Tea & Symphony
Friday 7 February 2014
This morning’s program features the music of two great figures of the Classical period in music: Mozart and Haydn.

Mozart is shown here in a family portrait from 1780 or 1781 by Johann Nepomuk Della Croce. Mozart’s sister Nannerl sits beside him at the piano; his father Leopold holds a violin. Anna Maria, the children’s mother, had died in Paris in 1778 and is represented by her portrait on the wall. The portrait of Haydn by John Hoppner dates from his first visit to London in 1791–92 and was commissioned by the Prince of Wales.
MOZART GOES TO THE MOVIES

Dene Olding violin and director
Alexander Gavrylyuk piano

WOLFGANG AMADEUS MOZART (1756–1791)
Der Schauspieldirektor (The Impresario): Overture

JOSEPH HAYDN (1732–1809)
Symphony No.94 in G (Surprise)
Adagio – Vivace assai
Andante
Menuet (Allegro molto)
Finale (Allegro di molto)

MOZART
Piano Concerto No.21 in C, K467
Allegro maestoso
Andante
Allegro vivace assai

Estimated durations: 5 minutes, 23 minutes, 29 minutes.
The concert will conclude at approximately 12.15pm.
ABOUT THE MUSIC

Mozart Goes to the Movies

MOZART Overture to Der Schauspieldirektor (The Impresario)

This concert’s title rolls off the tongue and suggests Mozart, a man of the theatre, would have been pleased to find his music featured in the most-watched theatre of our own times, the cinema. OK, it’s a misleading title – only one piece in the program is associated with a movie, and most people will remember only the title, Elvira Madigan.

Most people will associate Mozart with Milos Forman’s 1984 film Amadeus. That film was misleading too, albeit entertaining, but got right at least one aspect of Mozart – his refusal to adapt his musical manners to what was expected by his social betters, who often determined his destiny. Too clever for his own good, Mozart one evening upstaged, by the sheer quality of his music, both fellow-composer Antonio Salieri and the text of the little Singspiel (or ‘comedy with music’) for which Mozart had provided music, The Impresario.

The evening was a double bill, presented in the orangery at Schönbrunn Palace, on 7 February 1786, and Salieri had contributed the other half. The musical and theatrical entertainments had been commissioned by the Emperor Joseph II for a performance to honour a visit by the Governor of The Netherlands, and the audience was glittering and princely.

Forman made his movie out of a play, by Peter Shaffer. Mozart made his one-act ‘opera’ from a libretto whose German title Der Schauspieldirektor refers to the manager of a theatre or a troupe of theatrical players. Mozart’s music succeeds well in making good-natured fun of the problems of a theatre manager’s life and the vanity of actors and singers.

Although the Emperor was hoping for Mozart to win the day for opera in German, Salieri had potentially the better half of the evening. His contribution was a setting to music of a pointed satire in Italian on another aspect of opera – Prima la
musica e poi le parole (Which comes first? Music or words?). In the 20th century the text of Salieri’s piece inspired Richard Strauss’s opera Capriccio, but the only music still heard from that evening in 1786 is Mozart’s. His overture, as Mozart scholar Alfred Einstein rightly claims, ‘towers far above the occasion for which it was written’.

This overture is a typically Mozartian blend of humour and grandeur, in the same key of C major as the Jupiter Symphony (which also has passages inspired by opera buffa, in its first movement). The contrapuntal treatment is unexpectedly sophisticated, and we may wonder whether the set of difficulties posed and brilliantly surmounted in the development section is a reference to the plot of the entertainment to come, or simply Mozart showing off his mastery and in the process showing up his colleagues.

**HAYDN Symphony No.94 in G (Surprise)**

*Adagio – Vivace assai*
*Andante*
*Menuet (Allegro molto)*
*Finale (Allegro di molto)*

Mozart often upstaged his colleagues and tried to draw undue attention to his music, but many in his audience may not have noticed. Reports of that evening at Schönbrunn merely mention Mozart as the composer, and say nothing of his music. That was normal. By contrast, Haydn’s ‘Surprise’ Symphony shows the composer front of stage – not a dramatic but a concert stage.

An impresario had brought Haydn to London – the violinist Johann Peter Salomon. Haydn by 1791, was the most famous composer in Europe. It was a coup to get him to London and, as expected, he composed new symphonies to be heard there for the first time.

The symphony in this concert is Haydn’s most famous of all, less for its superlative music than for a single effect, or gimmick. In English we call this a surprise, and quote Haydn as having said ‘This will make the ladies jump’. But in German-speaking countries the symphony is known as the one ‘with the kettledrum stroke’, even though that is only the most startling instrument in the sudden loud chord – so unexpected in a slow movement. It bursts in on a ditty of ineffable simplicity and innocence (which Haydn used again for the Ploughman’s song in his oratorio The Seasons).

The loud chord was an afterthought, a gambit in a rivalry between concert promoters. (It did not appear in the original draft.) Following the success of Haydn’s first series of London concerts, a rival organisation engaged Haydn’s up-and-
coming former pupil Ignaz Pleyel as its featured composer. Haydn needed something new and brilliant so as not to be outdone by Pleyel, whose concert series began eight days ahead of his own.

The taste of London audiences for sensational effects may have been Haydn’s motivation, but there was a good musical reason also. The slow introduction to the first movement – by now a Haydn trademark – reveals retrospectively a strategy: its unstable harmonies keep the musically alert listener guessing at the basic tonality, and usher in a first subject of the Allegro which could hardly have been so effective as a beginning. Eventually the key is well established as G major, but instead of the contrasting second subject supposedly required in first-movement sonata form, Haydn offers two themes developed out of the first: a sweeping waltz-like theme and then a poised, demure melody on strings. All thoughts of formality are banished by the continuity of musical thinking in this superb movement.

The musical as opposed to theatrical purpose of the ‘surprise’ in the second movement is to emphasise the tonic of the whole symphony with a chord of G, in this movement based in C. Then the tune is increasingly dressed up, in a set of variations, leading away from the original deceptive harmlessness, to eloquence, power and wit, and a mysterious ending with telling rumbles from the kettledrum (or timpani).

The feeling of one beat to a bar in triple time drives a powerful and concise minuet, in which the central trio section effortlessly follows with continuity and contrast – one of Haydn’s many ways of elevating a dance to symphonic status.

The Finale’s brilliance reveals how much can be derived from simple themes, or scraps of themes. Such simplicity leads easily to wit, and to musical games. Haydn never forgets that the orchestra is the star – the timpani crowns its role with an uproarious solo. As the great student of his music H.C. Robbins Landon suggested, in this symphony Haydn succeeds both in satisfying the intellectual and in fascinating the audience.

‘The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Water-fall, starts alarmed by the unexpected firing of a fowling-piece.’

THE ORACLE, 24 MARCH 1792, REPORTING ON THE PREMIERE OF HAYDN’S SYMPHONY THE PREVIOUS EVENING
MOZART Piano Concerto No.21 in C, K467

Allegro maestoso

Andante

Allegro vivace assai

This concerto in this concert is one of six Mozart completed between February 1785 and December 1786 for a series of subscription concerts, intended to consolidate his standing with the Viennese public.

As attitudes to Mozart have changed this concerto is now played as often as the stormy, even demonic, D minor concerto, K466 [heard under the credits of Amadeus]. The nickname ‘Elvira Madigan’ points to one reason for this new popularity – a truncated part of the slow movement was used in the soundtrack of that 1960s Swedish film. But a better explanation is the growing awareness that Mozart’s music is not necessarily most impressive only when it seems full of Romantic feeling and drama.

Anyone who loves the opera The Marriage of Figaro, composed at the same time, should love this concerto. It is like a dialogue between two partners, piano and orchestra, each speaking a different language. It is heroic, mock heroic, brilliant and massive by turns in the first movement; in the second a dream of beauty, where passion is freed from earthly trammels; a comic opera scene with a quicksilver leading character in the third.

The opening of the concerto has been charmingly described as a tiptoed march, in stockinged feet. Full orchestra soon

¶ 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.
proclaims the music’s majestic breadth. The soloist enters after repeated invitations from solo wind instruments, and the piano’s music is as different as possible from that of the full ensemble. Every time the opening march is stated, the piano branches off in other directions, with a virtuosity equal to anything in Mozart’s concertos thus far. But the orchestra is a very full partner – indeed Mozart’s father Leopold commented after reading the parts: ‘The concerto is astonishingly difficult, but I very much doubt whether there are any mistakes, as the copyist has checked it. Several passages do not harmonise unless one hears all the instruments playing together.’

The atmospheric slow movement achieves rapture as the piano sings, one voice among many, surrounded by a lapping, throbbing texture of muted strings and long-breathed winds, in a dream-like keyboard aria.

The Rondo (Allegro vivace assai) shows the instinctive soundness of Mozart’s judgment. How better to refresh the ear almost surfeited with beauty and intensity than with this playful banter, full of irregularities and witty exchanges between piano and wind instruments, not to mention the virtuosity with which Mozart must have lifted his audience to its feet?

DAVID GARRETT © 2014

MORE MUSIC

MOZART AT THE MOVIES
When Mozart goes to the movies, Milos Forman’s Academy award-winning Amadeus immediately springs to mind. Its soundtrack offers the perfect chance to hear many of Mozart’s most striking works, including music from The Marriage of Figaro, The Magic Flute and the Requiem. The 3-CD compilation features Neville Marriner conducting the Academy of St Martin in the Fields.
METRONOME 825126

MOZART OVERTURES
For a delightful collection of Mozart’s opera overtures, including Der Schauspieldirektor, look for Yehudi Menuhin conducting the Lausanne Chamber Orchestra.
VIRGIN CLASSICS 63284

MOZART PIANO CONCERTOS
Vladimir Ashkenazy has recorded the complete piano concertos of Mozart in a 10-CD set, directing the Philharmonia Orchestra from the piano in Concerto No.21 in C, K467.
DECCA 443727

HAYDN’S LONDON SYMPHONIES
The ‘Surprise’ Symphony (No.94) belongs to the symphonies Haydn programmed and composed for his London audience. You can hear all 12 in a top-value 5-CD set with Ádám Fischer conducting the Austro-Hungarian Haydn Orchestra.
BRILLIANT CLASSICS 94601

ALEXANDER GAVRYLYUK
Alexander Gavrylyuk has just released a new recital disc with Mussorgsky’s Pictures at an Exhibition and Schumann’s Kinderszenen (which he performs in recital for the SSO on 10 March).
Piano Classics PCL0063

Or look for his award-winning 2011 release with Rachmaninoff’s Moments musicaux and sonatas by Scriabin and Prokofiev.
Piano Classics PCL0037

And in 2009 he recorded Prokofiev’s piano concertos with the SSO, conducted by Vladimir Ashkenazy.
TRITON/OCTAVIA 44 and 47
www.alexandergavrylyuk.com
Dene Olding violin and director
CONCERTMASTER

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.


Alexander Gavrylyuk piano

Alexander Gavrylyuk began studying piano at seven before going on to win gold medals at the Horowitz International Piano Competition for Young Pianists, the Hamamatsu International Piano Competition in Japan and the Arthur Rubinstein International Piano Master Competition. His recordings include the Prokofiev concertos with Vladimir Ashkenazy and the SSO, and a recent solo recording of music by Schumann and Mussorgsky.

He performs regularly at the Amsterdam Concertgebouw, Great Hall of the Moscow Conservatory, Tchaikovsky Hall, Suntory Hall in Tokyo and the Kremlin. He has appeared with the Royal Concertgebouw Orchestra, New York Philharmonic, Los Angeles Philharmonic, Russian National Orchestra, Israel Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Royal Scottish Orchestra, Svetlanov Orchestra, NHK Orchestra, Orchestra della Svizzera Italiana, Orchestre de la Suisse Romande and the Brussels Philharmonic.

And he has worked with conductors such as Herbert Blomstedt, Oleg Caetani, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Alexander Lazarev, Vasily Petrenko, Leif Segerstam and Hubert Soudant. This season he will return to the Royal Concertgebouw Orchestra and Rotterdam Philharmonic, and give recitals in the Vienna Konzerthaus and Wigmore Hall.

Now based in Berlin, from 1998 to 2006 he lived in Sydney. His most recent appearance with the SSO was in 2012, when he played Rachmaninoff. In March he performs in the SSO’s International Pianists in Recital series.

www.alexandergavrylyuk.com
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SYDNEY SYMPHONY ORCHESTRA

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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, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in the 2012 tour to China.

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, Zdenĕk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’s award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. 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 first year of David Robertson’s tenure as Chief Conductor and Artistic Director.

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...brass playing is a very physical thing.

GRUNT WORK

Rachel Silver, recently appointed to the SSO horn section, finds herself doing some of the heavy lifting.

‘When my niece asks what I do for a job, I blow a raspberry and tell her, “Someone pays me to do that all day.”’ French horn player Rachel Silver has her tongue firmly in cheek, of course. It’s a whole lot more complicated than that. ‘Actually, brass playing is a very physical thing. It involves the whole body – using big muscles to take in a lot of air and blow it out, with the vibration of your lips to produce the sound. Smaller movements with little muscles around the embouchure help make sure we hit the right note.’

As with many instruments, playing the horn for a long time can result in physical changes to a musician’s body. ‘If you use a finger hook [to support the weight of the instrument], you can end up with a bent little finger.’ Or too much pressure on the mouthpiece, for instance, and a pair of small crescent moon-shaped indentations may appear on the lips. Check twice next time you’re talking to a brass player!

The internal structure of an orchestral horn section dates back to a time when crooks (sections of tubing) were used to change the key in which the instrument was playing. The horns would play in pairs – first and second horns together in the tonic, or ‘home’ key, third and fourth together in a related key. First and third are traditionally considered ‘high’, while second and fourth are ‘low’.

Recently appointed to the position of section horn, Rachel is discovering that playing in the SSO requires a degree of flexibility. ‘I’m definitely most comfortable playing second or fourth, but sometimes I’ll be required to bump the first horn.’ (‘Bumping’ means sharing the first horn part between two players.) ‘The bumper won’t play any of the big solos, but we do some of the grunt work to give the first horn a break.’ That might mean taking over some of the really loud notes, or occasionally helping out in the middle of a phrase to disguise the need to take a breath. ‘It’s satisfying when you can assist your first horn and help make them feel comfortable.’
Welcome to our 2014 season – and what a season it promises to be, under the leadership of our new Chief Conductor and Artistic Director, David Robertson. From Strauss’s epic opera Elektra to the film music of John Williams, from the enduring mastery of Beethoven and Brahms to a commissioned work celebrating our Indigenous culture, Jandamarra by Paul Stanhope, we aim to offer something that will inspire everyone who loves to hear live orchestral music.

As I look ahead at this year’s feast of musical offerings, I pay tribute to the extraordinary talents and commitment of our players, administrators and artists. And I also thank you, our audience, for your contribution and support for your orchestra. An inspiring performance requires not just great music making on stage, but also an engaged audience, full of people who come to see, hear and love what these talented individuals create when they come together in the name of that thing which we love above all – music.

So welcome, and enjoy this performance and the forthcoming season, with our thanks and commitment to providing you with a year of outstanding artistic experiences.

RORY JEFFES

Vanguard took members and guests on a sensory adventure, matching Brokenwood Wines and Young Henry’s beer with music played by an ensemble of SSO musicians. Dan Hampton (Young Henry’s), Justin Di Lollo (Vanguard Chair), and Oscar MacMahon (Young Henry’s) clearly enjoyed the night!

Rory Jeffes

What’s my motivation?

There are motives, and then there are motives. What does it mean when a composer uses a motive in his or her composition? This was the question explored by participants in our Sinfonietta Composition Project at the end of 2013. Supported by Leighton Holdings and CAL Cultural Fund, the Sinfonietta Project is now in its eighth year, and in 2013 attracted the highest ever number of applicants. Fourteen students from around Australia, aged 13 to 17, were selected to take part in a three-day intensive workshop under the mindful care of Richard Gill, and with the expert assistance of our Fellowship quartet. Two teachers also travelled from Tasmania with their students to observe the workshops.

The string quartets of Haydn and Shostakovich were examined for examples of rhythmic and harmonic motives, before each participant had the opportunity to try their own hand, composing for performance by the string quartet. Working with the Fellows, said one participant, ‘gave a sense of realism to what, until then, had been quite an abstracted practice’. There’s clearly no substitute for the real thing! Another student, from Melbourne, acknowledged the depth and breadth of the program: ‘I learn much more about music from the Sinfonietta project than any other class I’ve been to at the specialist music school I attend.’

Richard Gill with the 2013 Sinfonietta composers

From the Managing Director

Education Highlight

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Artistic Focus

SSO GOES TO THE MOVIES

David Robertson will present highlights from John Williams’ film scores in his first visit to Sydney as chief conductor. (Pictured: Alex Mitchell and Emma Feek)

‘Never send a human to do a machine’s job.’ So says Agent Smith in a chilling monotone in *The Matrix.* With this advice he would surely find himself at odds with conductor Frank Strobel, who joins us in September to conduct the film in concert.

It’s true that a live orchestra accompanying a big screen picture requires a machine-like synchronicity between orchestra and film, but Frank argues there’s still plenty of room for spontaneity. ‘Similar to an operatic performance, I need to be able to shape and structure a work and to uphold its tension, without having the feeling of being at the movie’s mercy. And it is especially important to me that a performance takes place without any additional technical aids, such as a click track in my ear or a visible time code on the monitor – for musicality’s sake.’

So without the usual mechanical or electronic assistance, how is the necessary precision achieved to play in time with the picture? ‘Synchronicity can be achieved with a precise knowledge of the film, plentiful (often more than a thousand) synchronicity pointers in the score, exact tempo specifications (preferably metronomic indications) and the aforementioned feeling for movement and mounting in the picture. Spontaneity does not need to suffer because of this.’

In a year featuring two ‘film in concert’ presentations (*West Side Story* is the other), chief conductor David Robertson will set the tone in February when he conducts and compères a concert hall program dedicated to the music of John Williams.

John Williams’ film scores include *Jaws*, *E.T.*, *Superman* and *Schindler’s List*, to name just a few, and David is in awe of his skill as a composer. ‘His range is without bounds, his inspiration seems unending, and his power to unlock our emotions is breathtaking.’ He says Williams understands that when we enter a movie theatre, we become aware of sound in a different way, and open ourselves to the complete experience of a film. Williams ‘finds just the right combination of sounds and timbres to communicate with us on a very deep emotional level. Those moments in cinema when people say “I couldn’t help but cry” are often brought on by his music or framed by it.’

28 Feb, 1 Mar
Robertson conducts John Williams: Music from the Movies
2, 3 May
Strictly Luhrmann: Music from the Movies
26, 27 Sep
The Matrix Live: Film in Concert
7, 8 Nov
West Side Story: On Stage and Screen

More info: bit.ly/SSOfilmmusic

The Score

Alexander Nevsky

This year we’ve planned four concerts with an overt film connection, but there’s a fifth concert with a hidden connection: Russian Daydreams in March.

In 1938 Prokofiev – newly returned to Russia from a visit to Hollywood – was invited by film director Sergei Eisenstein to write the music for *Alexander Nevsky.* The result has become a cult classic among film buffs and is still regarded as one of the greatest collaborations between composer and director in the history of cinema. (So closely did they work, Eisenstein would often cut his shots to the music rather than vice versa.)

Thanks to the machinations of history, Prokofiev’s music has also survived in the concert hall. Not long after the December 1938 premiere, the Nazi-Soviet pact of 1939 was signed and the film – which told the story of the Russians’ victory over the Teutonic knights in 1242 – was withdrawn. But Prokofiev salvaged the most powerful moments of his score to create a seven-movement cantata for mezzo-soprano, chorus and orchestra.

Eisenstein declared Prokofiev ‘a perfect composer for the screen’, saying that his music was never merely illustrative but embodied the emotion of the events on screen. And even without the striking imagery of the film, the cantata conveys the dramatic range of the story: from the tragedy of Russia under oppression to the Battle on the Ice and the triumph of victory.

Russian Daydreams
Master Series
12, 14, 15 March | 8pm
NEWBIES
We welcome Rachel Silver (horn) and Amanda Verner (viola) to the permanent ranks of the SSO, following successful completion of their trials.

FAREWELLS
In December 2013 we farewelled three of the orchestra’s longest-serving musicians – Julie Batty (first violin), Robyn Brookfield (viola) and Colin Piper (percussion). Combined, they have given the orchestra almost 100 years of service. We thank them for their dedication, inspiration and wonderful collegiality over all these years, and wish them the very best for their future retirement projects.

And at the end of this month we will bid a fond farewell to our director of artistic planning, Peter Czornyj, who is returning with his family to the United States to take up the same role at the Dallas Symphony Orchestra.

TURNING JAPANESE
Rosamund Plummer (SSO Principal Piccolo) has been selected as the very first Global Winds Artist in Residence at the Tokyo Academy of Instrumental Heritage Music. Rose will travel to Japan and America for three months to study the rûyûki, a traditional Japanese transverse bamboo flute. This award is an initiative of the department of mediæval Japanese music at Columbia University, which hopes to seed high profile Western orchestras with musicians who can play traditional Japanese instruments and thus perform specialised music. Rose is currently learning as much Japanese language as possible to get the most out of daily lessons with her rûyûki mentor in Tokyo. かんぱせい、ローズ！

MOVIN’ ON UP
We can report exciting times for our most recent crop of Fellowship alumni, with multiple successes following their time with SSO. The string Fellows have all been accepted into a winter residency at The Banff Centre in Canada; Som Howie (clarinet) has won a position in the Southbank Sinfonia in London for 2014; and Laura van Rijn (flute) is taking up a contract position as Associate Principal Flute with the Auckland Philharmonia. Bravi tutti!

PARK & DINE
Did you know…? If you’re an SSO subscriber you can take advantage of InterContinental Sydney’s exclusive park and dine package. Enjoy valet parking when combined with a meal at Cafe Opera, just a short stroll from the Sydney Opera House. Call (02) 9240 1396 to find out more about this deal from our accommodation partner.

HIGH TEA
On 9 December we thanked our wonderful and dedicated volunteers with a special Christmas high tea backstage at the Sydney Opera House. Volunteers are special members of the SSO family whose support is invaluable.