

21 & 23 August 2025

STEPHEN LAYTON

CONDUCTS BACH, MOZART & HANDEL

Presenting Partner



Royal Caribbean Symphonic Saturdays

«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Principal Partner



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 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.

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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron

Concertmaster

Fiona Ziegler

Assistant Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Emily Long

Alexander Norton

Leone Ziegler

SECOND VIOLINS

Lerida Delbridge

Principal

Marina Marsden

Principal Emeritus

Emma Jezek

Assistant Principal

Rebecca Gill

Emma Hayes

Wendy Kong

VIOLAS

Tobias Breider

Principal

Justin Williams

Assistant Principal

Rosemary Curtin

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Simon Cobcroft

Associate Principal

Fenella Gill

DOUBLE BASSES

Alexander Henery

Principal

David Campbell

OBOES

Shefali Pryor

Principal

Callum Hogan

Alexandre Oguey

Principal Cor Anglais

BASSOONS

Todd Gibson-Cornish

Principal

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

HORNS

Euan Harvey

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

TRUMPETS

Brent Grapes

Associate Principal

Cécile Glémot

Alexandra Bieri*

TIMPANI

Joshua Hill°

*Acting Associate Principal /
Section Percussion*

CHAMBER ORGAN

Nathan Cox*

Guest Principal

*Continuo organ by
Henk Klop, Garderen,
Nederland 2004*

*Supplied & prepared
by Carey Beebe
Harpsichords*

Bold Principal

* Guest Musician

° Contract Musician

† Sydney Symphony
Fellow

2025 CONCERT SEASON

SYMPHONY HOUR

Thursday 21 August, 7pm

ROYAL CARIBBEAN SYMPHONIC SATURDAYS

Saturday 23 August, 7pm

Concert Hall,
Sydney Opera house

STEPHEN LAYTON CONDUCTS BACH, MOZART AND HANDEL

STEPHEN LAYTON conductor

SARA MACLIVER soprano

JOSEPH HAYDN (1732–1809)

Symphony No.44 in E minor, *Trauer* (Mourning) (1772)*

- i. Allegro con brio
- ii. Menuetto e trio (Allegretto: Canone in diapasone)
- iii. Adagio
- iv. Finale (Presto)

*Saturday only

JOHANN SEBASTIAN BACH (1685–1750)

Jauchzet Gott in allen Landen, BWV51 (1730)

- i. Aria: 'Shout for joy to God in all lands'
- ii. Recitative: 'We pray at your temple'
- iii. Aria: 'Highest, renew Your goodness'
- iv. Chorale: 'Glory, and praise with honour' –
- v. Alleluia!

INTERVAL*

Saturday only

WOLFGANG AMADEUS MOZART (1756–1791)

Exsultate, jubilate, K165 (1773)

- i. Allegro – Exsultate, jubilate
- ii. Recitative – Fulget amica dies
- iii. Andante – Tu virginum corona
- iv. Molto allegro – Alleluia

GEORGE FRIDERIC HANDEL (1685–1759)

Music for the Royal Fireworks (1749)

- i. Overture
- ii. Bourrée
- iii. Peace (Largo alla Siciliana)
- iv. Rejoicing (Allegro)
- v. Menuet I & II

Pre-concert talk

By Sam Allchurch in the
Northern Foyer at 6.15pm
(Saturday only)

Estimated durations

– Thursday

Bach – 20 minutes
Mozart – 17 minutes
Handel – 20 minutes

The concert will run for
approximately 1 hour and
10 minutes

Estimated durations

– Saturday

Haydn – 22 minutes
Bach – 20 minutes
Interval – 20 minutes
Mozart – 17 minutes
Handel – 20 minutes

The concert will run for
approximately 1 hour and
40 minutes

Cover image

Stephen Layton conducting
the Sydney Symphony in 2023
Photo by Craig Abercrombie

Presenting Partner



Royal Caribbean Symphonic Saturdays

Principal Partner



WELCOME

Welcome to **Stephen Layton conducts Bach, Mozart and Handel**, a concert in the *Royal Caribbean Symphonic Saturdays* series.

As the Presenting Partner of *Royal Caribbean Symphonic Saturdays*, we are delighted to bring you the opportunity to hear classical music's most exciting works, performed by internationally renowned artists in one of the world's great concert halls.

Stephen Layton is one of the world's foremost conductors of choral and vocal music, and in this concert, he leads a program of jubilation and delight, with works by JS Bach, Handel, Haydn and Mozart.

Beloved Australian soloist Sara Macliver brings her silvery soprano to the fore in Bach's exquisitely joyful *Jauchzet Gott in allen Landen* and Mozart's *Exsultate, jubilate*, while Handel's *Music for the Royal Fireworks* and Haydn's Symphony No. 44 provide dramatic contrast and a sense of celebration and grand occasion.

When in port, our innovative ships become a central feature of the sweeping panorama of Sydney Harbour, a world-famous scene shared by the equally iconic Sydney Symphony Orchestra.

Royal Caribbean is immensely proud of our partnership with the Orchestra. With an unswerving focus on creating world-class experiences, Royal Caribbean and the Sydney Symphony Orchestra share a deep commitment to excellence in all that we do.

In **Stephen Layton conducts Bach, Mozart and Handel**, the Sydney Symphony Orchestra and Royal Caribbean invite you to revel in this exuberant and joyous music.

As the Presenting Partner of this series, I do hope you enjoy this Saturday evening with Stephen Layton, Sara Macliver and the Sydney Symphony Orchestra.



Gavin Smith,
Vice President & Managing Director
Royal Caribbean



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ABOUT THE ARTISTS

STEPHEN LAYTON conductor

Awarded with an MBE for services to classical music in October 2020, Stephen Layton is one of the most sought-after conductors of his generation, whose ground-breaking approach has had a profound influence on choral music over the last 30 years. Often described as the finest exponent of choral music in the world today, Layton is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertgebouw, from Tallinn to São Paolo, and his recordings have won or been nominated for every major international recording award. He has two *Gramophone* Awards and a further ten nominations, five Grammy nominations, the Diapason d'Or de l'Année in France, the Echo Klassik award in Germany, the Spanish CD compact award, and Australia's *Limelight* Recording of the Year.

Founder and Director of Polyphony and Director of Holst Singers, Layton stepped down as Fellow and Director of Music at Trinity College Cambridge in the summer of 2023. His former posts include Chief Conductor of Netherlands Chamber Choir, Chief Guest Conductor of Danish National Vocal Ensemble, Artistic Director and Principal Conductor of City of London Sinfonia, and Director of Music at the Temple Church, London.

Layton's recordings have consistently broken new ground, creating a new sound world in British choral music that continues to influence and inform conductors and choirs throughout the world. Award-winning discs with Polyphony include Britten's *Sacred and Profane*, James MacMillan's *Seven Last Words from the Cross* and Poulenc's *Gloria*. In a recent *Gramophone* critics' poll of the world's 20 greatest choirs, not only was Polyphony voted second finest, but The Choir of Trinity College Cambridge also made it into the top five: confounding expectation, Layton had led a student choir into the highest ranks.

Layton guest conducts widely, working with and inspiring the world's finest choirs and orchestras. With Britten Sinfonia, his eight highly acclaimed recordings include Handel's *Messiah* ('Best *Messiah* recording' – *BBC Music Magazine*); with City of London

Sinfonia (where Layton succeeded Richard Hickox as Artistic Director and Principal Conductor), tours included Latin America and premieres uniting cathedral choristers across Britain; and with Orchestra of the Age of Enlightenment he has recorded Bach's *Christmas Oratorio*, B Minor Mass and *St John Passion*.

Layton's interpretations of Bach and Handel have been heard with orchestras ranging from Academy of Ancient Music to the London Philharmonic and Philadelphia orchestras. Layton is also Artistic Director of the Annual Christmas Festival at St John's Smith Square.

Layton continues to innovate, taking bold and original steps, and leading the way in the use of new technologies in choral music. Everything sung by The Choir of Trinity College Cambridge is webcast live and available to listen again online. Layton was the first in the world to webcast every single note sung in this way, laying bare the music-making without any digital editing. This searchable archive of over 4,000 musical tracks recorded live forms an invaluable resource for listeners around the world and forms a major part of his legacy to the Choir.



Photo by Keith Saunders

ABOUT THE ARTISTS

SARA MACLIVER soprano

Sara MacLiver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In 2017/18 Sara sang with Sydney Symphony Orchestra, West Australian Opera, West Australian Symphony Orchestra and Adelaide Symphony Orchestra, the Australian String Quartet, St George's Cathedral, the Auckland Philharmonic Orchestra and in several programs with the Melbourne Symphony Orchestra; she also sang with Bangalow Festival, St George's Cathedral and Collegium Musicum amongst many other projects. Sara recorded a CD of Calvin Bowman songs on the Decca label which was released last year.

In 2019/20 Sara sang with the West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata, ANAM, West Australian Opera, Auckland Philharmonia Orchestra and St George's Cathedral amongst other projects.

In 2022/23 Sara sang with the West Australian, Adelaide, Melbourne, Queensland and Sydney Symphony Orchestras, ANAM, St George's Cathedral, Melbourne Philharmonic and Genesis Baroque, amongst others. In 2024 she performs with the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras, Australian Baroque and at the Sanguine Festival.

In 2025, Sara will be performing with Genesis Baroque both as part of their 2025 season and in a separate collaboration with the musicians from the Australian National

Academy of Music (ANAM). She will also be working alongside the pianists from ANAM in a concert of vocal repertoire by Mozart, Wolf, Debussy, Rebecca Clarke and Charles Ives. Sara will also appear as soloist with the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Canberra Symphony Orchestra and the Australian String Quartet.

In 2012 Sara was awarded an Honorary Doctorate of Music from the University of Western Australia (UWA) in recognition of her services to singing. She has been a member of staff in the Conservatorium of Music at UWA Australia since 2016. Sara is a Board Member of the West Australian Symphony Orchestra and Freeze Frame Opera.



Photo by Rhydian Lewis

ABOUT THE MUSIC

ABOUT JOSEPH HAYDN

Haydn was appointed Vice-Kapellmeister to the Esterházy family in 1761 and became Kapellmeister (director of music) in 1766. Prince Paul Anton, who appointed Haydn, died in 1762, and was succeeded by his brother Nikolaus who built a splendid palace, Esterháza, in rural Hungary, for which Haydn provided a constant supply of operas, symphonies, chamber works and church music. Haydn famously remarked in old age that the periods of isolation at his employer's court 'forced him to be original'.

Haydn was born into modest circumstances but thanks to a distant relative who was a schoolteacher, received a good education, including in music. He sang in the local church choir where the talent-spotting Kapellmeister of St Stephen's Cathedral in Vienna bribed him with a handful of cherries to sing a trill; as a result Haydn spent the next 10 years in the capital studying and singing in the cathedral until the year his voice broke, after which he made a living as a music teacher and freelance keyboard player and violinist. Around 1757 he received his first appointment as a Kapellmeister to an aristocratic family, the Morzins, for whose orchestra Haydn began writing symphonies. When the Morzins' money ran out Haydn was fortunate to be taken up by the Esterházy's, in whose service he would remain for decades. When Nikolaus died in 1790, his successor Prince Anton gave Haydn new-found freedom to travel. By then, he was already celebrated across Europe, especially in Paris and London. On the way to the first of two visits to London in the 1790s he met the young Beethoven in Bonn, agreeing to teach him on his return to Vienna.

After Anton's death, Haydn was once again required to write for the Esterházy court of Nikolaus II, who at least preferred Vienna to Esterháza, and much of Haydn's late work is religious music for the court chapel, and great oratorios such as *The Creation*.



Portrait of Joseph Haydn (c.1770) by Austrian artist Ludwig Guttenbrunn (1750–1819).

ABOUT THE MOURNING SYMPHONY

Anthony Cane writes:

Haydn's Symphony No.44, composed probably in 1771, is in many ways the crowning achievement among the intense and stormy works Haydn wrote as he approached middle age. The designation *Mourning* (Trauer-Symphonie) may be considered authentic, since Haydn is said to have asked that the slow movement of this symphony be played at his funeral.

Though labelled *Sturm und Drang* (Storm and Stress), the symphonies of this period seem not to have been inspired by the German literary movement of the same name, a lightly later development. Whatever troubled Haydn, living on the remote Esterháza estate, was certainly a crisis which affected other Austrian composers. In Haydn's case, however, there are seeds of drama in his earlier music which begin to bloom as his command of form reaches maturity and he gains the confidence to range more widely in dramatic inventiveness.

ABOUT THE MUSIC

For years Haydn had been trying to translate into a symphonic structure the solemn gravity of the old church sonata form, with an opening slow movement. Here, though he abandons the opening slow movement, Haydn achieves the synthesis and balance he was seeking. While not opening with the slow movement, he now places it third rather than second, thereby creating a central focus for the symphony which counterbalances the strong opening *Allegro*.

This symphony opens with a four-note motif, given a sense of urgency through being played in unison. Tension is relieved, but not broken, by the switch to 3/4 time for the second movement *Minuet*. As we come to the central *Trio* section of the *Minuet*, all the minor-key drama that has gone before is suddenly released by a lyrical melody in E in which the first horn spectacularly soars with the strings to the very top of its range.

If the *Adagio* is funeral music, then it conveys a noble sadness. Haydn uses his wind instruments sparingly against the strings which characteristically, in this context, are muted.

There is no emotional letdown in the finale, but instead a fierce *presto*, tense and concentrated, which is essentially a monothematic, abbreviated sonata structure. The *Mourning* Symphony is a watershed in Haydn's output.

ABOUT JOHANN SEBASTIAN BACH

Orphaned before his tenth birthday, Bach was brought up by a much older brother, Johann Christoph, who was organist in the town of Ohrdruf. It is generally agreed that Christoph 'laid the foundation' for Sebastian's keyboard technique. Bach's first job as a musician, though, was as a violinist in the orchestra of the Duke of Weimar for six months in 1703, and he returned to the Weimar court some years later to serve as chamber musician and organist from 1708 to 1717. In the interim he was an organist in towns such as Arnstadt and Mühlhausen, but in 1717 entered the employment of Prince Leopold of Anhalt-Cöthen. The Prince had been raised a Calvinist so required no music for his chapel, but maintained a distinguished music staff for whom Bach wrote some of his most important instrumental music.

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

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



1748 portrait of JS Bach by German painter Elias Gottlob Haussmann (1695–1774).

ABOUT THE MUSIC

ABOUT *JAUCHZET GOTT IN ALLEN LANDEN*

Bach's obituary mentions a 'five annual cycles of church-pieces for each Sunday and feast day of the year'; these 'church pieces' – cantatas – were multi-movement works that reflected on the Bible readings for the day, and concluded with a chorale, or hymn in which the congregation would be expected to join. Many of these works have not survived or, perhaps, were never composed.

But in 1730, a frustrated Bach wrote to his employers – the town council of Leipzig – firmly explaining just what resources were required for the performance of the music he was required to produce for the city's main churches, the Thomas- and Nikolaikirchen.

The Thomasschule was to provide the all-male choirs for such music, with an orchestra of professional players and students. During the previous year, as John Eliot Gardiner has noted, the council allowed the school to admit 'of unmusical...boys to the Thomasschule. In so doing, they had cut off Bach's supply of adequate singers, and from now on he would no longer have vocal forces competent enough to do justice to the intricate figural opening choruses that had been the most dazzling feature of his first two Leipzig cantata cycles.'

Bach might have seen it coming as after 1725, many cantatas consist of a series of solos with the choir only singing the final chorale, and in a number of cases, most written from the late 1720s on, a single soloist carries the whole work.

The best known of these, *Jauchzet Gott in allen Landen!* was long thought to have premiered in Leipzig on 17 September 1730, though the text has little directly to do with the set readings for the day (the fifteenth Sunday after Trinity Sunday). Bach scholar Alfred Dürr argues that

the splendid concertante trumpet part points to a festive occasion; and the solo soprano part, which exceeds in range and technical demands all others in Bach's Leipzig church music, might have been conceived in the first place for female coloratura soprano rather than boy treble. It is possible, therefore, that the cantata originated as an occasional work somewhere other than Leipzig.

Dürr admits that if the work had subsequently been given in September 1730, Bach must have had an excellent boy singer, as 'one can hardly entertain the notion of a female singer in conservative Leipzig.'

The piece falls into five sections, corresponding, as Dürr notes, to major forms of Baroque music: 'concerto, monody, ostinato variation, chorale and fugue'.

The first Aria, 'Rejoice in the Lord in all Lands' features voice and trumpet in bright C major, with a contrasting central section in A minor. The Recitative, 'We pray in the temple' is in A minor, leading to a more austere Aria, 'Most High Make your goodness continue', before the heraldic sound of the trumpet returns to decorate the soloist's delivery (the choir is not used at all in this work) of the Chorale, 'Glory, Praise and Honour' whose text is by Johann Gramann, a former teacher at the Thomasschule and friend of Martin Luther.

And then, in what Malcolm Boyd has called 'most brilliant solo Alleluia setting before the one in Mozart's *Exsultate, jubilate*', Bach fuses ecstatic coloratura vocal writing with rigorous counterpoint.

TEXT & TRANSLATIONS

i. Aria: 'Shout for joy to God in all lands'
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
allerzeit hat beigestanden.

ii. Recitative: 'We pray at your temple'
Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von seinen
Wundern lallen,
So kann ein schlechtes Lob ihm dennoch
wohlgefallen.

iii. Aria: 'Highest, renew Your goodness'
Höchster, mache deine Güte
ferner alle Morgen neu.
So soll vor die Vätertreu'
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

iv. Chorale: 'Glory, and praise with honour'
Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauten,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen.
Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Darauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir zu aller Stund.

v. Alleluja!
Alleluja!

i. Aria: 'Shout for joy to God in all lands'
Rejoice in the Lord in all lands!
In Heaven and throughout the world
All created things celebrate.
We willingly unto our God
Bring now likewise our sacrifice,
That we in affliction and peril
At all times will have him beside us.

ii. Recitative: 'We pray at your temple'
We pray in the Temple
Where God's glory dwells
Where his constancy
Is daily renewed
With flawless blessing rewarding.
We praise what he has done for us.
Though of his miracles our feeble mouths can
only babble,
Yet our poor praise can still delight him.

iii. Aria: 'Highest, renew Your goodness'
Most High, make your goodness
Continue as new every morning.
So shall we, for your Fatherly care,
With a thankful soul and
Through living a devout life
Be named your Children.

iv. Chorale: 'Glory, and praise with honour'
Glory, Praise and Honour
To God the Father, Son and Holy Spirit!
May he in us increase
What he has to us graciously promised.
We in powerful trust
Leave all unto him entirely,
Relying on him with our hearts;
That our Heart, Spirit and Mind
To him may be resolutely devoted,
So we sing at this hour:
Amen! All that we long for
Will be granted if we believe at all times.

v. Alleluja!
Alleluia!

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DAY

1 Singapore

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2 Penang, Malaysia

Just off the coast of northwest Malaysia, Penang is rich in culture and activities. Before heading onshore, fuel up with a warm breakfast and a sweet treat from Café Promenade. Start your journey in Penang at George Town, where bicycles and trishaws dart along narrow streets lined with mural-adorned buildings before visiting Kapitan Keling Mosque. Take the tram up to Penang Hill and walk through the bird sanctuary or take in the greenery on one of the nature trails. Before jumping back onboard, don't miss out on trying Penang's signature dessert, *cendol* — a delicacy made from shaved ice and coconut milk.

3 Phuket, Thailand

Wake up in Phuket, where pristine beaches and crystal blue waters await. Start your day soaking up everything this vibrant island has to offer. In town, visit the Big Buddha of Phuket, a 45-metre white marble statue of a revered holy figure. Browse silk stalls for colourful scarves or textiles. Then, unwind at Kata Noi Beach, where lush green mountains hang over turquoise waves. Take a boat to James Bond Island where you'll be able to see the distinctive pointy rock from 1974's "The Man with the Golden Gun". After your time on land, come onboard and unwind by the pool with a cocktail in hand from North Star Bar. For dinner indulge in delicious homemade pasta from Jamie's Italian by Jamie Oliver* before heading to Two70® for a live performance of *Spectra's Cabaret*, a blend of pop culture anthems, dynamic movements, and state-of-the-art technology.

4 Cruising

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5 Singapore

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T&Cs apply. *Specialty dining and select beverages and some activities incur an additional cost. Height, age and weight restrictions apply for some activities. -Amenities vary by Suite category. This itinerary is based on the 4 December 2025 sailing from Singapore.

ABOUT THE MUSIC

ABOUT WOLFGANG AMADEUS MOZART

Mozart's 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 in Vienna in 1781.

His career there was largely 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 stemmed in part from his exposure to the music of composers such as J S Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of C P E 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.

From mid-1788 to the beginning of 1791 things were difficult. Mozart's popularity in Vienna had temporarily waned and 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.



Detail from *Portrait of the Mozart Family*, a c.1780 painting attributed to Johann Nepomuk della Croce.

ABOUT *EXSULTATE, JUBILATE*

David Garrett writes:

Like the rococo churches in which it was often performed, Austrian church music of the 1700s did not draw a sharp distinction between sacred and secular styles. It was perfectly natural for the 16-year-old Mozart to use the resources of his symphonic and operatic styles in setting this text of rejoicing.

The motet was written in Milan in 1773 for the outstanding castrato Venanzio Rauzzini (1746–1810), who had sung a principal role in Mozart's opera *Lucio Silla* 'like an angel', according to Mozart's father Leopold. In 1752 the Berlin composer Quantz had observed that 'Motet' was the title used in Italy for a sacred Latin solo cantata sung by one of the best singers during the Mass, after the Credo. Quantz's description of the form – two arias and two recitatives, finishing with an Alleluia – almost exactly fits the piece Mozart composed, probably for a church of the Theatine Order, San Antonio Abate, in Milan. Later, about 1779, it was revised for performance in Salzburg, with flutes replacing the oboes in the scoring with horns, strings, and organ. The singer was again a male soprano castrato, Francesco Ceccarelli. There are two Salzburg versions, with texts different from each other, and also different from the Milan version – in the first aria and the recitative – to relate them to particular feast days. The Milan version, with its reference to the joyful dawn which follows the night, suggests the Advent or Christmas season. All three versions contain some awkward Latin, but the Milan text is the more poetic.

ABOUT THE MUSIC

Exsultate, jubilate is essentially a display piece – as Alfred Einstein describes it, it is a miniature concerto for voice in three movements. Only the brief recitative linking the first and second movements departs from the concerto pattern. The vocal writing found here is similar to Mozart's early concert arias, but the element of display

is restrained, no doubt by the religious text, until the Alleluia. Instead Mozart adopts a fresh tunefulness which has made the work very popular, not least because the final movement provides a gratifying vehicle for a soprano with a mastery of the florid style.

i. Allegro – Exsultate, jubilate
Exsultate, jubilate
o vos animae beatae, dulcia cantica canendo
cantui vestro respondendo
psallant aethera cum me.

i. Allegro – Exsultate, jubilate
Rejoice, shout for joy
O you blessed souls, singing sweet hymns;
to answer your song
let the heavens sing forth with me.

ii. Recitative – Fulget amica dies
Fulget amica dies,
iam fugere et nubila et procellae;
exortus est justis inexpectata quies.
Undique obscura regnabat nox,
surgite tandem laeti, qui timuistis adhuc,
et jucundi aurorae fortunatae frondes dextera
plena et lilia date.

ii. Recitative – Fulget amica dies
The friendly day shines forth,
both cloud and storms have now fled:
an unexpected calm has appeared for the righteous.
Dark night was reigning everywhere;
rise up at last in gladness, you that till now have
been afraid, and, joyful at this happy dawn,
give garlands and lilies with full right hand.

iii. Andante – Tu virginum corona
Tu virginum corona, tu nobis pacem dona,
tu consolare affectus unde suspirat cor.

iii. Andante – Tu virginum corona
Thou crown of virgins, grant us peace,
comfort the feelings which make our hearts sigh.

iv. Molto allegro – Alleluia
Alleluia!

iv. Molto allegro – Alleluia
Alleluia!

ABOUT GEORGE FRIDERIC HANDEL

Handel and Bach were born in 1685 about 180 kilometres apart, but while Bach stayed in Saxony, Handel was soon exploring the world. His first compositions date from his mid-teens, when became a student and organist at the city's cathedral church. By 19 he was violinist and continuo player in the Gänsemarkt Theatre in Hamburg, and in 1705 his first opera, *Almira*, was staged there.

The 1730s were a time of professional turbulence for Handel. His status as the pre-eminent composer of opera for the London stage had been challenged by a cabal of noblemen associated with the Prince of Wales – as much for party political as aesthetic reasons, and while the details are unclear it seems there may have been a boycott of his work in the last years of the decade. There was certainly some kind of fall from grace and the stress also affected the composer's health. He suffered a mild stroke, leading to paralysis in his right arm. Handel fortunately made a full recovery, though his energies from now on went into the oratorio rather than the opera. In 1741 he accepted the invitation of the Lord Lieutenant of Ireland to present concerts in Dublin beginning in November of that year, and out of that came his best known work, *Messiah*.

Between 1706 and 1710 he lived and worked in Rome, Florence, Venice and Naples, and in 1710 he returned to Germany where he was appointed Kapellmeister to the Elector of Hanover, Georg Ludwig. Towards the end of that year Handel began regularly visiting London to present Italian opera. With the death of Queen Anne in 1714 he ceased having to shuttle between London and Hanover, as the Elector was proclaimed King of England. In 1720 Handel would compose his 'Water Music' to accompany a semi-ceremonial trip by the new King George I from Whitehall to Chelsea and back, and three years later was appointed Composer of Musick for His Majesty's Chapel Royal.

The 1740 saw other major pieces, such as the 'Fireworks Music', but Handel's health began to decline from 1750 with further attacks of paralysis and the loss of his sight. A surgical procedure gave some temporary relief, and he managed to compose some songs in his last years.

ABOUT THE MUSIC



1756 portrait of Handel by British painter Thomas Hudson (1701–1779).

ABOUT THE MUSIC FOR THE ROYAL FIREWORKS

David Garrett writes:

Handel's music was commissioned by King George II, through the Master of the Ordnance and the Comptroller of His Majesty's Fireworks, to precede and accompany a fireworks display in the Green Park, on 27 April 1749, a celebration of the Peace of Aix-la-Chapelle, signed the previous October. So many Londoners thronged to Vauxhall Gardens for the public rehearsal of the music that traffic on London Bridge was halted for three hours. The actual performance was literally something of a fizzer – the rockets went up well, but the wheels which were to be the chief feature of the 'machine', a pavilion specially built by the stage designer Servandoni, were lit so slowly that many spectators left before the display finished, and Servandoni drew his sword on the Comptroller of the Fireworks, whose inefficiency he blamed for the failure. The right-hand pavilion caught fire and burnt down in the middle of the show. Handel's music wasn't even mentioned in accounts of the fireworks display, and we cannot be sure when, or even whether it was played.

This must have been particularly vexing to the composer, because he had raised difficulties about the commission all along. He had disagreed with the King, who had originally wanted no music at all, but was persuaded to agree to it when he was told that there would be the greatest possible number of military,

outdoor instruments. He hoped 'there would be no fiddles'. Handel, it was rumoured during the preparations, was reducing the number of trumpets and horns, and was writing for violins.

The eventual instrumentation was 9 trumpets, 9 horns, 24 oboes, 12 bassoons, a double bassoon, three pairs of kettledrums, and two or more side-drums. The *Royal Fireworks Music* is sometimes performed with this instrumentation (including one recording in 1959 under Charles Mackerras when most of London's leading wind players gathered in the middle of the night – the only time they were all available). This is perhaps taking authenticity a bit far, and should really only be done in the open air.

It is clear that Handel's own preference was for a performance with strings, such as he gave on 27 May at the Foundling Hospital. Perhaps he was worried about the intonation and ensemble problems of a large wind band. The strings double the oboe and bassoon parts. Strings or no strings, the *Fireworks Music* was shaped by the circumstances. It is patterned on the French courtly tradition of outdoor music for ceremonial or hunting occasions, and takes the form of a very grand French overture, with the usual complement of dance movements. All the movement titles are in French, though the music, as Stanley Sadie says, has an Anglo-Italian accent.

The opening movement is an expansion of the usual French overture pattern. Handel took the opening material, which he had used before, and harmonised it in three different ways. This is followed by a section in triple time, apparently designed to fit the limitations of natural trumpets and horns, and providing opportunities for triple antiphony: reeds, horns, and trumpets. There is a return to the slow music with dotted rhythms, then a shortened reprise of the *Allegro*.

The dances begin with a short *Bourrée* in three parts, then a *Siciliana* entitled 'The Peace', with prominent horn parts. The next dance, 'The Rejoicing', is not really a dance, but a genre piece, directed to be played three times – by trumpets, woodwinds and strings, by horns and woodwinds, and by everyone together. The *Menuet*, composed two years earlier for the Overture to the *Occasional Oratorio*, is also intended to be played three times, with the second minuet, in D minor, as Trio.

Notes by Gordon Kerry © 2025 (Bach, composer biographies), Anthony Cane © 2006 (Haydn) David Garrett © 1998 (Mozart), © 2000 (Handel)

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