MOZART & HAYDN

TEA & SYMPHONY
Friday 4 April 2014
Haydn plays violin and Mozart piano, while Constanze Mozart looks on. An 18th-century silhouette.
TEA & SYMPHONY
FRIDAY 4 APRIL, 11AM
SYDNEY OPERA HOUSE CONCERT HALL

sydney symphony orchestra
David Robertson
Chief Conductor and Artistic Director

MOZART AND HAYDN

Andrew Haveron violin and director
Shefali Pryor oboe
Matthew Wilkie bassoon
Catherine Hewgill cello

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.27 in G, K199
Allegro
Andantino grazioso
Presto

JOSEPH HAYDN (1732–1809)
Sinfonia concertante in B flat, Hob.I:105
Allegro
Andante
Allegro con spirito
Andrew Haveron, Shefali Pryor, Matthew Wilkie and Catherine Hewgill, soloists

MOZART
Symphony No.7 in D, K45
Molto allegro
Andante
Menuetto – Trio
Molto allegro

Estimated durations: 18 minutes, 22 minutes, 12 minutes.
The concert will conclude at approximately 12.10pm.

COVER IMAGE: Vienna, home at different times to Mozart and Haydn. A painting from 1758–61 by Bernardo Bellotto
ABOUT THE MUSIC

Mozart and Haydn

It may seem eccentric to end a concert with a symphony by a 12 year old, having begun with one he wrote when he was five years older. But the test is in the listening. Symphony No.7 has trumpets and drums as well as horns, and includes oboes where No.27 has gentler (yet higher) flutes. No.7 is written in a festive D major and – being composed in Vienna – it has the extra movement, a minuet, that was then becoming standard in Viennese symphonies, soon to be the norm everywhere. Although No.27 has no minuet, it too shows the teenage composer’s skill at adopting Viennese manners.

Rarely in the 1760s and early 70s were symphonies written so as to be the main work in a concert. Rather, like the Italian opera overtures from which they derived, they were intended to make a fine orchestral noise – to get the audience into the mood for the music to follow, or to send them home energised and happy. They also aimed to show that a good composer was in charge of proceedings, so there are some subtleties as well as overall effectiveness. Symphony No.7, you could say, makes the better concert ending.

MOZART Symphony No.27 in G, K199 (1773)

Allegro  
Andantino grazioso  
Presto

The numbering of Mozart’s symphonies does not exactly match what is now known of the order of composition, nor do the Köchel numbers. Best to note the date of composition, and examine where Mozart had been, and where he was going. Mozart and his father returned from their last journey to Italy in March 1773, and this symphony was written in April. In July father and son set out for Vienna, where hopes of a court appointment for Wolfgang went unfulfilled. Although composed before the Vienna visit, this symphony already has an expansiveness and expression found in several symphonies Mozart composed in Salzburg around the same time. G de Saint-Foix, in his 1932 monograph on Mozart’s symphonies, exclaims ‘decidedly we are in Vienna’. He finds pre-echoes in all the movements of the dance rhythms of Johann Strauss(!), especially noting that the fugato beginning of the finale leads into something like a waltz.

Yet this symphony also shows Mozart with Italian conventions in mind. It has the three movements, in the pattern fast–slow–
fast, of Italian opera sinfonias (symphonies, or overtures). The slow movement shares with the neighbouring symphonies the marking *Andantino grazioso*, with muted violins and a hint of sentimentality in the treatment. Thus far the manner is Italianate, brilliant enough in the first movement but slightly tempered by the flutes and the ‘high’ key.

The features of this symphony that transcend an adolescent’s talented handling of conventions begin to reveal themselves when the second movement comes to an interrupted cadence, and, briefly, a turn to the minor and distant keys (one commentator finds here an anticipation of Schubert). The final movement begins with a ‘mock’ fugato – ‘mock’ because there are only two lines of music, imitating each other and a fugal texture. This doesn’t last long before giving way to the ‘waltz’, but later turns out to be important, in a vigorous working out. The second theme, seemingly contrasted and lyrical, is in fact a version of the fugato theme.

**HAYDN Sinfonia concertante in B flat, Hob.I:105**

*Allegro*
*Andante*
*Allegro con spirito*

When professional orchestras began playing for public concerts, rather than in the service of a court, there came a desire to show off the individual virtuosos among the players. Perhaps opportunities to be soloists kept up their interest in orchestral playing. The 1770s and 1780s saw a veritable rash of concertantes or sinfonie concertanti – pieces featuring more than one soloist from within the orchestra. Mozart wrote one for wind instruments and another for violin, viola and orchestra – these were inspired by his contacts with the orchestras in Mannheim, Munich and Paris.

The fashion had spread to England, and at the time of Haydn’s first visit there, his pupil Ignaz Pleyel was achieving great success with his sinfonie concertanti in the ‘Professional Concert’ series in London. The violinist and impresario Johann Peter Salomon, who had brought Haydn to London, wished to counter his rivals’ success by presenting a sinfonia concertante by the celebrated Haydn.

Haydn obliged with a work featuring important violin solos for Salomon himself to play, premiered at Salomon’s fourth concert of the season, with oboe, bassoon and cello played by Messrs Harrington, Holmes and Menel respectively. It was so
successful that it had to be repeated and the *Morning Herald* wrote:

*A new Concertante from HAYDN, combined with all the excellencies of music; it was profound, airy, affecting and original, and the performance was in unison with the merit of the composition. SALOMON particularly exerted himself on this occasion, in doing justice to the music of his friend HAYDN.*

The piece combines the maturity of style and certainty of orchestral writing of Haydn’s Paris and London symphonies with a lighter tone of unashamed entertainment music. Unlike most of the sinfonie concertanti of its time, Haydn’s uses the soloists mainly as a group.

The first movement is the most symphonic in style, and is richly scored for horns, trumpets and drums as well as winds. It features a fully written-out cadenza by Haydn for the four soloists together. (Mozart likewise wrote out the cadenza for his K364 violin and viola concertante).

The Andante begins delightfully with the solo instruments playing against plucked strings, the first of many textural felicities. The last movement would have given Salomon an opportunity to shine with a device Haydn had used in some of his early symphonies. Recitative passages for the solo violin provide it with the opportunity to behave as though it were a dramatic soprano, complete with written out appoggiaturas (‘leaning’ or ‘sighing’ notes).

**MOZART Symphony No.7 in D, K45 (1768)**

* *Molto allegro*  
*Andante*  
*Menuetto – Trio*  
* *Molto allegro*  

The 12-year old who composed this symphony was no mean composer. One of his next works was a full-length opera, *La finta semplice*, running to 558 pages of score. He adapted this symphony as the overture, deleting the minuet and making other changes. Like the opera, the symphony was composed in Vienna, where the Mozarts hoped to profit from the large crowds assembled for a royal wedding. (Father and son left town for a while to escape a smallpox epidemic, but both contracted a mild form of the disease anyway.)

St Foix claims this symphony as evidence of ‘the revolution provoked in Mozart by Viennese art’. This relates to the idea that the first movement is Mozart’s first in ‘true’ sonata form.
There is a ‘development’ section, though the beginning of the ‘recapitulation’ is in fact only a reference, in the tonic, to the first subject material. This is Mozart’s first symphony to include trumpets and drums, suggesting it may have been composed in the hope of a large-scale concert.

Stanley Sadie suggests that the first movement attempts the style of the Italian opera overtures then current in Vienna, but admits that for the first time we begin to hear a specific Mozart ‘D major’ manner, noting the airy textures, arpeggio patterns, and the frequent alternations of loud and soft. The inclusion of a minuet is the obvious Viennese feature – sturdy, and rather pastoral. The last movement is based on a popular theme Mozart’s father had quoted in his Musical Sleighbide. Some call it a hornpipe, others a contredanse – in any event, it’s not the more usual gigue.

DAVID GARRETT © 2014

MORE MUSIC

MOZART SYMPHONIES
For both Symphony No.7 and No.27 – and more of the young Mozart – try Jeffrey Tate’s recording of the complete Mozart symphonies with the English Chamber Orchestra.
WARNER CLASSICS 846 3824

Mozart adapted his Symphony No.7 into the overture for his next work, the two act-opera La finta semplice. The charming lyricism and deft melodic skill of this rarely performed opera can be heard in volume 28 of Philips’ Complete Mozart Edition, conducted by Peter Schreier.
PHILIPS 422528

HAYDN’S SINFONIA
The Sinfonia concertante appears together with the popular Symphony No.95 (Surprise) in a recording by the Vienna Philharmonic and Leonard Bernstein.
DEUTSCHE GRAMMOPHON 4192332

For a historically informed approach, look for Sigiswald Kuijken directing the Orchestra of the Age of Enlightenment and a line-up that includes Elizabeth Wallfisch on violin, who also plays two of the Haydn concertos. The budget 2CD set also includes Sigiswald Kuijken directing La Petite Bande in three symphonies (26 Lamentatione, 52 and 53).
VIRGIN CLASSICS VERITAS 61800
Andrew Haveron violin
CONCERTMASTER

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

As a soloist, he has appeared with the London Symphony Orchestra (conducted by Colin Davis), the BBC Symphony Orchestra (Jiří Bělohlávek), and with The Hallé and the City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than 15 albums with the quartet, many of which won awards such as the Diapason d’or and Choc du Monde de la Musique.

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

Andrew Haveron plays a 1709 Carlo Tononi violin. Read more in Bravo! bit.ly/Bravo2013-3

Shefali Pryor oboe
ASSOCIATE PRINCIPAL OBOE

Shefali Pryor grew up in Sydney where she graduated with first class honours from the Sydney Conservatorium of Music. During her studies she participated in numerous programs with the Australian Youth Orchestra and was a member of the Sydney Sinfonia. Upon graduating she joined the SSO as Second Oboe.

In 2004 and 2005 she was granted leave in order to study with Stefan Schilli at the Mozarteum University in Salzburg. Not long after her return to Australia she was appointed Associate Principal Oboe. In 2006 she won the Other Instrumental category of the Symphony Australia Young Performers Awards. She has performed as soloist with the Sydney, Melbourne and Tasmanian symphony orchestras, including performances with violinist Nigel Kennedy and the SSO in 2006.

Shefali Pryor has performed as guest principal with the Australian Chamber Orchestra and the Auckland Philharmonia, and as a casual musician with the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She is a founding member of the Sydney Omega Ensemble and has performed with the Australia Ensemble, Sydney Soloists, and Southern Cross Soloists as well as with the staff of the Sydney Conservatorium, where she teaches oboe.

Shefali Pryor’s most recent featured appearance with the SSO was last year, when she performed in Frank Martin’s Concerto for 7 winds with conductor Charles Dutoit.
Matthew Wilkie *bassoon*

**PRINCIPAL BASSOON**

Matthew Wilkie was born in Orange and studied at the Queensland Conservatorium of Music in Brisbane. During his studies he performed as a soloist with the Queensland Youth Orchestra on numerous occasions, and after graduating he settled in Hannover, Germany, where he continued his studies with Professor Klaus Thunemann.

In Germany, he appeared as soloist with a number of orchestras including the South West German Chamber Orchestra and the Württemberg Chamber Orchestra. He won second prize in the International Music Competition in Geneva, performing the Mozart Bassoon Concerto with the Orchestre de la Suisse Romande.

Matthew Wilkie joined the Chamber Orchestra of Europe in 1986 as principal bassoon and made a number of solo performances and recordings with them, including the Mozart concerto and Richard Strauss’s Duet-Concertino (a work he performed with the SSO in 2002 and 2007). He has also recorded Mozart’s wind serenades and divertimentos with the Wind Soloists of the Chamber Orchestra of Europe. In 1995, with members of the COE, he recorded the six trio sonatas by Jan Dismas Zelenka.

Matthew Wilkie was appointed Principal Bassoon with the SSO in 2000. He was a featured soloist with the orchestra twice in 2008, performing Haydn’s Sinfonia concertante and the Mozart concerto, and in 2011 gave the premiere of James Ledger’s bassoon concerto *Outposts*.

Catherine Hewgill *cello*

**PRINCIPAL CELLO, THE HON. JUSTICE AJ & MRS FRANCES MEAGHER CHAIR**

Catherine Hewgill studied cello in Perth before international studies took her to the Royal College of Music, University of Southern California, Santa Barbara Music Academy and the Aspen Summer Music Festival. In 1984 she won the Hammer-Rostropovich Scholarship and was invited by Rostropovich to perform in a recital at the Second American Cello Congress. A period of private study with Rostropovich followed. She then toured Europe with I Solisti Veneti, and studied with William Pleeth in London. Returning to Australia, she joined the Australian Chamber Orchestra.

In 1989 she joined the SSO, and was appointed Principal Cello the following year. She has performed as a soloist with most of the Australian orchestras and her SSO concerto appearances have included: Beethoven’s Triple Concerto (conducted by Vladimir Ashkenazy), Haydn’s D major concerto (Charles Dutoit), Elgar’s Cello Concerto, Tchaikovsky’s Roccoco Variations, the Boccherini/Grützmacher Concerto in B flat, Dutilleux’s *Tout un monde lointain*, the Brahms Double Concerto with Michael Dauth, and as a soloist in concerts with Nigel Kennedy. Chamber music highlights include Messiaen’s *Quartet for the End of Time* with Reinbert de Leeuw.

In 2003 she toured Japan with the Orchestra Ensemble Kanazawa and Michael Dauth [Brahms Double], and in 2011 she played principal in the inaugural concerts of the Australian World Orchestra.

Catherine Hewgill plays a 1729 Carlo Tononi cello. Read more in Bravo! bit.ly/Bravo2012-5
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DAVID ROBERTSON
Chief Conductor and Artistic Director

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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, Zdeněk 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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Music and sport. Who says the two can’t go hand-in-hand? Certainly not Paul Goodchild, the SSO’s Associate Principal Trumpet…

In the summertime, there’s one place you’re guaranteed to find trumpeter Paul Goodchild – watching the cricket. At the ground or via the telly, Paul follows cricket with a passion. ‘My love of cricket comes from two of my uncles, who used to talk about it so passionately.’ Cricket was Paul’s game of choice at his very sporty high school. ‘I didn’t play a winter sport because I had to protect my teeth, but cricket in the summer was safe. I’d practise trumpet in the off season!’

Anyone who’s ever followed an Ashes Series will be familiar with the Barmy Army – the jolly mob of fanatical cricket fans who travel from Blighty to wherever the English team is playing. This summer past, Paul found himself fraternising with members of the Army. ‘I wanted to make them feel welcome on hostile soil. The Barmy Army’s an institution. They’re great fun and they all love to sing. Every player on the field will have his own “anthem” that they sing. Some are very tongue in cheek, like singing “Your next queen is Camilla Parker Bowles” to the tune of Yellow Submarine to goad the Aussie side.’

I’d practise trumpet in the off season.

Paul is a good friend of the Barmy Army’s mascot trumpeter, Bill. The Army covers Bill’s expenses, and in return he leads many of the tunes they sing. You’ve no doubt heard him on the ABC Grandstand broadcasts. ‘Bill and I were introduced via text message by a mutual friend who happened to be in Switzerland when we were at the Sydney Cricket Ground. He suggested we should meet up, so we did – didn’t talk much about the trumpet, mostly talked about cricket and drank wine.’ The two have stayed in touch.

Last year when the Ashes was played at Lords, Paul took great delight in texting Bill from the comfort of his couch on the other side of the world with suggestions about what he should play next, only to hear those tunes coming through the television moments later. There are two things for sure: technology makes the world a smaller place, and music knows no boundaries!
Music and travel have gone hand in hand since Mozart’s time. ‘I assure you that without travel,’ he wrote to his father Leopold, ‘we are miserable creatures. A man of mediocre talent will remain mediocre whether he travels or not; but one of superior talent...will go to seed if he remains continually in one place.’

Mozart’s words are music to our ears as we announce our new partnership with luxury cruise and tour operator APT as the presenting partner of our Master Series. ‘We’re delighted to be working with one of Australia’s leading cultural institutions,’ says APT General Manager of Marketing and Sales, Debra Fox, ‘and look forward to sharing some outstanding concerts with music lovers from Sydney and across Australia.’

SSO Managing Director Rory Jeffes adds, ‘The SSO and APT are focused on excellence in all our offerings, be it a performance at the Sydney Opera House or a river boat cruise in Europe. Our organisations share a belief in experiences of the highest quality.’

In July, we’re giving the premiere of a new cantata by composer Paul Stanhope and librettist Steve Hawke: Jandamarra: Sing for the Country, Ngalyba Muwayi. We asked Paul about the creative and collaborative process of writing such a large-scale work.

In 2011 Paul Stanhope first contacted Steve Hawke (son of former Australian Prime Minister Bob Hawke) about setting his existing play, Jandamarra, to music. ‘He really liked the idea’, says Paul, ‘and thought it was important to involve the Bunuba community, which he’s worked with for years.’

Paul’s cantata will incorporate the music of the Bunuba people. ‘It’s a really important part of how the story is told.’ A junba (traditional song from the West Australian Kimberly region) will be performed by members of the Yilimbirri ensemble from Fitzroy Crossing, and adapted into the musical fabric of the cantata.

Paul has also had assistance from June Oscar AO, an ambassador for the Bunuba community: ‘She’s helped me to come up with song lyrics, and given me advice on how to set the language.’

With around 500 performers (including singers and dancers and 400 young choristers), there will be huge musical forces to marshal: a challenge even for a seasoned composer such as Paul. ‘It’s quite huge!’ he says. ‘It’s the biggest and most complicated project I’ve ever been involved in.’

‘This is our chance to really tell the story of one of the few organised armed insurrections documented against European settlement in Australia to a whole lot of people who otherwise would never have known about it.’

Perfect Partners

In March, the SSO again joined with Emirates Wolgan Valley Resort & Spa for the annual Symphony under the Stars chamber music weekend – three days of food, wine and fine music. More than 70 resort guests mingled with SSO musicians and enjoyed chamber music ranging from Mozart, Mendelssohn and Tchaikovsky to Broadway favourites. You can register your interest in the 2015 event by contacting Wolgan Valley on (02) 9290 9733.
The early months of the SSO’s annual Fellowship program are a process of learning and discovery, revealing as much about personalities as musicianship and talent. Tim Murray, bassoon Fellow, is not afraid to take a lighter look at serious subjects: ‘When I think about my expectations for the Fellowship program,’ he says with a grin, ‘I expect to get really good at sight-reading!’ Tim knows already that the musical demands of this year’s Fellowship program will require him and the seven other young musicians in the program to juggle practising and rehearsal of solo repertoire, chamber music and orchestral music.

The Sydney Symphony Orchestra Fellowship is an intensive year-long program that introduces aspiring young instrumentalists to the world of full-time music-making at the highest level. Every year, up to nine Fellows are selected from hundreds of applicants through a rigorous audition process. The successful candidates then enter a world of professional concert-giving, mentoring by SSO musicians, masterclasses with visiting guest artists, and a series of chamber music recitals. This year’s Fellows are Liisa Pallandi and Nicholas Waters (violin), Carl Lee (viola), James sang-oh Yoo (returning on cello), Aurora Henrich (double bass), Georgina Roberts (oboe), Alexei Dupressoir (clarinet) and Timothy Murray (bassoon).

‘I’m really looking forward to getting stuck into some chamber music,’ says Liisa. ‘I feel that’s something that you often miss out on at university if you’re always preparing for recitals or auditions. Even if you’re freelancing you’re often playing in big groups, so chamber music gets overlooked.’

The Artistic Director of the SSO Fellowship program, Roger Benedict, says there’s a shared hunger in this crop of Fellows ‘for the experiences that take them to the next stage, that really prepare them for a career in music’.

‘After 13 years of a wonderfully successful program,’ he continues, ‘we have members in the SSO who were Fellows, and in orchestras all over the world now. The program has grown from strength to strength, and largely due to the support of Credit Suisse and our supporters.’

These generous supporters include Mrs W Stening, Tenix, Kim Williams AM & Catherine Dovey, Robert Albert AO & Elizabeth Albert, Sandra & Neil Burns, Mrs T Merewether OAM, and a donor who has given in memory of Matthew Krel, as well as anonymous donors.

**NEW FACES**
We welcome our 2014 Fellows

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**The Score**

**Strictly Luhrmann: Strictly Musical**

Baz Luhrmann’s boyhood might not have included music lessons but he’s a deeply musical person, someone who listens. Arranger and conductor Matt Dunkley, who’s worked on several Luhrmann films, says the director has ‘a real sensibility for music and he understands what it can do – the music’s there in the script from the beginning’.

Dunkley (pictured) is well placed to develop a concert around the soundtracks of the five Luhrmann movies. All the music is good – he recalls the cutting-edge choices in Romeo+Juliet, including early Radiohead. The challenge for an orchestral concert is that Luhrmann’s taste is so eclectic.

‘Naturally if we start trying to reinvent all the pop tracks that’s not going to work orchestrally,’ says Dunkley, ‘the result will be cheesy, like “Hooked on Classics”.’ Instead he’s tried to suggest the story of each movie, finding the heart of the scores, the big orchestral moments, and marrying these with the songs that people remember and the concert hall classics. The result mixes original music such as O Vero na, written by Craig Armstrong for Romeo+Juliet, with popular vocal sequences such as the ‘Elephant Love Medley’ from Moulin Rouge, and classics such as Rhapsody in Blue (The Great Gatsby) and The Blue Danube (Strictly Ballroom).

**Strictly Luhrmann**

*Kaleidoscope*

2, 3 May | 8pm
visited hospitals throughout NSW, performed at retirement homes and given concerts at the Powerhouse Museum as part of Disability Awareness Week, and we perform each year to hundreds of autistic children in a special event in conjunction with the Autism Advisory and Support Service. This year music4health will include visits to Westmead Children’s Hospital and the Randwick and Hunters Hill campuses of the Montefiore Home.

If you would like more information or to join our musicians on a music4health visit to see firsthand the power of music, contact Amelia Morgan-Hunn at amelia.morgan-hunn@sydneysymphony.com

SUPPORTING OUR FUTURE

The SSO has received a generous bequest of $50,000 from the late Dr Lynn Joseph. Dr Joseph, a survivor of World War II, was a long-time SSO subscriber until passing away last year at the age of 94. We are deeply grateful to Dr Joseph for supporting the orchestra in such a meaningful way.

If you’d like more information about leaving a gift to the SSO in your will, contact Luke Gay on (02) 8215 4625.

JOAN MACKENZIE SCHOLARSHIP

Last year a generous bequest and gift from the late Joan MacKenzie and her family allowed us to set up an annual scholarship for an out-of-state violinist in the SSO’s Sinfonia program. This year the scholarship has been awarded to 22-year-old violinist Brent Yang, from Sunnybank Queensland, and will cover his travel to Sydney as well as private lessons with SSO musicians.

SYMPHONY IN THE PARK

On 22 March we gave our seventh annual concert in Parramatta Park, performing music by Dvořák and Wieniawski, and Beethoven’s Fifth Symphony, under the baton of Pinchas Steinberg, with violin soloist Karen Gomyo. On the night we announced future plans for the event, which will incorporate primary and high school music education activities in the Parramatta region.