



1	GUSTAV MAHLER 1860-1911 Der Abschied (The Farewell) from Das Lied von der Erde (The Song of the Earth) RECORDED 30 JULY 1990 IN THE CONCERT HALL OF THE SYDNEY OPERA HOUSE Elizabeth Campbell <i>mezzo-soprano</i> Stuart Challender <i>conductor</i>	30'55
2	WOLFGANG AMADEUS MOZART 1756-1791 Ave verum corpus – Motet, KV618 RECORDED 24 APRIL 1991 IN THE CONCERT HALL OF THE SYDNEY OPERA HOUSE Sydney Philharmonia Choir Stuart Challender <i>conductor</i>	4'06
3	RICHARD WAGNER 1813-1883 'Starke Scheite...' (Brünnhilde's Immolation Scene) from Götterdämmerung (Twilight of the Gods) RECORDED 29 SEPTEMBER 1973 IN THE CONCERT HALL OF THE SYDNEY OPERA HOUSE Birgit Nilsson <i>soprano</i> Charles Mackerras <i>conductor</i>	18'51
	Total Playing Time	54'14
	Sydney Symphony Orchestra	

GUSTAV MAHLER

Der Abschied (The Farewell) from Das Lied von der Erde (The Song of the Earth)

Bruno Walter, who had conducted the world premiere of *Das Lied von der Erde* after the composer's death in 1911, gave what was by all accounts a great performance of it at the 1947 Edinburgh Festival. *Der Abschied*, the final movement of the work, ends with the quiet repetition of the word *ewig* (forever) as the music passes into silence through a haze of bells and plucked sounds. The soloist on that occasion, Kathleen Ferrier, was so overcome by emotion that she was unable to sing the final words without weeping. In response to her apologies for 'unprofessional' behaviour, Walter is supposed to have said, 'My dear Miss Ferrier, if we were all as professional as you we would all be in tears.' This was not mere gallantry: Walter knew the power of this music.

Broadly speaking, *The Song of the Earth* expresses an intense love of the physical world through images of wine, love, the moon and everyday life, and an acute sense of our limited time in that world. The result is what scholar Michael Kennedy calls Mahler's 'supreme masterpiece... It has everything: it is filled with indefinable sadness and longing yet ultimately it is not depressing; it is simple in design; it is fantastically beautifully scored; and it provides the soloists with wonderful opportunities.'

Its text was drawn from Hans Bethge's *Die chinesische Flöte* (The Chinese Flute), which Mahler had been given in 1907. Bethge's renditions of 83 Chinese poems were German versions of French translations. Furthermore, Mahler made significant alterations and interpolations of his own. Neither poetry nor music claims to be authentically Chinese; philosopher Theodor Adorno argued that the work 'does not take itself literally but grows eloquent through inauthenticity'.

Der Abschied is a long adagio, almost as long as the previous five movements combined, and sets two poems. Mong Kao-Jen's describes the beauties of evening, the moon 'floating on the blue sky-lake'. A second section reduces the orchestral sound to almost nothing as night falls and the poet waits for his friend to whom he must bid a last farewell. To represent the poet's 'lute' Mahler introduces a rare visitor to the orchestra, the mandolin, used in a way which manages to be self-consciously exotic without being kitsch. This passage leads to an ecstatic section as the poet anticipates his friend's arrival. The orchestra then plays a long passage without the singer, based on the traditionally emotive 'turn' sounded by the oboe at the start of the movement, which is solemn and funereal – perhaps depicting the friend's imminent and final journey.

The text of the final section is based on a poem by Wang Wei, but heavily modified and extended by Mahler himself. The friend arrives and takes a ritual farewell drink. He explains that fortune has not

been kind, and that he must ride in search of his homeland. A whole-tone chord, reminiscent of Debussy, seems to dissolve in the air, introducing the overwhelming beauty of the work's final moments, where 'the dear earth everywhere blooms in spring' with the promise of blue skies.

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
mit seinen Schatten, die voll Kühlung sind.
O sieh! wie eine Silberbarke schwebt
der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
hinter den dunklen Fichten!
Der Bach singt voller Wohl laut durch das Dunkel.
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
die müden Menschen geh'n heimwärts,
um im Schlaf vergess'nes Glück
und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes.
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute

These elements take on a comforting and redemptive quality. Adorno said that the music 'weeps without reason like one overcome by remembrance; no weeping had more reason.' No wonder Kathleen Ferrier wept too.

Gordon Kerry

*The sun departs behind the mountains.
In all the valleys, evening descends
with its shadows, full of coolness.
O look! Like a silver boat,
the moon floats on the blue sky-lake above.
I feel a fine wind wafting
behind the dark spruces.
The brook sings in full voice through the darkness.
The flowers stand out palely in the glow of evening.
The earth breathes, full of peace and sleep.
All yearning wishes to dream now.
Weary folk go home,
to learn again in sleep
forgotten happiness and youth.
The birds crouch silently in their branches.
The world falls asleep!
A cool wind blows in the shadows of my spruce.
I stand here and wait for my friend;
I wait for his last farewell.
I yearn, my friend, to enjoy at your side
the beauty of this evening.
Where have you got to? You leave me alone for so long!
I wander up and down with my lute,*



Stuart Challender

auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens, Lebens trunk'ne Welt!

Er stieg vom Pferd und reichte ihm den Trunk
des Abschieds dar. Er fragte ihn, wohin
er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort: Du, mein Freund,
mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall
blüht auf im Lenz und grünt aufs neu!
Allüberall und ewig
blauen licht die Fernen,
ewig, ewig!

*on paths swelling with soft grass.
O beauty! O world drunk with eternal love and life!*

*He dismounted and handed him the cup
of parting. He asked him where
he would go, and also why it must be.
He spoke, his voice was choked: My friend,
on this earth, fortune has not been kind to me!
Where do I go? I will go and wander in the mountains.
I seek peace for my lonely heart.
I walk in search of my homeland, my own place.
I will never stray far afield.
My heart is quiet and awaits its hour!
The dear earth everywhere
blooms in spring and grows green afresh!
Everywhere and for ever,
distant places have blue skies,
for ever, for ever!*

Original German text: Hans Bethge adapted by Gustav Mahler
English translation: Symphony Services Australia

WOLFGANG AMADEUS MOZART
Ave verum corpus – Motet, KV618

A motet is, literally, a 'word-piece', a piece of church music on a text which is not a fixed part of the liturgy (as opposed to a setting of the Ordinary of the Mass, or a part of it). This particular text is associated in the Catholic Church with the feast of Corpus Christi (the Body of Christ), and it was probably for the celebration of that feast that Mozart composed it in June 1791, at the request of Anton Stoll, a school teacher and choirmaster at Baden, near Vienna. A touching and lucid piece for four-voice choir, strings and organ, it was one of Mozart's very last works.

Ave verum corpus has been called Mozart's most perfect church piece. Yet Mozart describes the letter which accompanied the manuscript of the music when he sent it to Stoll as 'the silliest letter I have written in my life, but it is just the very thing for you.' (The letter asks Stoll in trivial detail to reserve the rooms for Mozart's wife Constanze's next visit to the spa at Baden.)

How much religious fervour, then, did Mozart bring to setting this text to music? Romantically-minded scholars, no doubt thinking of the usual translation of the last two lines: 'suffer us to taste of thee in our life's last agony', associated it with Mozart's own death, which happened in November of the same year. But the words more likely refer to Christ's passage through the trial of death, by

which his body becomes a nourishment foretasted and thus found to be true.

As for Mozart, he had no foreknowledge, in June 1791, of his own death. 'We know,' writes his biographer Wolfgang Hildesheimer, 'that nothing was easier for him than to throw himself into the spirit of the subject at hand.'

Some commentators have found in this music evidence of the 'late style' associated with the last works of many creative artists, a new, almost child-like simplicity conveying a transfigured emotion. But it makes more sense to relate the music to the simple straightforwardness of the music Mozart was composing, about the same time, for the rituals of his Masonic lodge, and the similar music which occurs in the ceremonial choruses of *The Magic Flute*, also composed in 1791.

David Garrett

<i>Ave verum corpus</i>	<i>Hail, true body</i>
<i>Natum de Maria virgine,</i>	<i>born of the Virgin Mary,</i>
<i>Vere passum immolatum</i>	<i>that truly suffered,</i>
	<i>sacrificed</i>
<i>In cruce pro homine.</i>	<i>on a cross for humankind.</i>
<i>Cuius latum perforatum</i>	<i>Whose pierced side</i>
<i>Unda fluxit et sanguine,</i>	<i>flowed with water and</i>
	<i>with blood,</i>
<i>Esto nobis praegustatum</i>	<i>be for us foretasted</i>
<i>In mortis examine.</i>	<i>in the trial of death.</i>

RICHARD WAGNER

'Starke Scheite...' (**Brünnhilde's Immolation Scene**) from *Götterdämmerung*

'Pile up stout logs for me there on the Rhine's bank: high and bright let the fire blaze, as it consumes the noble body of the greatest of heroes!' So sings Brünnhilde in the spectacular end not only to Wagner's *Götterdämmerung*, but his entire *Ring* cycle. Here, Wagner must not only fulfil the premise of his great drama, but close off the largest harmonic structure in the history of Western music – one that began three nights ago in the depths of the Rhine with three minutes of E-flat major, representing the undisturbed Rhinegold, an image of unalloyed purity.

Since then the dwarf Alberich has obtained the gold by renouncing love; Wotan, king of the gods, has stolen the ring fashioned from that gold, to pay the giants who built his citadel; Alberich has cursed the ring; and Wotan has created humans, who, through free will, will save the gods from the destruction attached to the gods by the curse. Now the mortal hero, Siegfried, Brünnhilde's beloved, is dead, murdered by Hagen in his quest for the world-domination accorded by the ring. But Brünnhilde possesses the ring and plans to immolate herself in Siegfried's funeral pyre; the Rhinemaidens will retrieve the ring from her ashes.

This scene completes one of the great epics of Western art. Wagner's aim was to raise the

dramatic integrity of opera by using lessons learnt from Beethoven to underpin dramas based on Nordic myth constructed along the lines of classical Greek drama. His *Ring* cycle is the fullest expression of that achievement.

The *Ring* is meant to be experienced as Music Drama (Wagner's term for opera). But the 'Immolation Scene' is a favourite item on the concert platform. Brünnhilde's utterances are overwhelming in their command. As Brünnhilde rides her horse into the flames, Wagner reviews some of the *Ring* cycle's best-loved themes (his famous leitmotifs) in a mini tone poem which depicts the burning down of Valhalla, the flooding of the Rhine, the curse motif, and, as the floodwaters recede, the Rhinemaidens repossessing their ring, combined with the melody Sieglinde had sung when she discovered she was pregnant with Siegfried.

It's a triumphal ending. Or is it? The translation of the work's title is *Twilight of the Gods*. Wagner actually struggled with the words of this scene. By 1874 when he completed the score, he had greatly changed his 1848 concept of Siegfried as a hero who unerringly saves the gods. Wotan, a god who willed his own downfall, had become more fascinating. Now Brünnhilde emerges as the cycle's heroine.

Vengefully, Brünnhilde lights the fire that will consume Valhalla and the gods. The aged Wagner is a pessimist. But his music tells a different story. It's

as if 'love will conquer all.' Wagner's aim may have been to raise the dramatic integrity of opera, but he became the towering figure in 19th-century music.

Brünnhilde's Immolation Scene is just as spectacular in the concert hall.

Gordon Kalton Williams

Starke Scheite schichtet mir dort
am Rande des Rheins zuhauf:
hoch und hell lodre die Glut,
die den edlen Leib
des hehrsten Helden verzehret!
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste Ehre zu teilen,
verlangt mein eigener Leib.
Vollbringt Brünnhildes Wunsch!

Wie Sonne lauter strahlt mir sein Licht:
der Reinste war er, der mich verriet!
Die Gattin trügend, treu dem Freunde,
von der eigenen Trauten, einzig ihm teuer,
schied er sich durch sein Schwert.
Echter als er schwur keiner Eide;
treuer als er hielt keiner Verträge;
lautrer als er liebte kein ander:
und doch, alle Eide, alle Verträge,
die treueste Liebe
trog keiner wie er!
Wisst ihr wie das ward?
O ihr, der Eide ewige Hüter!
Lenkt euren Blick auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör', du hehrster Gott!

*Pile up stout logs for me there
on the Rhine's bank:
high and bright let the fire blaze,
as it consumes the noble body
of the greatest of heroes!
Bring his steed here,
that it may follow the warrior with me:
for to share the hero's most sacred honour
is my own body's desire.
Let Brünnhilde's command be obeyed!*

*Purer than the sun his light shines on me:
he was the purest, he who betrayed me!
Deceiving his wife, faithful to his friend,
from his own beloved, the only one dear to him,
he set himself apart with his sword.
A truer man than he never swore an oath;
a more faithful man than he never made a promise;
a more loyal man than he never loved:
and yet, all the oaths, all the promises,
his truest love –
no-one ever betrayed like he did!
Do you know how it happened?
O ye eternal guardians of oaths,
look down on my rising sorrow:
see your eternal guilt!
Hear my complaining, majestic god!*

Durch seine tapferste Tat,
dir so tauglich erwünscht,
weihdest du den, der sie gewirkt,
dem Fluche, dem du verfliehest.
Mich musste der Reinste verraten,
dass wissend würde ein Weib!
Weiss ich nun, was dir frommt?
Alles! Alles! Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!

Mein Erbe nun nehm' ich zu eigen.
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rat!
Was ihr begehrt, ich geb' es euch:
aus meiner Asche nehmt es zu eigen.
Das Feuer, das mich verbrennt,
rein'ge vom Fluche den Ring;
Ihr in der Flut löset ihn auf,
und lauter bewahrt das lichte Gold,
das euch zum Unheil geraubt.

Fliegt heim, ihr Raben!
Raunt es eurem Herren,
was hier am Rhein ihr gehört!

*By his most valorous deed,
which you so rightly desired,
you caught up the one who carried it out
in the curse which ruined you.
And I had to be betrayed by this purest of men,
to become a woman of wisdom!
Now do I know what pleases you?
Everything, I know everything:
everything has now become clear to me!
Your ravens, too: I hear the rustling of their wings:
with news both longed for and feared
I now send them both home.
Be at peace, thou god!*

*Now I take my legacy in my own hands.
Accursed band!
Dread ring!
I hold your gold in my hand,
and now I give it away.
Wise sisters of the watery depths,
swimming Rhine-daughters,
I thank you for your honest counsel!
I give you what you covet:
from my ashes take it as your own.
May the fire that burns me
cleanse the ring of its curse;
dissolve it in the river's flood
and zealously guard the bright gold
whose theft brought such disaster.*

*Fly home, ravens!
tell your masters
what you heard here by the Rhine!*

An Brünnhildes Felsen fährt vorbei:
der dort noch lodert,
weise Loge nach Walhall!
Denn der Götter Ende dämmert nun auf:
so – werf' ich den Brand
in Walhalls prangende Burg.

Grane, mein Ross, sei mir gegrüsst!
Weisst du auch, mein Freund
wohin ich dich führe?
Im Feuer leuchtend liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen,
wieherst du freudig?
Lockt dich zu ihm die lachende Lohe?
Fühl' meine Brust auch, wie sie entbrennt;
helles Feuer das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm
in mächtigster Minne vermählt ihm zu sein!
Heiajoho! Grane! Grüss deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

*Fly past Brünnhilde's rock
where the fire blazes still:
send Loge to Valhalla!
For the end of the gods is now dawning:
so – I hurl the torch
into Valhalla's shining fortress.*

*Grane, my steed, greetings!
My friend, do you know
where I am taking you?
There, shining in the fire, lies your lord,
Siegfried, my blessed hero.
Do you whinny with joy
at the prospect of following your friend?
Do the laughing flames draw you to him?
Feel my breast, too, how it burns;
bright flames enfold my heart.
Ah, to embrace him,
to be enfolded by him,
to be wedded to him in the mightiest love!
Hei-a-jo-ho! Grane! Greet your lord!
Siegfried! Siegfried! See!
Your wife greets you in bliss!*

Original German text: Richard Wagner
English translation: Natalie Shea

Elizabeth Campbell

One of Australia's most distinguished mezzo-sopranos, Elizabeth Campbell has been at the forefront of music making in Australia since the early 1980s. She made her operatic debut as Carmen with the West Australian Opera in 1983 and since then has featured regularly with the state companies and Opera Australia. Her extensive operatic repertoire includes *Così fan tutte*, *Eugene Onegin*, *Carmen*, *Xerxes*, *Julius Caesar*, *Alcina*, *La clemenza di Tito*, *Boris Godunov*, *The Mastersingers of Nuremberg*, *The Trojans*, *The Tales of Hoffmann*, *Werther*, *Hansel and Gretel*, *The Force of Destiny*, *Il trovatore*, *Madama Butterfly*, *Lulu*, *Peter Grimes*, *Die*



Elizabeth Campbell

Fledermaus, *The Coronation of Poppea*, Wagner's *Ring* cycle, *Capriccio*, *Rigoletto*, *Andrea Chénier*, *The Turn of the Screw*, *Dead Man Walking* (for which she won a Helpmann award) and the world premieres of *Summer of the Seventeenth Doll*, *Batavia*, *Lindy* and *The Love of the Nightingale*. Elizabeth Campbell is also one of Australia's leading concert artists and recitalists. In addition to singing with all the symphony orchestras, choirs and festivals, she has sung *Messiah* at the Royal Opera House, Covent Garden, toured the United States with the Sydney Symphony, and given recitals at the Wigmore Hall and in The Hague and Antwerp. Her recordings include *Banquo's Buried* (Volume 1 of the Anthology of Australian Song series), Mahler's Second Symphony, Beethoven's *Missa Solemnis* and Ninth Symphony, Koehne's *Three Poems by Byron*, *Messiah*, *Julius Caesar* (Opera Australia), *Summer of the Seventeenth Doll*, Sutherland's *The Woman and the Child* and *Woman's Song*, Australian settings of Judith Wright poems.

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs began in 1920 as the Hurlstone Choral Society, founded in the Sydney suburb of Hurlstone Park. In the early years its Musical Director was Vivian Peterson; later Musical Directors included Albert Keats and Ivan Rixon. By the 1930s it had emerged as the leading large choir in Sydney – winning its section in local eisteddfods – and was chosen by the ABC to sing with the Sydney Symphony Orchestra when choral works

were programmed. In 1941 it entered into an 'exclusive' contract with the ABC, possibly the only Australian choir to have such an ongoing commitment. In 1968, after an attempt at reorganisation and reduction in size on a semi-professional basis under Ivan Rixon from 1964, Peter Seymour became the musical director, and the choir was renamed Sydney Philharmonia and enlarged. Soon after, the Sydney Philharmonia Motet Choir was formed – making early appearances in the ABC's Gold Series – and in 1972 Sydney Philharmonia began presenting its own subscription concert series. Music Directors since Peter Seymour have included John Grundy, Anthony Walker, Mats Nilsson and Brett Weymark. Today Sydney Philharmonia Choirs is Australia's largest choral organisation, with four choirs: the 32-voice Chamber Singers (the Motet choir), the 100-voice Symphony Chorus, the youth-focussed 60-voice Vox and the 300-voice Festival Chorus. The original Hurlstone agreement with the ABC continues to be reflected in the regular presence of the Philharmonia Choirs in Sydney Symphony programming.

Stuart Challenger 1947-1991

Stuart Challenger was Chief Conductor of the Sydney Symphony Orchestra from 1987 until his death in 1991, and was regarded as one of the most inspiring and talented Australian musicians of his generation. Born in Hobart and educated at the University of Melbourne, he travelled to Europe to study with Wilhelm Brückner-Rüggeberg and Franco

Ferrara and gain experience in European opera houses. He returned to Australia in 1980 as Resident Conductor with The Australian Opera. He became prominent as a conductor of opera and a champion of Australian composition, combining his two passions in the conducting of Australian music-theatre pieces, including Richard Meale's *Voss*, which he premiered. In the mid-1980s he began to re-establish his career in Europe and the United States, and in 1986 he was appointed Principal Guest Conductor of the Sydney Symphony Orchestra. The following year he was appointed Chief Conductor. As arts administrator Tony Fogg describes it, this was a major affirmation of and vote for belief in his talents: 'His experience as a purely orchestral conductor was limited when he accepted the post, but he represented a new model and a way to the future: he was Australian resident, ambitious, and determined to make the Sydney Symphony his orchestra and an ensemble of world class.' Stuart Challenger led the Orchestra on its 1988 American tour and achieved international recognition in his own right, working with major orchestras such as the Boston Symphony and the Chicago Symphony Orchestra. He was honoured as an Officer of the Order of Australia (AO) in 1991.

Birgit Nilsson 1918-2005

Born in 1918 in a small town in southern Sweden, Birgit Nilsson became known as the leading Wagnerian soprano of her age, appearing in all the

major opera houses from the mid-1950s until her retirement in 1984. She studied at the Swedish Royal Academy of Music in Stockholm and later joined the school of the Swedish Royal Opera. Her earliest opportunities came when she took over at short notice the roles of Agathe (*Der Freischütz*) and later Lady Macbeth. She first sang Brünnhilde (*Siegfried*) in Stockholm in 1949, and in 1951 she sang Electra (*Idomeneo*) in Glyndebourne, 'creating a stir with her keen-edged, forthright singing'. In 1954 she sang her first *Götterdämmerung* Brünnhilde in Stockholm, made her Munich debut as Brünnhilde in the complete *Ring*, and made the first of many appearances in Bayreuth, singing Elsa (*Lohengrin*). Between 1957 and 1970 she also appeared at Bayreuth as Isolde, Sieglinde and Brünnhilde. Her powerful and dramatic voice, renowned for its purity and size, also shone in roles such as Strauss's Elektra (considered her finest achievement), Turandot, Salome, Leonore, Aida and Tosca. Late in her career she added the role of the Dyer's Wife in *Die Frau ohne Schatten*. In 1973 she visited Australia, singing an all-Wagner program in the gala opening concert of the Sydney Opera House, conducted by Charles Mackerras. Birgit Nilsson died in her home town of Västra Karup on 25 December 2005.

Charles Mackerras b. 1925

Sir Charles Mackerras was Chief Conductor of the Sydney Symphony Orchestra from 1976 to 1979,

and he conducted the orchestra in the opening public concert at the Sydney Opera House in 1973. Born in 1925 of Australian parents in America, he studied oboe, piano and composition at the NSW Conservatorium in Sydney and in 1945 joined the Sydney Symphony Orchestra as Principal Oboe, occasionally conducting. Two years later, studies in Prague laid the foundation for a deep interest in Slavonic music, leading to a life-long association with both the Czech Philharmonic Orchestra and many aspects of Czech musical life. He made his debut as an opera conductor at Sadler's Wells in 1948, and has since had close associations with this company (now English National Opera), Hamburg Staatsoper, San Francisco Opera and Welsh National Opera. He made his Metropolitan Opera debut in 1972. He has also held titled and honorary posts with the BBC Concert Orchestra, Scottish Chamber Orchestra and Royal Philharmonic Orchestra. His vast discography includes Mozart, Beethoven, Mahler and Brahms symphonies, an award-winning cycle of Janáček operas with the Vienna Philharmonic, and much Czech music with the Czech Philharmonic Orchestra. He was knighted in 1979, honoured with the Medal of Merit from the Czech Republic in 1996, and made a Companion of the Order of Australia (AC) in 1997 and a Companion of Honour in 2003. Other awards include the first Queen's Medal for Music (2005) and honorary doctorates from several universities.

Charles Mackerras



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