

2015 SEASON



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director



MOZART IN THE CITY

MOZART AT THE OPERA
Thursday 5 February

FATHERS AND SONS
Thursday 28 May

MOZART AND THE VIOLIN
Thursday 6 August

MOZART AND THE BRITS
Thursday 5 November


Emirates
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MOZART IN THE CITY

AT CITY RECITAL HALL ANGEL PLACE

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This program book for Mozart in the City contains articles and information for all four concerts in the 2015 series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert.

MYSTERY MOMENTS

Each Mozart in the City concert ends with a Mystery Moment – one delightful musical jewel to send you into the evening with a smile. We'd like to let the mystery linger after the concert, but we don't want to keep you in unnecessary suspense, so we'll be revealing the name of the piece on the Friday after each concert.

.....

To find out the identity of the Mystery Moment, you can:



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





Dene Olding *violin-director*

Dene Olding is one of Australia's most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life. In addition to his role as Concertmaster of the SSO, he is first violinist for the Australia Ensemble and the Goldner String Quartet. As a soloist, he appears regularly with the Australian symphony orchestras and has given the Australian premieres of Lutosławski's *Chain 2*, Carter's Violin Concerto and the Glass Violin Concerto, as well as concertos by Ross Edwards and Bozidar Kos, and Richard Mills' Double Concerto, written for him and his wife, violist Irina Morozova.

A graduate of the Juilliard School, in 1985 he was awarded a Churchill Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition. He rejoined the Sydney Symphony as Co-Concertmaster in 2002, having held the position from 1987 to 1994. Other concertmaster positions have included the Australian Chamber Orchestra and Melbourne Symphony Orchestra. He has conducted the SSO and Auckland Philharmonia, and appeared as conductor-soloist with chamber orchestras in Australia and America.

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

Dene Olding plays a 1720 Joseph Guarnerius violin. Read more in *Bravo!* bit.ly/Bravo2012-7



Fiona Campbell *mezzo-soprano*

Fiona Campbell is one of Australia's most versatile and beloved classical singers. She won the Limelight Award for Best Solo Performance in 2011 and has been a Vocal winner of the ABC Young Performers Awards and the ASC Opera Awards.

She performs with the major Australian symphony orchestras and ensembles, including the Australian Chamber Orchestra, Australian Brandenburg Orchestra and Australia Ensemble, and has appeared as a principal with Opera Australia, Opera Queensland, WA Opera and Pinchgut Opera. She has also been a featured artist in Musica Viva's Huntington Festival. Internationally, her collaborations include the Brodsky Quartet, Tokyo Philharmonic, Soloists of the Royal Opera House Orchestra, Manchester Camerata, Prague Chamber Orchestra and Hong Kong Philharmonic Orchestra. Career highlights include concerts with the tenor José Carreras in Japan and Korea, and as his special guest artist in Australia, and a tour with soprano Barbara Bonney, making her debut at Suntory Hall in Tokyo and Cadogan Hall in London.

Her operatic roles include Angelina (*Cenerentola*), Olga (*Eugene Onegin*), Hansel (*Hansel and Gretel*), Dorabella (*Così fan tutte*), Siebel (*Faust*), Rosina (*The Barber of Seville*), Venus (*Tannhäuser*), Ruggiero (*Alcina*), Idamante (*Idomeneo*), Vagaus (*Juditha Triumphans*), Erisbe (*L'Ormino*), and Suzuki (*Madama Butterfly*). She was nominated for a Helpmann Award for her portrayal of Cherubino in *The Marriage of Figaro*.

This year Fiona Campbell will also appear with the Melbourne Symphony Orchestra and Auckland Philharmonia, and sing in *The Barber of Seville*, *The Marriage of Figaro* and *Faust* for WA Opera.



Andrew Haveron *violin-director*

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

As a soloist, he has appeared with the London Symphony Orchestra (conducted by Colin Davis), the BBC Symphony Orchestra (Jiří Bělohlávek), and with the Hallé and City of Birmingham Symphony orchestras.

As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than 15 albums with the quartet, many of which won awards such as Diapason d'or and Choc du Monde de la Musique.

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

Andrew Haveron plays on a violin made for him by the American luthier Sam Zygmuntowicz in 2001. Read more in *Bravo!* bit.ly/Bravo2013-3



Yelian He *cello*


Yelian He enjoys an international career spanning Europe, Australasia and Africa, with performances in world-class venues such as Wigmore Hall, Bridgewater Concert Hall, Royal Festival Hall, and the Queen Elizabeth Hall in England; Hamer Hall and the Perth Concert Hall in Australia; and the Esplanade Recital Studio in Singapore. He has also appeared for the Edinburgh Fringe Festival, the 2014 Adelaide International Cello Festival and Port Fairy Spring Music Festival.

He has been the laureate of many competitions and received multiple prizes with his pianist Yasmin Rowe, including the inaugural 2014 Australian Cello Awards Competition Grand Prize (Allen-Evans scholarship), Audience Prize and SSO Concerto Prize. He also won the Royal Overseas League Competition String Finals and the Kirckman Concert Society Award, and was a 2014 London City Music Foundation Artist.

He is honoured to have been presented to Her Majesty Queen Elizabeth II in 2011 at a reception for outstanding Australians in the UK. That year he also toured Australia and performed Haydn's D major concerto with the West Australian Symphony Orchestra for the 2011 CHOGM. In 2013 he gave a private performance for the Queen and Commonwealth guests at Buckingham Palace.

This year he will appear for Woodend Music Festival and the Birmingham Conservatoire Orchestra, as well as give performances in China, UK and Australia.

Yelian He plays a cello made by Hungarian luthier Adolphus Monnig in 1877.



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Isabelle Faust *violin-director*

Isabelle Faust captivates her listeners through her insightful and faithful interpretations, based on a thorough knowledge of the historical context of the works as well as attention to current scholarship.

As a young violinist, she won the prestigious Leopold Mozart and Paganini competitions and was soon invited to appear with the world's leading orchestras, including the Berlin Philharmonic, Orchestra of the Age of Enlightenment, Boston Symphony Orchestra and NHK Symphony Orchestra Tokyo. She continues to be one of the most sought-after violin soloists and this is her third appearance with the SSO.

Her repertoire ranges from JS Bach to contemporary composers such as Ligeti, Lachenmann and Widmann, and her versatility means that she is equally at home in chamber music and in virtuoso concertante works with major orchestras or period ensembles. In addition to her mastery of the great concertos, she also performs music such as Kurtág's *Kafka Fragments* with soprano Christine Schäfer, and the Brahms and Mozart clarinet quintets on historical instruments.

Isabelle Faust has regularly performed and recorded with renowned conductors, including Frans Brüggen, Mariss Jansons, Giovanni Antonini, Philippe Herreweghe, Daniel Harding and Bernard Haitink. In recent years she developed a close relationship with the late Claudio Abbado, and performed and recorded under his baton.

Their recording of the Beethoven and Berg violin concertos with the Orchestra Mozart received a Diapason d'or, Echo Klassik, Gramophone Award 2012 and a Record Academy Award (Japan).

She has made over a dozen critically acclaimed recordings, spanning concertos, quartets, quintets and solo recital programs. In 2010, her recording of Bach's Sonatas and Partitas for solo violin was awarded a Diapason d'Or de l'Année. She also won a Diapason d'Or and a Gramophone Award for her recording of the Beethoven sonatas for violin and piano with recital partner Alexander Melnikov.

Isabelle Faust plays the 'Sleeping Beauty' Stradivarius (1704), kindly on loan from the L-Bank Baden-Württemberg.

The soloists for Mozart and the Brits on 5 November will be announced closer to the date and their biographies published in a program insert.





**sydney symphony
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MOZART IN THE CITY

THURSDAY 5 FEBRUARY, 7PM

CITY RECITAL HALL ANGEL PLACE

MOZART AT THE OPERA

Dene Olding *violin and director*

Fiona Campbell *mezzo-soprano*

WOLFGANG AMADEUS MOZART (1756–1791)

The Marriage of Figaro

Overture

'Giunse alfin il momento...Deh vieni, non tardar'

Lucio Silla

Overture

'Pupille amate'

Idomeneo

Overture

'Ah qual gelido orror...Il padre adorato'

La finta giardiniera

Overture

'Và pure, ad altri in braccio'

La clemenza di Tito

Overture

'Parto, parto, ma tu, ben mio'



**92.9 ABC
Classic FM**

This concert will be recorded by ABC Classic FM for later broadcast on Wednesday 11 February at 8pm.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit sydney-symphony.com/talk-bios for speaker biographies.

Estimated durations: 8 minutes, 13 minutes, 10 minutes, 11 minutes, 11 minutes

The concert will conclude at approximately 8.10pm.

MOZART MYSTERY MOMENT

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



Mozart at the Opera

The Marriage of Figaro

The overture to this long opera is short, Mozart's shortest. *The Marriage of Figaro* is Mozart's richest and most humane comedy, but the overture is a reminder of the alternative title of the Beaumarchais play on which the opera is based: 'La folle journée' – one mad day.

The opera's plot is the eventual triumph of the servant Figaro over the designs on his betrothed Susanna of his lecherous master, the Count. The overture recalls the opera's very end, after the dénouement and the Count's plea to his wife for forgiveness, which is granted. The last words are 'let us all run to celebrate'.

'Deh vieni, non tardar' – Susanna (Act IV)

The final scene of the opera is set in the castle garden. Susanna and the Countess have planned to outwit the Count. Susanna has invited him to an assignation, but she will disguise herself as her mistress, and the Countess will put on Susanna's clothes, so that the Count will try to seduce his own wife (the jealous Figaro, once Susanna warns him, abets the plot by making love to 'Susanna' – the Countess in disguise). As Susanna waits for the Count, and knowing that Figaro is listening from the bushes, she sings this idyllic love song – Figaro thinks she is addressing the Count, but it is really to her fiancé Figaro that she sings, from her heart.



Portrait of Nancy Storace by Benjamin Van der Guch, c.1790

At the premiere of *The Marriage of Figaro*, in Vienna on 1 May 1786, Susanna was sung by Nancy Storace. Daughter of an Italian father and an Irish mother, she became a close friend of Mozart, who wrote an aria for her with a piano obbligato part for himself (K505). Nancy Storace was probably what we would call a mezzo-soprano, as sopranos challenged by the low-lying parts of 'Deh, vieni' may have guessed.

Giunse alfin il momento
 che godrò senz'affanno
 in braccio all'idol mio.
 Timide cure uscite dal mio petto
 A turbar no venite il mio diletto.
 O come par che all'amoroso foco
 L'amenità del loco,
 La terra e il ciel risponda,
 Come la notte i furti miei seconda!

At last the moment has come
 When I may enjoy myself without anxiety
 In the arms of my lover.
 Timid fears, leave my breast,
 And don't come to disturb my pleasure.
 Oh how it seems that to amorous fires
 This pleasant place,
 The earth and the sky respond,
 Even the darkness encourages my secret wishes!

Deh vieni, non tardar, o gioia bella.
 Vieni ove amore per goder t'appella,
 finchè non splende in ciel notturna face,
 finchè l'aria è ancor bruna il mondo tace.
 Qui mormora il ruscel, qui scherza l'aura,
 che col dolce susurro il cor restaura;
 qui ridono i fioretti, e l'erba è fresca:
 ai piaceri d'amor qui tutto adesca.
 Vieni, ben mio: tra queste piante ascose
 ti vo' la fronte incoronar di rose.

Then come, don't delay, my darling,
 Come when love calls you to enjoyment,
 While there's no moon in the sky,
 While the air remains dark and the world is silent.
 Here the brook is murmuring, and the breeze is playing,
 Refreshing the heart with a sweet whisper;
 Here the flowers are laughing, and the grass is cool:
 Here everything favours the pleasures of love.
 Come, my darling, among these secluded trees
 I want to crown your brow with roses!



The scurrying opening ('as fast as possible') of *The Marriage of Figaro* overture

Lucio Silla

Lucio Silla was the last opera Mozart composed in Italy, where he spent much of the years from 1770 to 1772. It was premiered in Milan in December 1772, when Mozart was 16. The libretto, by the inexperienced Giovanni de Gamerra, was edited and approved by the celebrated Metastasio.

The *sinfonia*, or overture, in Italian opera houses at the time, was an effective orchestral piece to begin the evening's entertainment – its music rarely related to what followed. In three movements (fast–slow–fast), it often featured loud instruments such as trumpets, horns and drums, as in this one. Mozart tickles the ear with a winning second idea in the opening movement (first violins on an undulating bed of second violins and violas). The slow movement has atmosphere and some expressive modulation, and the close is a jig with bustling running figures.

'Pupille amate' – Cecilio (Act III)

Lucius Sulla was a successful general in ancient Rome who took power as dictator, then unexpectedly laid it down. In the opera he loves Giunia, who loves the exiled Cecilio. Cecilio returns secretly to Rome and surprises Giunia mourning in the mausoleum of her dead father, Sulla's enemy. Cecilio organises a conspiracy against the dictator, but it is discovered and he is condemned to death. He sings this aria to Giunia as the guards come to take him away.

The part of Cecilio was written for the soprano castrato Venanzio Rauzzini, for whom Mozart shortly afterwards composed the motet *Exsultate, jubilate*, K165.

Pupille amate	Beloved eyes
non lagrimate	Weep not
morir mi fate	You make me die
pria di morir.	Before I am dead.
Quest'alma fida	This faithful soul
a voi d'intorno	Will return
farà ritorno	Hovering around you
sciolta in sospir.	Dissolved in a sigh.

Idomeneo

Idomeneo, rè di Creta (Idomeneus, King of Crete), is an *opera seria* Mozart composed for the Munich court. Munich's new ruler, the Elector, had brought the musicians with him from Mannheim, where Mozart had already got to know and admire this orchestra, regarded as the best of its time.

The plot of this tragic opera is reminiscent of the story of Jephthah in the Bible. During a shipwreck, King Idomeneo makes a vow to Neptune, promising, if he and his companions are saved, to sacrifice to the god the first human he encounters. This is his son, Idamante.

The overture immediately contrasts heroism with unsettled foreboding. Powerful orchestral writing, with special emphasis on the lower strings, conveys the tragic atmosphere: a king is threatened by the fury of the God of the Sea, and trapped by his vow. In the opera, the stormy music dies down, leading straight into the first scene. In this performance we make the transition into the recitative, or 'sung speech', that precedes Idamante's aria.



**Mozart – silverpoint drawing
by Doris Stock, 1789**

'Il padre adorato' – Idamante (Act I)

At the premiere on 29 January 1781, Idamante's part was sung by a soprano castrato (and nowadays by mezzo-sopranos). This aria comes at the point where the son encounters the father, on the shore strewn with the wreckage of his ship. Idomeneo is haunted by his vow, and rejects his son with horror. Idamante (the music recalling the storm heard in the overture) now has a storm in his heart.

Ah qual gelido orror m'ingombra i sensi!
Lo vedo appena, il riconosco, e a miei
teneri' accenti in un balen s'invola.
Miserò! in che l'offesi, e come mai
quel sdegno io meritai, quelle minaccie?
Vuo' seguirlo, e veder, oh sorte dura!
Qual mi sovrasti ancor più rea sventura.

Il padre adorato
ritrovo, e lo perdo.
Mi fugge sdegnato,
fremendo d'horror.
Morire credei
di gioia e d'amore,
or, barbari Dei,
m'uccide il dolor.

Ah, what icy horror numbs my senses!
Hardly do I see and recognise him than,
at my tender words, he abruptly flees.
Alas! How did I offend him and how
have I deserved that anger and those threats?
I will follow and see, harsh fate,
what more cruel misfortune yet awaits me.

My beloved father
I find again, and I lose him.
He scorns and flees me,
Trembling with horror.
I thought I would die
Of joy and love,
But, cruel gods,
Grief is killing me.

La finta giardiniera (The Pretended Garden-Girl)

OVERTURE

I. *Allegro molto*

II. *Andantino grazioso*

III. *Allegro, K121* (added by Mozart to make a three-movement symphony)

For two movements the overture to *La finta giardiniera* proceeds much like that to *Lucio Silla*. The gentle, slow second movement is followed in the opera by the opening ensemble. But later in the year of the opera's premiere, in Salzburg, Mozart made the overture available for performance on its own by adding a third movement, and calling the result 'Sinfonie'. This is what we perform in this concert.

This opera was first staged in Munich during January 1775, when Mozart was 18. An *opera buffa* in Italian, it mixes comic and serious elements. The garden maid Sandrina is in reality a marchioness, who has disguised herself to find her lover Belfiore, who once stabbed her in a fit of jealousy and believes her dead. This aristocratic couple has a counterpart of slightly lower rank in Arminda, niece of the Mayor on whose estate the action takes place, and Ramiro, her knightly admirer whom she spurns. This Ramiro is an entirely serious character, and when he realises that Arminda is determined to marry Belfiore, he vents his feelings in a powerful minor key aria, a typical 'fury' aria from *opera seria*, with distress in the middle section of the da capo form. The role of Ramiro was sung in Munich by a soprano castrato, Tommaso Consoli.

'Va pure ad altri in braccio' – Ramiro (Act III)

Va pure ad altri in braccio, perfida donna ingrata: furia crudel spietata, sempre per te sarò. Già misero mi vuoi lontan dagl'occhi tuoi, miserò morirò.	Go, then, to the arms of another, Treachorous, ungrateful woman! For you I will always be A fierce, pitiless Fury. Since you want me to be miserable, Far from your eyes, Miserable I shall die.
--	--

La clemenza di Tito

The grand ceremony of the overture to *La clemenza di Tito* (The Clemency of Titus) has affinities with the *Jupiter* Symphony and the overture to *The Magic Flute*. It begins with a sustained exploration of the key of C major. In the development this flourish swings adventurously through a variety of harmonies, leading to the return, not of the first, but of the second subject. Departing thus from the usual order enables Mozart to end with the same sequences that made the opening so effective.

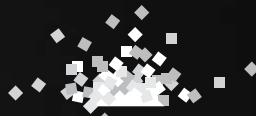
Mozart's last opera was composed hurriedly for an Imperial ceremonial occasion in Prague (where it was performed in September 1791). The libretto puts the historical Emperor Titus (and by extension all emperors) in the best possible light – his clemency extends to everyone, including the conspirators against him. These include Vitellia and her lover Sextus, who is loath to act against his friend, a model ruler, but would do anything to please Vitellia.

'Parto, parto, ma tu, ben mio' – Sesto (Act I)

Sesto (Sextus) sings the aria we hear to Vitellia, who is goading him to leave her and start his mission to kill Titus. It's distinctive for the basset clarinet obbligato part, performed tonight on clarinet.

Parto, parto, ma tu ben mio, meco ritorna in pace: sarò qual più ti piace, quel che vorrai farò. Guardami, e tutto obbligo, e a vendicarti io volo: a questo sguardo solo da me si penserà. Ah qual poter, o Dei, donaste alla beltà!	I go, I go, but you, my love, Look kindly upon me again: I shall be whatever pleases you, Do whatever you wish. Look at me, oblivious to all else, I shall hasten to avenge you: I shall think of nothing But that glance. Ah what power you gave, O Gods, To beauty!
--	--

The male soprano castrato who sang Sesto was by all accounts a disappointment, but Mozart took the opportunity of the commission for Prague to write brilliant obbligato parts for his friend Anton Stadler (for whom he wrote his clarinet quintet and concerto). Singers capable of this aria's wide range never feel upstaged by the clarinet part – Mozart knew how to keep both singers and instrumentalists happy, then and now.



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Violin Concerto in A minor, BWV 1041*
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Double Violin Concerto in D minor, BWV 1043*

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THURSDAY 28 MAY, 7PM

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FATHERS AND SONS

Andrew Haveron *violin and director*

Yelian He *cello*

JOHANN SEBASTIAN BACH (1685–1750)

Brandenburg Concerto No.3 in G, BWV 1048

Allegro [- Adagio -]

Allegro

CARL PHILIPP EMANUEL BACH (1714–1788)

Cello Concerto in A, Wq.172

Allegro

Largo con sordini, mesto

Allegro assai

LEOPOLD MOZART (1719–1787)

Sinfonia in B flat

Allegro

Andante

Presto

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.30 in D, K202

Molto allegro

Andantino con moto

Menuetto - Trio

Presto



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Classic FM**

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Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

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Estimated durations: 10 minutes, 21 minutes, 10 minutes, 17 minutes
The concert will conclude at approximately 8:15 pm.

MOZART MYSTERY MOMENT

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



Fathers and Sons

In the list of composers for this concert most will see twin peaks: if Bach then Sebastian, if Mozart then Wolfgang. Yet the other two composers were at least equally well-known in their day – Leopold Mozart as author of a violin tutor used throughout German-speaking Europe, and Emanuel Bach as the most famous of all the Bachs, rivalled only by his younger brother Christian, the London Bach (JC Bach).

It was of Emanuel Bach that Mozart junior is claimed to have said ‘he is the father, we are the children’, and Haydn thought the same. Every late 18th-century keyboard player encountered CPE Bach through his *Essay on the True Art of Playing Keyboard Instruments*, and his precepts about playing at the keyboard were exemplified in his own music. Emanuel Bach was a profoundly original creative musician, with a style both daring and expressive.

That Emanuel’s father Sebastian was an even greater composer, Mozart was coming to realise, with deep results for his own style.

One of Mozart’s patrons in Vienna, the Imperial Court Librarian Baron van Swieten, had visited Emanuel Bach in Potsdam and brought back music by Sebastian, which he gave Mozart to study. Swieten pioneered a historical approach to repertoire, and it was for performance in the Baron’s musicales that Mozart arranged keyboard fugues by Bach. He also composed some fugues of his own, encouraged, so we gather, by his wife Constanze. The results of this immersion in Bach can be heard in the increased contrapuntal density of some of Mozart’s later music – things like the Adagio and Fugue K546, the Fantasias for mechanical organ, and passages in the *Prague* and *Jupiter* Symphonies.

For the younger Bachs and the younger Mozart the style of the father quickly became old-fashioned. Bach’s sons – Emanuel included – referred to him as ‘the old periwig’. Even so, they were proud of him, his skill and achievements. Emanuel secured for his father and invitation to the Potsdam court, where old Bach displayed for Emanuel’s employer, Frederick the Great, his celebrated improvising skills, written down in *The Musical Offering*.

Much of Mozart’s biography can be written around good and bad things in his relationship with his father. Leopold was wise enough to recognise the freakish talent of his son, giving up his own creative endeavours to devote his energies to Wolfgang’s career. It was seemingly inevitable that young Mozart would have to move beyond provincial Salzburg and the routines of professional music-making at a Bishop’s court, which remained his father’s livelihood. In the two pieces called ‘sinfonia’ in this concert,

According to Rochlitz, writing in the late 1790s, Mozart made his much quoted observation (‘He is the father...’) in Leipzig, when asked his opinion of the elderly CPE Bach, whose improvising he’d recently heard on a visit to Hamburg. Unfortunately this fanciful story cannot stand, since Mozart’s only visit to Leipzig was a year after Emanuel Bach’s death, and there is no evidence that he ever visited Hamburg. Yet what Mozart is supposed to have said truly reflects late-18th-century musicians’ sense of CPE Bach’s importance. And Leipzig, where Rochlitz has him speaking, was for Wolfgang Mozart the city where Emanuel and Christian Bach grew up – two of the musicians he most admired.

one by father, one by son, the two men are closer together than usual. The symphony by Wolfgang reveals him using a visit to metropolitan Vienna under his father's wing to learn how to please, by writing to an audience's taste. That is essentially what his father was doing in his own Sinfonia.

JS BACH Brandenburg Concerto No.3, BWV 1048

Allegro [- Adagio -]

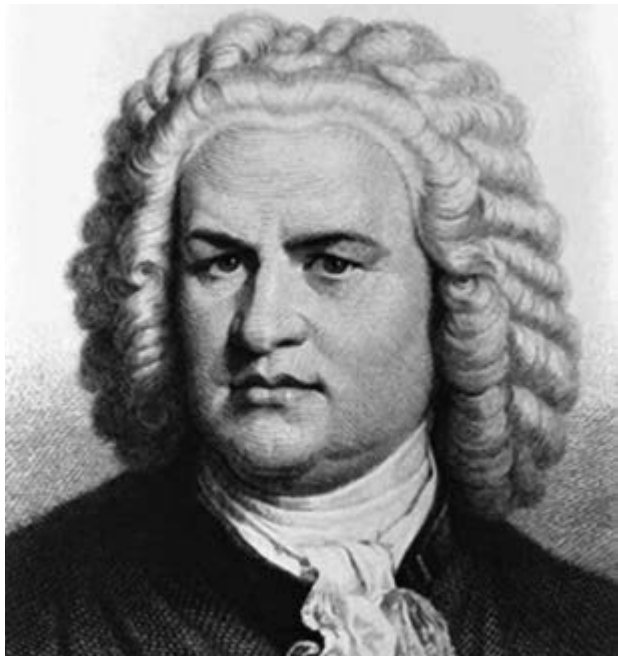
Allegro

In May 1721 Johann Sebastian Bach grouped six 'concertos with various instruments' and sent them, with a dedication, to the Margrave of Brandenburg. They were probably composed during the years 1718–1721, when Bach was in the service of the Prince of Anhalt-Cöthen, who favoured instrumental music. It was the great 19th-century Bach scholar Spitta who started referring to the six concertos in shorthand by the name of their dedicatee.

The third 'Brandenburg' concerto, written exclusively for all the instruments of the violin family (with a continuo group of harpsichord and double bass) harks back to the traditions of consort music, with its 'conversation' between the groups of like instruments. Although the strings are arranged in three groups of equal strength (parts for three violins, three violas and three cellos), the writing for each instrumental line is virtuosic at times, and may have been conceived to be played one to a part. In each *Allegro* movement, the sections for all the instruments together appear three times.

The 'second movement' of the third Brandenburg concerto, as notated, contains just two chords – an invitation, perhaps, for some kind of flourish between the two fast movements, either from the continuo harpsichordist or the leader of the violins. Sometimes in modern performances a movement is interpolated from another of Bach's works.

◀ Johann Sebastian Bach



CPE BACH Cello Concerto in A, Wq.172

Allegro

Largo con sordini, mesto

Allegro assai

In his concertos Emanuel Bach modified a genre of Italian origins. The leading representative of the North German 'sentimental' style, he emphasises the feelings of the moment, with surprise effects and an un-Italian tendency to avoid smoothly flowing 'singing' expression.

Most of Emanuel Bach's concertos were intended for his own instrument, the harpsichord, but some allow of alternative solo instruments, and exist in several versions. There is good reason for thinking that this concerto in A major was conceived for cello (and Bach may have adapted it back from its subsequent harpsichord and flute versions).

It is the third and last of Emanuel Bach's three cello concertos, and dates from 1753, when he was in the service of Frederick the Great. The lightest and airiest of the three, it favours a transparent orchestral texture and fluid string crossings from the soloist as Bach succeeds in writing idiomatically for an instrument then considered difficult. (His Berlin colleague Quantz observed that distinguished solo playing on the cello is rare, requiring 'strong fingers and strong tendons, permitting an extended stretch'.)

In form this concerto has elements of the older baroque structure based on a recurring section (ritornello) interspersed with episodes, but also elements of the more continuous development anticipating Classical concerto structure. The outer movements are less startlingly volatile than usual with this composer. More typical of him is the middle movement, not only broad (*largo*) but sad (*mesto*). In the minor mode the soloist explores expressivity high in its compass, standing out against muted (*con sordini*) strings, with sudden contrast of loud and soft. The finale clears away this melancholy.

L MOZART Sinfonia in B flat

Allegro

Andante

Presto

Leopold Mozart may have composed as many as 70 pieces with the title 'Sinfonia', but is remembered only for some genre pieces with special illustrative features, such as his Musical Sleigh-ride (the Toy Symphony long attributed to Joseph Haydn is possibly by Leopold Mozart also). The symphony in this concert is much more typical of its composer: unpretentious in scope and content (as musicologist Allan Badley observes) but bright, attractive and



**Carl Philip Emanuel Bach,
The most profound of harmonists,
Combined novelty with beauty,
Was great in music accompanied
by words,
Greater still in bold music without
words.**

***Proposed inscription for a
monument, by the poet
Klopstock (1724–1803)***

**The key words identifying what
was distinctive in CPE Bach's
musical are *Empfindung* (feeling),
and *Ausdruck* (expression).
Intellectually sophisticated,
Emanuel Bach was the friend
of visual artists, poets, and
philosophers. Contemporaries
found in his playing and in his
compositions a quite remarkable
expression of emotions.**



◀ Leopold Mozart wrote a violin tutor that was used throughout German-speaking Europe.

solidly crafted. In the mid-18th century when it was composed this was a 'modern' style, based on mainly Italian models. Scholars studying manuscripts from the two men have sometimes had trouble telling whether they are dealing with a mature work by Leopold or a juvenile work by his son.

WA MOZART Symphony No.30 in D, K202

Molto allegro

Andantino con moto

Menuetto – Trio

Presto

Mozart junior's symphony, by comparison with his father's, seems closer to expectations of an orchestral symphony – or perhaps an operatic overture. D major is a key for attention-getting loud music, with trumpets (and drums, but for this piece no timpani parts survive). The symphony was written in Salzburg in May 1774, shortly after Mozart and his father made a trip to Vienna, in the hope of securing for Wolfgang a court appointment. The 17 year old was experimenting, grafting on to the three-movement Italian form and style aspects of the Austrian symphony – such as the additional minuet dance movement, in third place. Also 'Viennese' is the fully developed sonata form in the first and last movements (with clear contrasts between first and second theme, and 'development' in the middle).



The boy Mozart performing with his sister, Nannerl, and his father Leopold in 1763. Painting by Louis Carrogis, known as Carmontelle

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If you'd like to hear more of Leopold Mozart's music, the Chandos series *Contemporaries of Mozart* includes a selection of six symphonies, played by the London Mozart Players and conductor Matthias Bamert.

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The six Brandenburg Concertos of JS Bach are well-represented in the catalogue, but among recent releases we'd recommend *La Petite Bande*, directed by Sigiswald Kuijken, for compelling performances on period instruments. The 5-CD set also includes orchestral suites, three violin concertos and the *Musical Offering*.

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You can hear all three of CPE Bach's cello concertos in a superb recording by Truls Mørk with Bernard Labadie conducting *Les Violons du Roy*.

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MOZART VIOLIN CONCERTOS

Among the latest releases of Mozart violin concertos is Frank Peter Zimmermann's recording of the first, third and fourth concertos (K207, 216 and 218). He's accompanied by the Bavarian Radio Symphony Orchestra, Radoslaw Szulc conducting.

HÄNSSLER CLASSIC 98039

CZECH SUITES

Dvořák's Czech Suite makes a magical pairing with Josef Suk's four-movement *Pohádka* (A Fairy Tale), which Dvořák said was 'music from heaven'. The Czech Philharmonic Orchestra is conducted by former SSO chief Zdeněk Mácal.

EXTON 296

BRITTEN AND BRIDGE

Britten himself conducts the English Chamber Orchestra in a 1967 recording of his *Variations on a Theme of Frank Bridge*. It's included in a 4-CD set, *Benjamin Britten: The Masterpieces*.

DECCA 478 5723

The theme in question is one of the Three Idylls for string quartet, and the set can be heard in an all-Bridge program performed by the Goldner String Quartet, led by SSO concertmaster Dene Olding.

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MALCOLM ARNOLD

Finding a CD release of Malcolm Arnold's Concerto for two violins could present a challenge – for instant gratification, try Spotify, iTunes or your streaming/download source of choice. If you're interested in his film music, including *Bridge on the River Kwai*, look for the 2-CD set *British Film Classics* on Chandos.

CHANDOS 24112

FIONA CAMPBELL

For her first solo album, *Love + Loss*, Fiona Campbell chose cantatas by Alessandro Scarlatti, Handel and Haydn. Available, together with other recordings, from her website: www.fionacampbell.com.au

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And you can hear her sing *Idamante* in the 2006 Pinchgut production of Mozart's *Idomeneo*, captured in full by ABC Classics. The cast includes tenor Mark Tucker as *Idomeneo* and the Orchestra of the Antipodes provides a period instrument accompaniment.

ABC CLASSICS 476 6350

YELIAN HE

You can hear more of cellist Yelian He's music-making at the website for the duo he has formed with pianist Yasmin Rowe. Try the Portfolio tab and don't skip over Kapustin's *Burlesque!*

y-squared.com

ISABELLE FAUST

In January Harmonia Mundi re-released Isabelle Faust's recording of the Dvořák Violin Concerto with Jiří Bělohlávek conducting the Prague Philharmonia. On the same disc she plays Dvořák's Piano Trio No.3 in F minor, B130, with cellist Jean-Guihen Queyras and pianist Alexander Melnikov.

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And among her recent recordings, also with Melnikov, is the E major violin sonata on the disc *Hindemith: Sonatas for...*

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92.9 ABC
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MOZART IN THE CITY

THURSDAY 6 AUGUST, 7PM

CITY RECITAL HALL ANGEL PLACE

MOZART AND THE VIOLIN

Isabelle Faust *violin and director*

WOLFGANG AMADEUS MOZART (1756–1791)

Rondo in B flat for violin and orchestra, K269

Allegro

ANTONÍN DVOŘÁK (1841–1904)

Czech Suite in D, Op.39 (B.93)

Preludium. Pastorale (Allegro moderato)

Polka (Allegretto grazioso)

Sousedská. Minuetto (Allegro giusto)

Romance (Andante con moto)

Finale. Furiant (Presto)

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Concerto No.4 in D, K218

Allegro

Andante cantabile

Rondeau (Andante grazioso – Allegro ma non troppo, alternating)

MOZART MYSTERY MOMENT

To be announced on Friday. See page 3 for details



92.9 ABC
Classic FM

This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit sydney-symphony.com/talk-bios for speaker biographies.

Estimated durations: 8 minutes, 23 minutes, 26 minutes

The concert will conclude at approximately 8:10 pm.



Mozart and the Violin

Mozart and Dvořák

Prague, the city where Dvořák made most of his career, had welcomed Mozart's music with overflowing enthusiasm, when Vienna was relatively indifferent. Mozart loved Prague, and was close friends with several Bohemian musicians. Nor did the city forget Mozart: operas of his were staples of the 'German' repertoire of the Prague National Theatre when Dvořák was playing viola in its orchestra (just as Mozart had been a string player in Salzburg's court orchestra).

As Dvořák was beginning to compose he was also falling in love with the Austrian masters, Mozart, Beethoven and Schubert. His knowledge of Mozart is apparent in many of his works, not least his string chamber music (his Opus 1 is a Quintet with two violas, like Mozart's) and his Serenade for wind instruments. Neither Mozart nor Dvořák was ever at a loss for ideas, yet the impression of spontaneity is often due to the art that conceals art. And a touch of human interest: just as Mozart had done, Dvořák, when a woman did not return his affection, married her sister.



Mozart and the Violin

On 6 October 1777 Mozart wrote from Munich to his father: 'To finish off, I played my last cassation... Everyone was amazed! I played as if I were the greatest violinist in all Europe!' Leopold often urged his son not to neglect his violin practice. It was, after all, Wolfgang's main living: both he and his father were violinists in the court orchestra of the Prince-Archbishop of Salzburg, and in October 1770 Wolfgang Mozart had been appointed Konzertmeister, leader of the violins in the orchestra.

Many older books suggest that Mozart wrote the last three of his violin concertos for Antonio Brunetti – Salzburg court music director, concert violinist and concertmaster. But the dates are wrong: Brunetti took up appointment early in 1776, by which time all five of Mozart's concertos had been written. But he did play them. Leopold reported favourably, later, on Brunetti's playing of K216, and he is presumed also to have played K207 and 219 – since Mozart provided him with a replacement slow movement for the latter and possibly a rondo for the former.

MOZART Rondo in B flat, K269

In a letter to his father of 25 September 1777 Mozart refers to a 'Rondo for Brunetti'. This may have been K269, possibly a substitute finale for the Concerto K207 (both are in the key of B flat). But musicologist Alec Hyatt King raises doubts whether the Rondo K269 was a finale replacement, and whether it dates from 1776. The main theme turns up in some ballet music Mozart composed in Paris in 1778, so the Rondo may have come after the ballet, composed after Mozart's return to Salzburg, early in 1779.

Brunetti, recently arrived from Italy, may well have found the finales of Mozart's concertos old-fashioned. And the Rondo K269 is unlike K207's sonata-form finale, but also unlike the rondos in Mozart's other violin concertos (such as the one in this concert). What makes this rondo special is its compact sense of unity within diversity, what Hyatt King calls the 'taut intermittent

Of all Mozart's concertante pieces with violin solo – which include the five violin concertos, an adagio, two rondos and movements with solo violin in serenades – the great masterpiece is his Sinfonia concertante for violin and viola, K364, composed in 1779. After he moved from Salzburg to Vienna for good in 1782, Mozart never returned to the string concerto genre.

In the 1970s a theme from the Rondo of Concerto No.3 was discovered in a collection of music assembled in 1813, where it is described as 'à la mélodie de Strassburger'. This seems to confirm that when Mozart and his father refer to one of his violin concertos as 'the Strassburger' they mean not the concerto we are hearing in this concert (as once might have been thought), but the Third Concerto. In both concertos the rather whimsical interruptions in the Rondo finale contain in-jokes, we must suppose, more obvious to the first audiences than to us, but delightful anyway.

dialogue between soloist and orchestra' and the 'neat interlocking between solo and first violins' – all signs, he thinks, of a more mature approach to the concerto style. Whoever Mozart wrote it for, this Rondo makes an attractive way for the soloist-director to introduce herself, and may be a discovery even to Mozart devotees.

MOZART Violin Concerto No.4 in D, K218

Allegro

Andante cantabile

Rondeau (Andante grazioso – Allegro ma non troppo, alternating)

The teenage Mozart of the violin concertos had already learnt, by composing operas, how to make the soloist the protagonist in a drama. Yet he puts musical substance, and idiomatic writing for the violin, ahead of virtuoso display. This wasn't because Mozart's own playing technique was limited. We have no definite proof that he played any of his concertos, but Brunetti, who played some of them, said 'Mozart could play anything'. Mozart in his violin concertos preferred a direct, uncluttered mode of expression.

The Concerto No.4 in D, K218, is similar to its immediate predecessor of a few weeks earlier, No.3 in G. But it is more brilliant and sonorous, as one might expect from the brighter key. Indeed it opens with fanfare figures suggesting trumpets and drums, though the orchestra contains neither. The soloist's part is almost continuous. Most memorable is the sinuous theme presented in the lowest register by the solo violin, ending with a sudden *forte* on a rising figure. This movement gives the impression of delightfully unpredictable regrouping of the material, rather than regular sonata form.

In the slow movement (*Andante cantabile*) the soloist plays almost throughout. The opening is one of those themes that used to be considered 'hymn-like', when the more reposeful of Handel's opera arias, which this rather resembles, were considered religious melodies. In the loveliest passage oboe echoes solo violin, over tiptoeing figures from the strings.

The finale of this concerto contains fascinating episodes with a popular cast. The alternation of rhythmic metres, tempos and character is so rapid, yet so sure, that the effect is charmingly capricious rather than odd. The folk flavour is confirmed when a rustic drone bass is produced as the oboe doubles the soloist's long sustained low note. This episode is like a gavotte, in a movement appropriately given the French title 'rondeau'.

Mozart knew how to make the soloist the protagonist in a drama.

DVOŘÁK Czech Suite in D, Op.39 (B93)

Preludium. Pastorale (Allegro moderato)

Polka (Allegretto grazioso)

Sousedská. Minuetto (Allegro giusto)

Romance (Andante con moto)

Finale. Furiant (Presto)

Just as Mozart is so often happily represented by ‘entertainment’ music in this series, so can Dvořák be, and his Serenade for strings and Serenade for winds are repeat visitors to Mozart in the City. Hearing the Czech Suite, you may wonder why it has had to wait so long!

The suite is the last of these works, completed in 1875, 1878 and 1879 respectively. It was composed between Symphony No.5, Op.76 (March 1879) and No.6, Op.60 (March 1881), and in all three works Dvorak, encouraged by success, writes confidently in his recently affirmed personal voice. In the Czech Suite it is as though Dvorak wants to write ‘Slavonic Dances’ on a slightly larger scale, with the same folkloric and coloristic attractions, but a greater variety of mood.

An evocation of Czech bagpipes provides the pastoral touch in the opening movement (rather more than a prelude). The *Polka* that follows is a double-time dance for couples, originating in Bohemia in the 1830s and soon becoming a widespread craze. This is one of Dvořák’s gentler versions of the dance. The *Sousedská*, as Dvořák’s double title suggests, is a dance like the graceful minuet, but also hinting at the Bohemian forerunner of the waltz. *Romance* is a title familiar from some of Mozart’s dreamiest slow movements. Dvorak here recalls the corresponding movement in his wind serenade, with a conversation between flute and cor anglais. As in the first set of Slavonic Dances, the Czech Suite winds up with a *Furiant* in the minor mode – the changing rhythms are characteristic of this dance.

DAVID GARRETT © 2015



Brahms recommended Dvořák’s work to his own Berlin publisher, Simrock, who commissioned and published the first set of Slavonic Dances, Op.46, for piano four hands and for orchestra. These made Dvořák famous, but he soon became unhappy with Simrock’s business practices, such as his giving high opus numbers to early works (implying they were new), his stinginess, and his insisting on first right of refusal for all future works. Dvořák tried to get back at the publisher by giving the Czech Suite a low opus number, evading the agreement for future works by pretending this was an old one. In spite of this, it was Simrock who published it.

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Happy new year! We're looking forward to another fantastic season when our 2015 concerts get underway next week. There's something for everyone with Oscar-winning film *The Godfather* on screen and stage and *Ground 936* from Vienna - a special concert event that will sweep you away to the ballrooms of Vienna with the music of Johann Strauss II and more. Read on for all the details, and book today.

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MOZART IN THE CITY

THURSDAY 5 NOVEMBER, 7PM

CITY RECITAL HALL ANGEL PLACE

MOZART AND THE BRITS

Andrew Haveron *violin and director*
with violin soloists from the SSO

WOLFGANG AMADEUS MOZART (1756–1791)

Adagio and Fugue in C minor, K546

BENJAMIN BRITTEN (1913–1976)

Variations on a Theme of Frank Bridge, Op.10

Introduction and Theme (Lento maestoso –

Allegro poco lento)

Var. 1 Adagio

Var. 2 March (Presto alla marcia)

Var. 3 Romance (Allegretto grazioso)

Var. 4 Aria italiana (Allegro brillante)

Var. 5 Bourrée classique (Allegro e pesante)

Var. 6 Wiener Walzer (Lento – Vivace)

Var. 7 Moto perpetuo (Allegro molto)

Var. 8 Funeral March (Andante ritmico)

Var. 9 Chant (Lento)

Var. 10 Fugue and Finale (Allegro molto vivace –

Molto animato – Lento e solenne)

MALCOLM ARNOLD (1921–2006)

Concerto for two violins and string orchestra, Op.77

Allegro risoluto

Andantino

Vivace – Presto

MOZART MYSTERY MOMENT

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



**92.9 ABC
Classic FM**

This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit sydneyssymphony.com/talk-bios for speaker biographies.

Estimated durations: 9 minutes, 25 minutes, 17 minutes

The concert will conclude at approximately 8.15pm.



Mozart and the Brits

MOZART Adagio and Fugue, K546

The fugue portion of this seriously impressive piece was originally composed for two pianos; Mozart added the Adagio as a prelude when he transcribed the Fugue for an ensemble of two violins, viola and bass. The Fugue is a masterly display piece of contrapuntal writing – a technique thought old-fashioned by the end of the 18th century, but still regarded as central to a composer’s craft. The Adagio plumbs the depths of remote keys in some of the most daring harmonic progressions Mozart ever wrote. And the work as a whole is startling if you’ve never before encountered Mozart in the densely woven ‘contrapuntal’ style.

Mozart composing diary reads, on 26 June 1788: ‘A short Adagio...for a fugue which I had already written a long time ago for two pianos.’ The ‘long time ago’ was five years: in 1783 Mozart had been coming to grips for the first time with the contrapuntal genius of Johann Sebastian Bach, whose music he’d been encouraged to study by Baron Gottfried van Swieten, Vienna’s Imperial Court Librarian and patron of the arts. Mozart’s Fugue, in four voices on a deeply serious theme, is strictly worked out with all the technical devices of the genre.



◀ This portrait by Mozart’s brother-in-law Joseph Lange is an incomplete enlargement of a miniature – the outline of the missing portion suggests the finished version would have shown the composer seated at the piano.

Mozart must have considered this Fugue important, since he returned to it and gave it an introduction of matching significance and weight. The original form of the Fugue does not exploit the potential of two keyboards, so the arrangement for strings is probably preferable. Mozart's entry in his diary seems to imply performance by a string quartet, but a sketch in the manuscript dividing the bass stave for cellos and double basses leaves open the possibility that he had in mind a string orchestra, a medium better bringing out the music's expressive weight.

All three of the composers represented in this concert had brilliant careers as performers – Mozart as pianist, Britten as pianist and conductor, Arnold as a trumpeter.

BRITTEN Variations on a Theme by Frank Bridge, Op.10

Introduction and Theme (Lento maestoso – Allegro poco lento)

Var. 1 Adagio

Var. 2 March (Presto alla marcia)

Var. 3 Romance (Allegretto grazioso)

Var. 4 Aria italiana (Allegro brillante)

Var. 5 Bourrée classique (Allegro e pesante)

Var. 6 Wiener Walzer (Lento – Vivace)

Var. 7 Moto perpetuo (Allegro molto)

Var. 8 Funeral March (Andante ritmico)

Var. 9 Chant (Lento)

Var. 10 Fugue and Finale (Allegro molto vivace – Molto animato – Lento e solenne)

As Boyd Neel tells the story, he and his string orchestra were in a quandary. An invitation had come to perform at the 1937 Salzburg Festival, in the large hall of the Mozarteum. No other foreign orchestra had been invited. The Austrian Ambassador in London had made the suggestion to the festival planners; he thought an orchestra known for playing Mozart in England would be well

The Boyd Neel Orchestra in Australia

The visit of Boyd Neel and his orchestra to Australia in 1947 created great excitement. The concerts (which included the Britten Variations) were not presented by the ABC, but ABC music official Ewart Chapple went into raptures: 'the finest orchestral playing ever heard in this country;...these players set the standard...criticism is pointless.' The ABC did take the opportunity of inviting Dr Neel to speak on the wireless for the Guest of Honour program.

The visit did much to make Australian string players aware of the standards to which they could aspire. (It also bequeathed one of Neel's players, Charles Gray, to the SSO, in which he was principal double bass for many years.) And the stimulus of the Boyd Neel Orchestra's visit eventually led to the founding of string-based chamber orchestras here.



Britten's titles originally revealed that he conceived the variations as a portrait of Frank Bridge – the March 'his energy', the Romance 'his charm', Aria italiana 'his humour' and the Fugue 'his skill'.

received in Salzburg. But there was a condition – not only should the program consist entirely of English music, but it should also include the first performance of a composition written for the event. It was the first week in June, and the concert was on 27 August.

Racking his brains for a composer who could come up with the work on time, Neel remembered working recently on some film music with a musician still in his early 20s, Benjamin Britten, and being astonished at the speed and quality of his invention. Britten took on the challenge, and within ten days had the work sketched out enough to play it to Dr Neel on the piano. The finished work was ready to be rehearsed in just over a month. It impressed everyone with its assurance and technical brilliance.

In his choice of a theme – and in the dedication 'To F.B. A tribute with affection and admiration' – Britten gratefully acknowledged his debt to the composer Frank Bridge (1879–1941). Bridge had noticed Britten's talent when he was still a very young boy, and continued to encourage and help him during his studies at the Royal College of Music. Britten learnt much from Bridge's fine craftsmanship and his independence of fashion.

The **theme** comes from Bridge's Idyll No.2 for string quartet. Britten presents it first played by a solo violin, after an introduction with fanfare-like figures. Thereafter, the theme is noticed in the variations to the theme mainly by references to its pair of falling fifths, the second including an intermediate interval of a fourth.

The **slow first variation shows** the influence of Mahler, a then new in Britten's music. In the March there is a suggestion of goose-stepping; Britten sensed the shadow of fascism falling across Europe in the late 1930s. A plucked bass-line, closely



Frank Bridge

related to Bridge's theme, accompanies the neoclassical melody of the **Romance**. Two affectionate parodies follow: of the coloratura runs and trills of Rossinian opera (**Aria italiana**), then of neo-Baroque compositions in the simple Vivaldian sequences of the **Bourrée classique**. **Variation 6** guys the Viennese Waltz: according to Neel, the first audience, many of them from Vienna, took the joke well! A **Moto perpetuo** brings the height of virtuosity from composer and players, then comes a **Funeral March** with muffled drum sounds. The influence of Mahler is felt here, and in the **Chant**, while the **Fugue** most strongly reveals the influence of Frank Bridge's craftsmanship, leading to a statement of Bridge's theme while the fugue continues in the background. Finally Bridge's theme, fully harmonised, imposes a note of serious and meditative intensity, after so much wit and brilliance.

ARNOLD Concerto for two violins and string orchestra, Op.77

Allegro risoluto

Andantino

Vivace – Presto

A concerto for two violins by the composer who wrote the music for *The Bridge on the River Kwai*? This is a sign of Sir Malcolm Arnold's extraordinarily versatility. The concerto represents the serious side of a composer equally gifted for light music. Arnold played all kinds of music as a trumpeter; he took up the instrument aged 12 after hearing Louis Armstrong, and joined the London Philharmonic Orchestra while still a student at the Royal College of Music (where Gordon Jacob taught him composition). He soon became the orchestra's principal trumpet. He was writing music all the while, eventually turning to composition full time from the early 1950s on.

His first-hand orchestral experience no doubt helped Arnold to write idiomatically for every instrument. The Concerto for two violins and string orchestra was composed for Yehudi Menuhin and the Argentinian violinist Albert Lysy, who was Menuhin's first and only personal pupil. They gave the first performance at the Bath Festival on 24 June 1962.

The concerto is lively and rhythmically taut in the outer movements. In the mid-20th century a double violin concerto might be expected to be neo-baroque in style (with Bach's as the obvious model). But Arnold avoids this. Although the concerto is like Bach in its form it doesn't sound like him at all – Arnold finds a 20th-century language, melodic and with some astringent harmonies. But in a parallel with Bach, Arnold's slow movement, a rather sad and moving meditation, is the emotional core of the concerto.



Malcolm Arnold

Malcolm Arnold won an Academy Award in 1957 for the music of David Lean's film *The Bridge on the River Kwai*. The *Colonel Bogey March* is in the film, only in part, whistled by the prisoners. The film features Arnold's counter-march for orchestra, the *River Kwai March*, composed to go with *Colonel Bogey*. That famous march was written in 1914 by a military musician who published under the pseudonym Kenneth Alford. It was a record by Mitch Miller and his Band, putting the two marches together, that strengthened the association of the *Colonel Bogey March* with the film (and confused the two marches).

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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 second year of David Robertson's tenure as Chief Conductor and Artistic Director.

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Mrs Barbara Murphy (right) first fell in love with Shefali Pryor's oboe playing during her performances with violinist Nigel Kennedy and the SSO in 2010. After getting to know each other, they bonded over a mutual love of travel and knitting.



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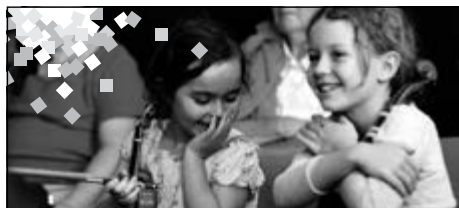
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as of 5 January 2015



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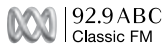
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