Discover Shostakovich’s Ninth
TUESDAY 11 MARCH

Discover Brahms’s Haydn Variations
TUESDAY 2 SEPTEMBER

Discover Mozart 40
TUESDAY 3 JUNE

Discover Elgar’s Sea Pictures
TUESDAY 4 NOVEMBER

Education Partner
TENIX DISCOVERY

Discover the music of the great composers with Richard Gill

CITY RECITAL HALL ANGEL PLACE

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This program book for Tenix Discovery contains notes and articles for all four concerts in the 2014 series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert. Please share with your companion.
Tenix is proud to be the Education Partner of the Sydney Symphony Orchestra (SSO). Just as sustainability is important to us, we congratulate the SSO in the important work they do around the sustainability of music through the education and encouragement of our younger generation to inspire extraordinary music and musicians into the future.
As Education Partner of the Sydney Symphony Orchestra we welcome you to the 2014 Tenix Discovery series – four concerts of musical discovery with the Sinfonia orchestra and Richard Gill.

Sustainability is important in the work we do at Tenix; equally important is the sustainability of music through the education and encouragement of our children, inspiring future generations of musicians and audiences.

That is why, for over a decade, we have been proud to be a partner of the Sydney Symphony Orchestra – bringing classical music to our younger generation, and to new music lovers of all ages.

Be it a symphony by Mozart or Shostakovich, Brahms’s variations in tribute to his classical heritage or Elgar’s inspiring music for the voice, we hope you leave the concert with an even greater appreciation and understanding of the extraordinary music you will discover – or rediscover.

We hope you enjoy this evening’s Tenix Discovery concert as much as we have enjoyed presenting it to you.
ABOUT THE ORCHESTRA

Sydney Symphony Orchestra Sinfonia

The Sinfonia is the SSO’s acclaimed mentoring orchestra – its members auditioned annually from a national field of the best tertiary music students and recent graduates. Over the course of the concert season, these young musicians sit alongside professional orchestral players in rehearsal and performance, refining their craft under the guidance of their mentors. In this way the SSO Sinfonia provides the kind of ‘on the job’ training that an orchestral musician can gain nowhere else.

We’re especially proud that many Sinfonia alumni – together with alumni of our Fellowship program – have achieved positions in some of the world’s finest orchestras. Indeed, some of those musicians have won permanent positions in the ranks of the Sydney Symphony Orchestra itself: violinists Brielle Clapson, Emily Long, Alexandra Mitchell and Alexander Norton; violists Stuart Johnson and Felicity Tsai; cellists Kristy Conrau and Christopher Pidcock; double bassists David Campbell and Benjamin Ward; flautist Emma Sholl; oboists

SSO Sinfonia
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PHOTOGRAPHS: PAUL WILCOCK
Shefali Pryor and David Papp; horn player Marnie Sebire and timpanist and percussionist Mark Robinson.

These appointments show the Sinfonia program achieving precisely what it sets out to do: preparing talented young instrumentalists to take their places in professional orchestras, bridging the gap between formal institutional study and the challenges of a musician’s work in the real world.

Established in 1996 as the brainchild of Richard Gill and former Education Manager Margie Moore, the SSO Sinfonia has grown over the years, increasing the depth of opportunities it offers. In addition to providing the orchestra for the Tenix Discovery series, the Sinfonia plays for the Education Program’s Schools Concerts each year and tours regionally. And since 2010, the best players from the Sinfonia have had the opportunity to appear ‘Side-by-Side’ with the Sydney Symphony Orchestra, performing large-scale repertoire in Meet the Music, Family Concerts and on the SSO’s Regional Tour.

...preparing talented young instrumentalists to take their places in professional orchestras...
Shostakovich’s Ninth Symphony

In the spring of 1945, Russia finally had something to celebrate. The Red Army had achieved victory over Nazi Germany, and all eyes were on the Soviet nation’s darling composer to write a symphonic tribute. Shostakovich’s two previous symphonies had dealt with the subject of war, and many saw this as the opportunity to complete the trilogy. The number was also significant: the legacy of Beethoven’s Ninth was on the mind of Stalin, who expected a mighty Russian Ninth replete with chorus and soloists. Shostakovich knew what would happen if he didn’t deliver.

Imagine the critics at the Leningrad premiere in November 1945. After watching the players take their positions (with no room onstage for a choir), they hear the first notes spring into the air. There is some surprise as a fun little Haydn-esque tune tumbles in, and any hopes of a bold, heroic symphony are dashed by a charming piccolo ditty and the joking brass that follow. What had Shostakovich done?

Fellow Soviet composer Gavriil Popov called it ‘transparent’ with ‘much light and air’, noting the joie de vivre of the last
movement. But Shostakovich’s Ninth is not all fun and games. The second movement (Moderato) is remote, with its lonely, winding clarinet solo and brooding strings, while the wildly spiralling third movement (Presto) runs out of puff as it gives way to the fourth movement’s melancholy bassoon solo (Largo). The conductor Yevgeny Mravisnky saw the music as a critique of ‘bourgeois conventionality’: Stalin’s watchdogs suspected something more subversive.

Everyone was divided: was this light-hearted celebration, or an ironic mock-salute? In an article that remained unpublished until 1990, Russian musicologist Daniel Zhitomirsky described the contradictory nature of the piece perfectly:

Superficially there was much that was playful and carefree in the music, even at times a sort of festive swagger; but this then was transformed into something tragic and grotesque. It showed up the senseless vacuity and triteness of that everyday ‘rejoicing’ which so gratified our authorities.

Shostakovich had already fallen out of favour in 1936 following an official condemnation in the Soviet journal, Pravda, of his otherwise successful opera, Lady Macbeth of the Mtsensk. The writer (many suspect it was Stalin himself) blamed difficult musical language and questionable social attitudes. It would be the ninth symphony – the one ‘musicians will love playing...but the critics will tear to shreds’ – that would trigger Shostakovich’s second denunciation.

ANDREW ARONOWICZ © 2014
2013 AYO Music Presentation Fellow

The Discovery articles in this program have been written by former SSO Publications interns and by recent graduates of the AYO Music Presentation Fellowship, which provides opportunities for training and experience in publishing and broadcasting through organisations such as the Sydney Symphony Orchestra and the Australian Broadcasting Corporation.
Mozart’s Symphony No.40

Mozart’s last three symphonies are shrouded in mystery. In spite of their position at the pinnacle of symphonic music, their ultimate raison d’être remains unknown. They were composed in an astoundingly short blaze of creative activity – just a few weeks in the summer of 1788, along with at least half a dozen other works – and Mozart made an official record of their completion in his thematic catalogue, but then they vanish from history until after his death. Not once in all of Mozart’s abundant correspondence does he mention them. Nor is there any evidence of a commission, or that he planned to have them published, or that he even heard them performed. Facts such as these have led many musicologists to see some kind of divine or miraculous inspiration behind them – in the words of Alfred Einstein, they represent ‘no occasion, no immediate purpose, but an appeal to eternity’.

On the other hand, subsequent scholarship has found a number of possible occasions on which Mozart might have heard them performed – for instance, posters survive of a concert in 1791 conducted by Antonio Salieri which included ‘a Grand Symphony by Herr Mozart’. But perhaps the most plausible evidence of all comes from the Symphony No.40. For this symphony Mozart created a revised version, adding two clarinets (the more commonly heard version today). And why would Mozart have felt the need to revise his work if he had no immediate expectations of hearing it?

Perhaps the most striking thing about this symphony is its predominantly dark and stormy character. While the image of Mozart’s music being universally bathed in Elysian sunlight is misleading, it’s true his extended forays into minor keys are rare as far as the symphonies are concerned. Mozart wrote only one other minor key symphony, also in G minor, a key he reserved for music of the most sincere pathos and tragedy.

At the time of composing his last three symphonies, Mozart had just suffered the loss of his six-month-old daughter Theresia. His music was in decline among the Viennese public, and as his dwindling finances forced him to contemplate poverty, he was compelled to beg his friend Michael Puchberg for money. These oppressive circumstances might account for the darkness of the G minor symphony.
but they don’t account for the sanguine spirit and towering majesty of the two symphonies completed at the same time.

What the three symphonies do share is a quality of apotheosis, a final distillation of the composer’s genius. In his Harvard lectures, Leonard Bernstein hailed this G minor symphony as a work of ‘utmost passion, utterly controlled, and of free chromaticism, elegantly contained’. The musicologist Eric Blom observed that it is a work in which ‘classicism and romanticism meet and where once and for all we see a perfect equilibrium between them.’

DOUGLAS RUTHERFORD © 2014
2012 SSO Fellow (Double Bass) and 2012 Publications Intern
Brahms’s Haydn Variations

When he sat down to write the Variations on a Theme by Haydn, during a summer sojourn in the Bavarian fishing village of Tutzing, Brahms was 40 years old. That this was his first substantial, purely orchestral piece of music is one of many testaments to his capacity for self-criticism and extreme perfectionism.

Brahms had been very reluctant to compose for so public a medium as the symphony orchestra ever since the premiere over ten years earlier of his First Piano Concerto, which had been mauled by the press and wherein the soloist (Brahms himself) had been hissed by listeners. But feelings of chagrin towards audiences and critics were not the only weights on his shoulders. Brahms had a deep love and great respect for the music of his forebears. Yet this veneration of the old giants could be paralysing – as he once famously remarked of the daunting, looming legacy of Beethoven, ‘You have no

‘I sometimes ponder on variation form, and it seems to me it ought to be more restrained, purer. Composers in the old days used to keep strictly to the base of the theme as their real subject. Beethoven varies the melody, harmony and rhythms so beautifully. But it seems to me that a great many moderns… cling nervously to the melody, but we don’t handle it freely, we don’t really make anything new out of it, we merely overload it.’

BRAHMS IN A LETTER TO HIS FRIEND JOSEPH JOACHIM, 1856
idea how it makes one feel to hear the thunderous step of a giant like him always behind you!’

When Brahms settled in Vienna in 1863, one of the first things he did was to make contact with the Gesellschaft der Musikfreunde (Society of the Friends of Music), an institution which would eventually appoint him Artistic Director in 1872. It was through the Society that he struck up a friendship with its archivist and librarian, Carl Ferdinand Pohl, who among other things was in the process of writing an extensive, definitive biography of Joseph Haydn. In the course of his investigations, Pohl uncovered a set of wind divertimentos attributed to Haydn, and knowing of Brahms’s love for music of the past, showed him the manuscripts. Brahms was particularly taken by the slow movement of the first divertimento, which bore the title ‘Corale St Antonii’. He noted down the tune before leaving Pohl’s study, and two years later, he set to work on composing a set of eight variations on the theme, first for two pianos, and then for full orchestra.

Musicologists have since established that Haydn did not compose the divertimento which Pohl discovered, casting the true provenance of the chorale theme into uncertainty. One wonders if the suspicion ever crossed Brahms’s mind that the music he was dealing with was not the work of the great Austrian master. At any rate, the premiere of the Variations took place on 2 November 1873, with Brahms himself conducting the Vienna Philharmonic. On this occasion, his synthesis of the old and the new resonated strongly with audiences and critics. The success of the work gave Brahms the nudge he needed to storm over the orchestral threshold. Over the following 15 years he would go on to compose most of his major orchestral works, including the four monumental symphonies.

DOUGLAS RUTHERFORD © 2014

2012 SSO Fellow (Double Bass) and 2012 Publications Intern
MORE MUSIC

Beyond Discovery

If one of these Discovery concerts has left you curious to hear more music by the featured composers, seek out these concerts in the SSO’s 2014 season.

10, 11, 12 April
If exploring his Ninth Symphony has given you a taste for more SHOSTAKOVICH, join us for a performance of his Cello Concerto No.2 with soloist Lynn Harrell. Oleg Caetani conducts and Schubert’s Great C Major Symphony completes the program.

8, 9, 10 May
And there’s another SHOSTAKOVICH symphony in May, conducted by a true Shostakovich master: Alexander Lazarev. The symphony is No.15 (which makes more than a nodding reference to the ‘Lone Ranger’ galop from Rossini’s William Tell overture. Lukáš Vondráček plays Rachmaninoff’s Third Piano Concerto.

6 Jun (11am)
If you enjoyed discovering Symphony No.40 by MOZART on Tuesday night then head to the Sydney Opera House on Friday morning to hear his Haffner Symphony (No.35), together with his Abduction from the Seraglio overture, conducted by Jessica Cottis. Or if you’re reading this early enough, catch the same program here at City Recital Hall on Thursday 29 May at 7pm.

10, 11, 12 Jul
Jakub Hrůša returns to Sydney to conduct the Fourth Symphony of BRAHMS together with five of his exhilarating Hungarian Dances.

13, 15, 16 Aug
29, 30 Aug; 1 Sep
Chief Conductor David Robertson will conduct two BRAHMS symphonies this year: Symphony No.2 in mid-August, followed by Symphony No.3 at the end of the month.

19, 21, 22 Nov
In the final offering of our cycle of BRAHMS symphonies over the season, Osmo Vänskä returns to Sydney to conduct the First Symphony.

27, 28, 29 Nov; 1 Dec
Hear the mighty first piano concerto of BRAHMS (which began life as a symphony) performed by Yefim Bronfman.

3, 5, 6 Dec
ELGAR made his name with the Enigma Variations and this work counts among his most popular with audiences to this very day. Donald Runnicles will be conducting.

All concerts at the Sydney Opera House Concert Hall unless specified.
Visit www.sydneysymphony.com for more information and tickets, or call (02) 8215 4600.

Broadcasts

92.9 ABC Classic FM
Most SSO concerts are recorded by ABC Classic FM for live or delayed broadcast and broadcast listings can be found at www.abc.net.au/classic

FM 102.5

SYDNEY SYMPHONY ORCHESTRA HOUR 2014
Fine Music 102.5FM broadcasts a regular SSO spot at 6pm on the second Tuesday of each month. Tune in to hear musicians, staff and guest artists discuss what’s in store in our forthcoming concerts and to hear previews of the music.
MORE MUSIC

Selected Recordings

SHOSTAKOVICH NINTH
For the complete Shostakovich symphonies [rounded out with selected other orchestral works] look for the 12-CD set conducted by Vladimir Ashkenazy with the Royal Philharmonic, St Petersburg Philharmonic and NHK Symphony orchestras.
DECCA 475 8748

If you just want to listen to the Ninth Symphony again, you can’t go wrong with Leonard Bernstein and the New York Philharmonic in a high-energy performance that’s paired with the dramatic Fifth Symphony [also worth getting to know!]. In the Bernstein Century series on Sony.
SONY 61841

MOZART 40
There are over 200 recordings in circulation of this rightly popular symphony. Where to begin? You could try one of the great American orchestras, the Cleveland Orchestra, conducted by George Szell in a robust and polished performance that won’t fail to delight. The recording combines Symphony No.40 with No.35 [Haffner] and No.39.
SONY 68972

Or if you’re interested in hearing Mozart performed on period instruments, then look for Frans Brüggen and the Orchestra of the 18th Century [an out of print Philips release, available on demand from arkivmusic.com] or Bruno Weil conducting the Canadian ensemble Tafelmusik. The latter pairs Symphony No.40 with No.41, the ‘Jupiter’ Symphony.
ANALEKTA 29834

BRAHMS VARIATIONS
There are plenty of fine recordings of Brahms’s Haydn Variations to choose from. Among the most recent releases is Riccardo Chailly’s three-disc recording with the Leipzig Gewandhaus Orchestra, which also includes the four Brahms symphonies [with a bonus in the form of the original first performance version of Symphony No.1].
DECCA 478 5344

Or look for Bernard Haitink and the Royal Concertgebouw Orchestra in a 7-CD collection of Brahms’s complete symphonies and concertos. Overtures and the serenades as well as the Haydn Variations fill out this top-value set.
DECCA 479 9022

SEA PICTURES
Elgar’s Sea Pictures have long held a special place in the hearts of British concertgoers but are less frequently encountered in the concert halls of other countries. [The SSO’s most recent performance was in Vladimir Ashkenazy’s Elgar Festival in 2008.] Dame Janet Baker’s recording, with Sir John Barbirolli conducting the London Symphony, is a supreme example of deep-felt and intuitive Elgar performance. It’s hard to beat still today, 43 years since it was recorded, and deservedly among EMI’s Great Recordings of the Century series.
EMI 62887

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Imagine five watercolours of the sea, miniatures in size and yet intricately detailed. One depicts calm water and an impending voyage, another, the dramatic force of a devastating storm. The volatility and grandeur of the sea has long been a source of inspiration for artists and composers, with works like Debussy's *La Mer* (1905) and Britten's *Four Sea Interludes* (1945) rendering water's dramatic force on the orchestral canvas.

Edward Elgar's homage to the sea is in the form of a song cycle, the five-movement *Sea Pictures* for low female voice and orchestra. Though the instrumental forces are as substantial as in *La Mer*, Elgar's musical depiction of the sea is more akin to the subtlety of miniature watercolours.

Setting English texts by five different poets, the cycle came at a turning point in Elgar's career. Since the age of 16 he had been working as a freelance musician in the English countryside, but with little formal training and no great compositional success. Finally, at the age of 42, his *Enigma Variations* catapulted him to national fame at their premiere in June 1899. *Sea Pictures*, his first work for soloist and orchestra, was premiered that October at the Norfolk and Norwich Festival, with the statuesque contralto Clara Butt dressed as a mermaid. (Elgar had written the music with her powerful lower register in mind.) By the end of the month she and Elgar had been invited to give a private performance at Balmoral castle for Queen Victoria.

*Sea Slumber Song* opens the cycle in a state of meditative calm, with the water called an ‘elfin land’ of dreams and whispering waves. Gently pulsing strings give the impression of an undulating surface with sweeping currents moving beneath. Elgar’s wife, Alice, wrote the short poem *In Haven (Capri)* which tells of lovers sheltering from a storm. The orchestral accompaniment feels almost buoyant, highlighting the strength and stability of love in the face of the volatile water.

*Sabbath Morning at Sea* reminds us that Elgar was a deeply religious man. Here the sea's grandeur inspires the singer to look towards God, with passages of quiet reflection growing into lush, sweeping phrases as her resolve strengthens. The catchy rhythm of *Where corals lie* makes it a popular choice as a stand-alone song. Elgar’s subtle use...akin to the subtlety of miniature watercolours.
of ebb and flow in the tempo keeps us guessing as to exactly what we will find in the tantalising depths.

A surging sea and terrifying storm herald the cycle’s climax in *The Swimmer*, as the music swells to almost operatic proportions. The narrative takes a darker turn as the swimmer reveals the intention to die, seeking the redemption of a realm beyond the earthly life. Constant, turbulent motion in the orchestra illustrates this, with flurries and surges of energy ultimately engulfing the singer and pitting the power of faith against the raw force of nature.
SEA PICTURES

Sea Slumber-Song

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this Elfin land.
‘I, the Mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves
Lulled by the whisp’ring waves,
Veil their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins.
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean’s shadowy might
Breathes good night, good night!’

Roden Noel
(Born London, 1834; died Mainz, 1894)

In Haven (Capri)

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.
Closely cling, for waves beat fast,
Foam flakes cloud the hurrying blast;
Love alone will last.
Kiss my lips, and softly say:
‘Joy, sea-swept, may fade today,
Love alone will stay.’

C. Alice Elgar
(Born Bhooj, India, 1848; died London, 1920)
**Sabbath Morning at Sea**

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.
The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o’er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!
Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn unaltered
And kneel, where once I knelt, to pray,
And bless me deeper in your soul
Because your voice has faltered.
And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God’s Spirit shall give comfort. HE
Who brooded soft on waters drear,
Creator on creation,
He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead’s burning.

*Elizabeth Barrett Browning*
*(Born Kelloe, England, 1806; died Florence, 1861)*
Where Corals Lie

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.
By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.
Yes, press my eyelids close, ’tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.
Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Richard Garnett
(Born Lichfield, England, 1835; died London, 1906)

The Swimmer

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor’ward,
The rocks receding, and reefs flung forward,
Waifs wrecked seaward and wasted shoreward,
On shallows sheeted with flaming foam.
A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men –
Where the batter’d hull and the broken mast lie,
They have lain embedded these long years ten.
Love! When we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.
The skies were fairer and shores were firmer –
The blue sea over the bright sand roll’d,
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.
So, girt with tempest and wing’d with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot swordblade swims on
The skyline, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.
O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow’d through strifes forbidden,
Where no light wearies and no love wanes.

Adam Lindsay Gordon
(Born Faial Island, Portugal, 1833; died Melbourne, 1870)
Richard Gill conductor

Richard Gill OAM is one of Australia’s most admired conductors and is internationally respected as a music educator. In addition to his role as Artistic Director of the Sydney Symphony Orchestra’s Education Program, he is Founding Music Director and Conductor Emeritus of Victorian Opera. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra and the Adviser for the Musica Viva in Schools program.

In recent seasons he has conducted SSO Meet the Music, Discovery and Family concerts, as well as directing the orchestra’s Sinfonietta Project for young composers. He has conducted all the major Australian symphony and youth orchestras, the New Zealand Symphony Orchestra, Sydney Philharmonia Choirs and Sydney Chamber Choir. Earlier this year he was Director of the Australian Youth Orchestra’s National Music Camp in Canberra and his engagements in 2014 also include the Melbourne Symphony Orchestra’s Ears Wide Open series and the Tasmanian Symphony Orchestra.

His extensive operatic repertoire encompasses baroque opera, core works such as *The Marriage of Figaro* and *Rigoletto*, operetta, 20th-century classics and new work. His productions for Victorian Opera included *The Rake’s Progress*, *The Magic Flute*, *Cosi fan tutte*, *Don Giovanni*, *How to Kill Your Husband* (Alan John), *Damnation of Faust*, *Julius Caesar*, *Duke Bluebeard’s Castle*, *Ariadne auf Naxos* and *Rembrandt’s Wife* (Andrew Ford). For Opera Australia he has conducted, among others, *The Love for Three Oranges*, *Orpheus in the Underworld*, *Faust*, *The Eighth Wonder* (Alan John), *Lindy* (Moya Henderson), *Macbeth*, *Lucia di Lammermoor*, *Fidelio*, *Turandot* and *Pearl Fishers*. He has also conducted for Opera Queensland and the Sydney Theatre Company (*The Threepenny Opera*).

Richard Gill has held several important posts, including Dean of the Western Australian Conservatorium of Music and Director of Chorus at the Australian Opera, and his numerous accolades include the Bernard Heinze Award, honorary doctorates from the Edith Cowan University of Western Australia and the Australian Catholic University, the Australian Music Centre’s award for Most Distinguished Contribution to the Presentation of Australian Composition by an individual, and the Australia Council’s Don Banks Award.
Emily Edmonds holds a first-class honours performance degree in voice from the Sydney Conservatorium of Music, and was a scholar with the Dame Nellie Melba Opera trust, holding the Dame Nellie Melba Scholarship and Patrick & Vivian Gordon Award. She was also a Young Artist with Pacific Opera Company from 2010 to 2012, won the Dame Joan Sutherland Memorial Award in 2011 and 2012, and was a finalist in the Mietta Singing Competition, being awarded a prize of special encouragement.

Her operatic roles include Second Lady in Mozart’s *Magic Flute* for Pacific Opera, Cherubino in *The Marriage of Figaro* (Mozart) for Opera New England, and Kate in the Australian premiere of Benjamin Britten’s *Owen Wingrave* for Sydney Chamber Opera.

On the concert platform, she has appeared as the alto soloist in Handel’s *Messiah* for Willoughby Symphony, in concert performances at Opera by the Lake and Music at the Glen with Pacific Opera, and for the Sydney Conservatorium, where she was a soloist in Britten’s *Rejoice in the Lamb* and Purcell’s *Rejoice in the Lord Alway*.

Earlier this year she appeared in Sydney Chamber Opera’s double bill *His Music Burns*, presented by the Sydney Festival, and sang Third Maid in the SSO’s acclaimed gala performance of Richard Strauss’s *Elektra* conducted by David Robertson. In November she will appear in Mozart’s *Requiem* with the Willoughby Symphony.
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Alexei Dupressoir†

BASSOONS
Fiona McNamara
Noriko Shimada
Timothy Murray†
Justin Sun

This list shows all SSO Sinfonia members and mentors for 2014 at the time of publication (March). To see the orchestra lists for individual Tenix Discovery performances, please visit www.sydneysymphony.com/sinfonia in the week of each concert.
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