of George Benjamin's Written on Skin with Shanghai Symphony Orchestra at the Beijing Music Festival. He has also conducted opera productions in Brussels, Seattle, Lisbon and Santa Fe.

Formerly Music Director of the Royal Swedish Opera, Renes' repertoire there ranged from Mozart through to the 21st Century. An energetic champion of contemporary repertoire, he is particularly associated with the music of John Adams, having conducted productions of Nixon in China at San Francisco Opera and Doctor Atomic at both English National Opera and De Nederlandse Opera, as well as orchestral works with London and Hong Kong Philharmonic orchestras, Mahler Chamber Orchestra and Royal Stockholm Philharmonic Orchestra. He has also worked closely with Guillaume Connesson, Robin de Raaff, George Benjamin and Mark-Anthony Turnage.

Lawrence Renes first conducted the Sydney Symphony Orchestra in 1996. His second - and most recent - appearance came in 2019.

Photo by Mats Bäcker

ABOUT THE ARTISTS

LISE DE LA SALLE piano

A career of already over 20 years, award-winning Naïve recordings, international concert appearances – Lise de la Salle has established herself as one of today's exciting young artists and as a musician of real sensibility and maturity. Her playing inspired a *Washington Post* critic to write, 'For much of the concert, the audience had to remember to breathe... the exhilaration didn't let up for a second until her hands came off the keyboard.'

The 2024/25 season sees her debut with Sydney Symphony Orchestra and returns to Philharmonia Orchestra and NHK Symphony Orchestra under the baton of Fabio Luisi. Other recent highlights include major performances at the Théâtre des Champs-Elysées with Orchestre de Chambre de Paris, a return to RTÉ National Symphony Orchestra, Stuttgarter Philharmoniker and Yomiuri Nippon Symphony Orchestra. She performs recitals in prestigious concert halls such as Shanghai Concert Hall, Sydney City Recital Hall and Paris Seine Musicale.

She has played with many leading orchestras across the globe: Chicago, Boston and Washington Symphony Orchestras, Los Angeles Philharmonic, Philadelphia Orchestra, Philharmonia, BBC Symphony and London Symphony Orchestras, Deutsches Symphonie-Orchester Berlin, Münchner Philharmoniker, Dresden Staatskapelle, hr-Sinfonieorchester, Orchestre de Paris, Orchestre National de France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Filarmonica della Scala, Orchestra Sinfonica Nazionale Della RAI, Rotterdam Philharmonic, St Petersburg Philharmonic, Royal Stockholm Philharmonic and NHK Symphony Orchestras, Singapore Symphony Orchestra and Tokyo Metropolitan Symphony Orchestra among many others.

She collaborated with conductors such as Herbert Blomstedt, Fabio Luisi, James Conlon, Gianandrea Noseda, Krzysztof Urbanski, Antonio Pappano, Rafael Payare, Karina Kanellakis, Lioner Bringuier, Thomas Søndergård, Fabien Gabel, Marek Janowski, Robin Ticciati, Osmö Vanska, James Gaffigan, Semyon Bychkov, and Dennis Russell Davies.

She performs in the world's most esteemed concert halls and festivals. She also takes pleasure in educational outreach and conducts master classes in many of the cities in which she performs.

Among her critically acclaimed Naïve CDs features an all-Chopin disc with a live recording of the Piano Concerto No.2 with Fabio Luisi conducting Staatskapelle Dresden. In 2011, her Liszt album received Diapason Magazine's Diapason d'Or and *Gramophone's* Editor's Choice. Her latest album *When do we Dance?* (2021) presents an odyssey of dances through a whole century.

In 2004, Lise de la Salle won the Young Concert Artists International Auditions in New York. She started the piano at age four and gave her first concert five years later in a live broadcast on Radio France. She studied at the Paris Conservatoire. She has worked closely with Pascal Nemirovski and was long-term advisee of Geneviève Joy-Dutilleux.

This is Lise de la Salle's Sydney Symphony debut.

Photo by Philippe Porter

ABOUT THE MUSIC

ABOUT KATE MOORE

Having obtained a masters degree from the Royal Conservatory of The Hague, Kate Moore has been based in the Netherlands since 2002, and in 2013 she was awarded a PhD from The University of Sydney.

In 2017 she was the recipient of the Matthijs Vermeulen Prize, the most prestigious Dutch prize for composers, for her work *The Dam* commissioned for the Canberra International Festival. Her major work *Sacred Environment* was premiered by the Netherlands Radio Philharmonic Orchestra and choir with soloists Alexandra Oomens and Lies Beijerinck, taking place at the Holland Festival Proms in the Concertgebouw.

Her works have been released on major labels including the Grammy- and Edison-nominated album *Dances and Canons*, released on ECM New Series, and Cantaloupe release *Stories for Ocean Shells*. Active on the international scene, Moore has had works performed by acclaimed ensembles including ASKO|Schönberg, Alarm Will Sound, Bang On A Can All-Stars and Icebreaker.

Her works have been performed in venues including the Concertgebouw, Carnegie Hall and the Sydney Opera House and at major festivals including the Holland Festival, ISCM World Music Days and MATA.

Kate Moore

ABOUT *BLUE LIGHT SPHERE*

The composer writes:

Blue Light Sphere
Transcendental blue light atmosphere:
currents of equal opposites
expanding and contracting
against each other
colliding and tearing apart
to create a vibrant equilibrium
of ocean currents
push and pull,
heightened sensitivity,
blue sparks of vitality,
electric light
infiltrating the twilight sky,
hyperawareness,
volume turned up to all the senses,
elation of the soul,
vivid colours,
unbearable ecstasy,
chest bursting with birdsong,
with love,
breathing lungs,
strings in the air,
music like luminescence
touching the skin,
a grand chorus of presence,
a song,
a well spring
from ground to the universe.

Kate Moore's *Blue Light Sphere* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Vicki Olsson.

The piece is scored for 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, piano and strings.

This is the work's world premiere.

ABOUT THE MUSIC

ABOUT WOLFGANG AMADEUS 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.

Unfinished portrait of Mozart (c. 1782) by Austrian amateur painter – and Mozart's brother-in-law – Joseph Lange (1751–1831).

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 MUSIC

ABOUT THE F MAJOR CONCERTO

David Garrett writes:

Mozart wrote this concerto for his own use in 1784. He probably played it in one of his Lenten subscription concerts in Vienna the next year, and it is easy to imagine him scoring a great success in 1790 when he took it on tour, playing it at the coronation festivities in Frankfurt for the Emperor Leopold II. Hearing Mozart play one of his concertos in Prague, a listener was filled with wonder: 'we did not know what to admire the more – the extraordinary composition or the extraordinary playing'. This concerto is both brilliant and cheerful, but certainly not lightweight – on the contrary, it reveals Mozart's powers of composition at their richest, and the virtuoso piano part is matched by a fully equal part for the orchestra. Confident, even soloistic, playing is required, especially from the woodwind.

Interpreters of this concerto must agree on a tempo for the first movement: this one admits of alternatives. The first subject, whose rhythm dominates the movement, is a kind of march, and this gives strength; Mozart's *alla breve* time signature, however, shows that heaviness should be avoided (4/4 time, but played two beats in the bar). In characteristic *galant* style, the subject is presented first softly, then loudly. In spite of, or perhaps because of, the dominance of this rhythm, the movement is amazingly rich and varied in themes, especially in the orchestral exposition.

But as Cuthbert Girdlestone observes in *Mozart and his Piano Concertos*, once the soloist has entered, almost all the themes derive in some way from the opening, as if Mozart moves from wastefulness to economy. The triplets which the piano contrasts with the orchestral material become an accompaniment to the march theme. Even in the free fantasia development, which begins with a peremptory gesture from the soloist, and seems to have abandoned the predominant rhythm, the winds begin to interject it, and it spreads to the piano part. Mozart's cadenza for this movement is one of his most effective and broad-ranging. Thus far the movement seems not sectionally divided, but cumulatively developing; it ends with a coda featuring the horns and repeating the final bars of the exposition – lilting figures which do not feature the march rhythm.

Allegretto, a pace somewhere between *Andante* ('walking') and *Allegro* ('fast') is a tempo marking quite common for a 'slow' movement in the music of Joseph Haydn, but rare in Mozart – indeed this movement is unique in Mozart's concertos. It has been described as an idyll, or an intermezzo, graceful, even capricious. The key is C major, with an excursion into C minor: only a brief, passing departure from the mood of the movement, with the effect of pathos rather than tragedy. In few of Mozart's concerto movements do the winds take part as fully and imaginatively as here – flute, oboes and bassoon join the piano in leading the discourse, and it seems fitting that the flute should have the last word, with the rising scale which grows in importance as the movement goes on.

One would hardly suspect, on hearing the light-hearted theme of the finale, that this is to be the weightiest and perhaps the most memorable movement in the concerto, but so it proves. After the statement of the refrain by piano followed by orchestra, the cellos and basses begin a four-part fugue. Suddenly we are in the same world as the finale of the 'Jupiter' Symphony: Mozart follows the brothers Joseph and Michael Haydn in combining elements of sonata-rondo form with fugal writing. But the effect, while powerful and exciting, is far from a display of learning – Mozart only for a moment allows us to forget that he is writing a concerto. Soon the soloist re-enters with considerable virtuosity, and the humorous, chattering themes even suggest an *opera buffa* finale. Twice more the fugato returns, first as a development, then in a superb passage for orchestra and soloist over a tonic pedal, before the sweeping cadenza. The fugal passages, with their sustained many-voiced texture, invade the comic bantering of the rest of the music, as power and play are winningly combined.

The concerto is scored for flute, 2 oboes and 2 bassoons; 2 horns; strings and piano soloist.

The Sydney Symphony first performed it on 5 April 1956, with Paul Badura-Skoda directing from the keyboard.

Other notable performances include those by Fou Ts'ong conducted by Louis Frémaux (1975), Andrzej Ratusiński/Frémaux (1985), Dubravka Tomsic/Edo de Waart (1996), Leslie Howard/John Harding (2000), Louis Lortie directing from the keyboard (2007) and Avan Yu/Dene Olding (2013).

Our most recent performances were in 2018, with Emanuel Ax conducted by David Robertson.

HELP US CHAMPION THE FUTURE OF MUSIC

The Sydney Symphony Fellowship Program has nurtured the next generation of orchestral musicians for almost 25 years.

Each Fellow receives intensive training and professional development, including masterclasses with visiting artists, dedicated mentorship from Sydney Symphony musicians and the opportunity to perform with the Orchestra.

To find out how you can support Australia's Emerging Artists, please contact Gabriela Postma on (02) 8215 4625 or visit **sydneysymphony.com/fellowship**

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ABOUT THE MUSIC

WHO WAS ANTON BRUCKNER?

Born in Upper Austria in 1824, Bruckner's world-view was naturally informed by the conservative, Catholic, village society of which he was a product. Despite his quaintly rustic manners and seeming naiveté, he was, like his father, (and, indeed, like Schubert) a trained schoolmaster; his musical schooling, too, was considerable. Experience as a boy chorister and organist – not merely in what was required for a village organist – led to his first mature work, a Requiem, in 1848, but he had the wisdom and humility to take lessons well into adulthood. He worked as organist at the Abbey of St Florian and later the Cathedral in Linz, and in 1855 the 30-something Bruckner imposed seven years' silence on himself while he submitted to pedagogue Simon Sechter's strict regime in harmony and counterpoint. (Afterward, one of the examiners was heard to say 'he should have examined us'.) Bruckner took his diploma from the Vienna Conservatory in 1861, after which conductor Otto Kitzler introduced him to the techniques of orchestration and formal design found in contemporary music. Bruckner's 'cathedrals in sound', as the shopworn cliché has it, are the product of a well-informed, as well as original, musical intelligence, and a deeply-held religious conviction.

There are, incidentally, numerous unfortunate misperceptions about Bruckner and his work, one of the more pervasive being that he wrote the same symphony nine times. One can, of course, point to stylistic correspondences between works and even to quotations of one by another. The same can be said of Mahler, with whom Bruckner is so often, and erroneously, bracketed. The point is that in both cases the differences between works are considerable, and these differences contribute to the richness of experience contained in each composer's output.

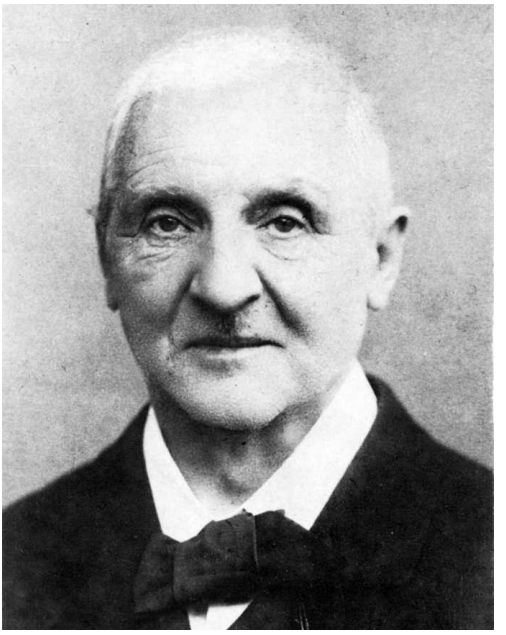


Photo of Anton Bruckner c. 1886, by Otto Schmidt (1849–1920).

In 1868 Bruckner moved to Vienna from Linz in order to advance his career, and despite his famously provincial manners and dress, his extreme diffidence, and certain eccentricities he had some success in all fields: as an organist, and especially in improvising, he was internationally feted; within a decade he held posts at the Vienna Conservatorium and University, at in the Royal Chapel; and his choral and instrumental works started to receive attention.

In the late 1860s Eduard Hanslick, Vienna's most powerful and feared music critic, was desperate to anoint the next major symphonist. Mendelssohn had been dead for twenty years and Schumann for ten, and those composers had cultivated Hanslick's ideal of music as an abstract structure of 'sounding forms set in motion'. The Music of the Future was being noisily proclaimed by Wagner and Liszt, in works freighted with literary and other extra-musical ideas; Brahms, whom Hanslick would soon champion as heir to Beethoven and Schumann, was yet to produce his first symphony. Hanslick, on the basis of Bruckner's first two symphonies (the official First and the Nullte, or 'annulled'), wondered if he might be the one. But then Bruckner nailed his colours to the Wagnerian mask and Hanslick's loathing knew no end.

ABOUT THE MUSIC

ABOUT THE SEVENTH SYMPHONY

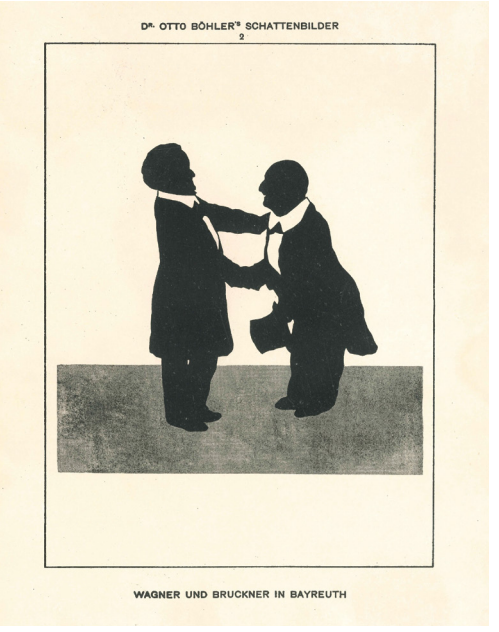
At the age of 60, the diffident, pious Bruckner suddenly achieved international fame as a composer, and the work which catalysed Europe's attention was the Seventh Symphony. In 1868, he had taken up a position at the Vienna Conservatory, where he succeeded his teacher Simon Sechter as Professor of Harmony and Counterpoint, as well as an honorary appointment as organist to the *Hofkapelle,* or court chapel. In addition, he taught at the teacher training College of St Anna (until he unwittingly offended a female student; this eventually led to his withdrawal from the institution) and travelled as far afield as Paris and London in his capacity as one of the greatest organists of the age. But until the mid-1880s, his own music had failed to find a foothold in Vienna's musical life.

This is partly the result of Bruckner's idolisation of the music of Richard Wagner. The critic Hanslick routinely attacked Bruckner's music in print, and on occasion used his influence to impede Bruckner's advancement in the teaching profession. Brahms similarly dismissed Bruckner until late in his own life, saying, 'In the case of Bruckner one needn't use the word 'Symphony'; it's enough to talk of a kind of 'fake' which will be forgotten in a few years.'

Wagner, on the other hand, seems genuinely to have admired Bruckner's work. The two composers had met in 1873 when Bruckner had approached Wagner for permission to dedicate his Third Symphony (now often referred to as Bruckner's *Wagner* Symphony) to the 'Master of all masters'. Their meeting, over several beers, was a highlight of Bruckner's life; Wagner's acceptance of the dedication, with its implicit approval of Bruckner's work, gave the latter immense confidence. Sadly, the premiere of the Third Symphony was a fiasco; Bruckner responded by retreating – revising extant scores rather than writing anything new. In 1881, however, Hans Richter gave the first performance of the Fourth Symphony, which was a triumph. Bruckner was back at work by this stage, but the success must have encouraged him: he completed his Sixth Symphony and began work on the Seventh later that year.

The composition took place over two years, during which time Bruckner wrote little else. He did, however, travel to Bayreuth to hear the first performance of Wagner's last opera, *Parsifal,* conducted by Hermann Levi. Bruckner and Wagner saw each other several times during the visit. Gabriel Engel writes:

> Wagner would deplore the disappointing state of contemporary music, exclaiming: 'I know of only one who may be compared to Beethoven — and he is Bruckner!' One evening, grasping the Austrian's hand, the aged Master cried: 'Rest assured, I myself shall produce *the* symphony [meaning the *Wagner*] and all your works.' 'Oh, Master!' was all Bruckner could answer. Then the question: 'Have you already heard *Parsifal*! How did you like it?' Bruckner sank upon his knees, pressing Wagner's hand to his lips, and murmuring: 'Oh, Master, I worship you!' Wagner was deeply moved. When they bade each other good night that evening, it was the last greeting they ever exchanged on earth.



Otto Böhler's silhouette of Bruckner and Richard Wagner

ABOUT THE MUSIC

While working on the Seventh Symphony, Bruckner later remarked, 'One day I came home and felt very sad. It occurred to me that the Master would soon die, and at that moment the C sharp minor theme of the *Adagio* came to me.' And, indeed, during the composition of the slow movement, Bruckner heard the news of Wagner's death, incorporating his grief into the final pages of the movement. But the piece as a whole was conceived before Bruckner's premonition, and our response shouldn't be over-determined by the Wagner connection.

The dimensions and trajectory of the work are signalled by the melody with which the first movement begins. Built over a typical texture of shimmering strings, it is a long and very beautiful tune, consisting of clearly delineated and contrasting phrases: the first, for instance, outlines the key of E major over two octaves, before moving through seemingly distant keys; a 'false' close gives way to yet more varied phrases and hints of further tonal exploration before returning to E major for a fuller restatement of the melody itself. The movement displays Bruckner's habitual use of three contrasting groups of themes, the second of which is what he liked to call a 'song-period', and out of these he spins a lengthy series of contrasting musical worlds, using key-relationships for maximum dramatic effect.

This principle governs the whole work. The key of C sharp minor, though closely related to the work's 'home key' of E major, is avoided through the first movement so that its appearance in the second is more emphatic. This is, of course, the premonitory elegy for Wagner, and Bruckner introduces four Wagner tubas into the score at this point. But the model for the movement is to be found in the slow movement of Beethoven's Ninth Symphony. The 'very slow and very solemn' material with which Bruckner's commences is in due course contrasted with a theme in a different mood, speed and key. Bruckner was working on the climax of the movement – a majestic passage in C major – when he heard of Wagner's death. He quotes a motive from his *Te Deum* (associated with the words 'Non confundar in aeternum' – let me never be put to shame) but it is in the coda which follows with its almost Wagnerian horn calls that Bruckner farewells the Master.

After the catharsis of the Adagio, and in preparation for the summing up of the finale, Bruckner produces one of his most delightfully energetic, and deceptively simple, scherzos. Again, the movement's key - A minor - has been avoided so far. The octave and perfect fifth which constitute the theme of this section are the most stable intervals in tonal music (and relate the theme to that of the opening of the first movement), but Bruckner effortlessly plays this stability off against a series of unexpected excursions into different keys, and it proves a genuinely witty foil to the central, more lyrical, Trio section.

ABOUT THE MUSIC

The Finale, less massive than some, is nonetheless constructed out of four large sections of material. The pattern of keys a third apart is reflected in this structure: the first section is in E major and deliberately recalls the first movement in its use of the stable intervals of the common chord; the second and third sections are, respectively, in keys a third above and below E; finally the fourth section, using material based on the first, charts the journey from the key of A back to the home key.

It may be that with the death of Wagner, Bruckner was the heir-apparent for his now large group of supporters in Vienna. Nonetheless, Bruckner at first tried to stop performances of this work there, fearing that Hanslick's opposition would undermine his growing reputation in other parts of the German speaking world. The Seventh's premiere was in the Leipzig Gewandhaus under Arthur Nikisch in 1884 and the applause lasted for fifteen minutes. Hermann Levi, who had facilitated Bruckner's dedication of the work to Wagner-mad Ludwig II of Bavaria, gave the work in Munich, declaring it 'the most significant symphonic work since 1827', and within a few years it had been heard throughout Germany as well as in New York, Chicago, Amsterdam, Budapest and London. When it finally was heard in Vienna in 1886, Hanslick, predictably, wrote it off as 'unnatural, blown up, unwholesome, and ruinous' and his colleague Kalbeck memorably wrote, 'It comes from the Nibelungen and goes to the devil!'

Actually, it is music about going to heaven, or, as Robert Simpson puts it, 'a patient search for pacification'. Appropriately, the Adagio was performed at the composer's funeral. Engel writes that 'Brahms, a very sick old man, stood outside the gate, but refused to enter. Someone heard him mutter sadly: 'It will be my turn soon,' and then he sighed and went wearily home.'

Bruckner's Seventh Symphony is scored for 2 each of flutes, oboes, clarinets and bassoons; 8 horns, four of which double Wagner tubas, 3 trumpets, 3 trombones and tuba; timpani, percussion and strings.

It received its world premiere under Arthur Nikisch and the Gewandhaus Orchestra in Leipzig on 30 December 1884.

The Sydney Symphony Orchestra first performed the work in May 1945, conducted by Bernard Heinze.

Other notable performances include those led by Otto Klemperer (1949), Nikolai Malko (1959), Walter Susskind (1965), Moshe Atzmon (1969), Willem van Otterloo (1973), Franz-Paul Decker (1978), Jorge Mester (1980), Heinz Wallberg (1993) and Simone Young (2010).

Our most recent performances were in 2019, conducted by Sir Donald Runnicles.

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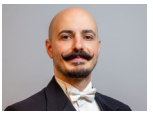

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