SYDNEY SYMPHONY ORCHESTRA

A SYDNEY SYMPHONY FAMILY EVENT

VIVALDI'S FOUR SEASONS

FEATURING CHRISTIAN LI

SUNDAY 13 OCTOBER
SYDNEY OPERA HOUSE
**FAMILY CONCERTS**

**2019 CONCERT SEASON**

**Vivaldi’s Four Seasons**

**Andrew Haveron** violin-director

**Christian Li** violin (Summer)

**Jimmy Rees** presenter

**ANTONIO VIVALDI (1678–1741)**

_The Four Seasons_

Concerto in E, _La primavera_ (Spring)

Allegro  
Largo  
Allegro

Concerto in G minor, _L’estate_ (Summer)

Allegro non molto  
Adagio – Presto  
Presto

Concerto in F, _L’autunno_ (Autumn)

Allegro – Allegro assai  
Adagio molto  
Allegro

Concerto in F minor, _L’inverno_ (Winter)

Allegro non molto  
Largo  
Allegro

Join us in the Northern Foyer before the 1pm concert or after the 2.45pm concert for our Musical Activity Zone for kids!

The concert will conclude at approximately 1:50 (1pm concert) and 3:35pm (2.45pm concert).

Cover artwork by Amy Zhou

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**David Robertson**
The Lowy Chair of Chief Conductor and Artistic Director

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**2019 CONCERT SEASON**

**FAMILY CONCERTS**

**SUNDAY 13 OCTOBER, 1PM & 2.45PM**

**SYDNEY OPERA HOUSE CONCERT HALL**

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**sydney symphony orchestra**

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**Principal Partner**
**THE ARTISTS**

Andrew Haveron *violin–director*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the Sydney Symphony Orchestra as Concertmaster in 2013. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster. As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK’s finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a Concertmaster and director and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, has been the leader of the John Wilson Orchestra since its inception, and has toured with the Academy of St Martin in the Fields.

Christian Li *violin*

Christian Li began learning violin at the age of five and studies under Dr. Robin Wilson, Head of Violin at Australian National Music Academy in Melbourne. In July 2017 Christian won 1st Prize in the violin category of the Young Artist Semper Music International Competition in Italy and was also selected to perform at Carnegie Hall Isaac Stern Auditorium in New York in the American Protégé Showcase 10-year Anniversary concert. He has performed in masterclasses with Prof. Boris Kuschnir and enjoys playing chamber music.

**Jimmy Rees presenter**

Best known for his role as Jimmy Giggle, on ABC Kids’ *Giggle & Hoot*, Jimmy Rees is established as one of Australia’s most versatile young comedic talents.

Jimmy Rees grew up on the Mornington Peninsula, one hour from Melbourne. Jimmy discovered he was an entertainer during his high school years, when he was asked to perform in the school productions of *Fame* and *Cabaret*. With his appetite whet, James soon found himself on stage in the Panorama Theatre Company’s production of *Oliver*, *Guys & Dolls* and *The Wedding Singer: The Musical*. Today, Jimmy Giggle plays to sold out audiences across Australia including the Sydney Opera House and Hamer Hall in Melbourne.
Vivaldi was one of the busiest composers ever. Although he became a priest as a young man, he spent his adult life as a composer and violinist. He wrote music for church services, and many operas which were popular at the time. And he pioneered the solo concerto, where one instrument plays with the accompaniment of the orchestra, and he set the example of making works that consist of three self-contained pieces, one fast, one slow and another fast one to end. He wrote many of these pieces to show off his own brilliance, and he found new ways to make his violin-playing more spectacular than anyone else at the time. He also experimented with unusual colours that he got by muting or plucking the strings of his instrument. These are all common now, but the people who first heard Vivaldi’s music were amazed. He was also the director of music at an orphanage for girls in Venice called Ospedale della Pietà where he must have had some brilliant students playing a variety of instruments: for them he wrote some of the first concertos for cello, bassoon, mandolin and flautino (the tiny soprano recorder). Many of his concertos, like The Four Seasons are just for string orchestra, with the bass line also played by instruments like the harpsichord or the theorbo, which is a giant lute.

In 1725 Vivaldi published a set of concertos called Il cimento dell’armonia e dell’invenzione (‘The Contest of Harmony and Invention’) which includes The Four Seasons. Ever since music has existed, composers have been tempted to imitate the sounds they heard around them, and when Vivaldi was alive, composers in France especially had fun making orchestras sound like birds or water or wind. Vivaldi was one of the first Italian composers to experiment with this. For each of the four concertos, somebody – probably Vivaldi – wrote a poem describing what happens in the music, but really Vivaldi’s music tells us all we need to know.

The bright opening of Spring is like a dance of joy at the season’s arrival, and the soloist’s entry sets off a chain reaction of trilling birdcalls like you hear in the country on a spring morning. Rippling passages suggest running water, and the menace of distant thunder can be heard before the birds sing again. In the slow movement, a goat-herd falls asleep among murmuring plants, not even disturbed by the repeated barking of his dog (played by the viola). In the finale there is a rustic dance with drone that sounds like bagpipes.

Summer’s first movement gives you that sense of being so hot you don’t want to move. Only the cuckoo and turtle-dove can be heard calling, as the shepherd fears the encroaching storm. This sense of dread is carried over into the slow movement, before the summer storm arrives in all its fury in the finale.

ABOUT THE MUSIC

Vivaldi led a colourful life even by the standards of Baroque Venice, when he was mainly based. He pioneered the solo concerto and formalised the three movement design, having huge influence on J S Bach and subsequent composers; he extended violin technique and enjoyed the benefits of new technology in printing to publish widely. His most celebrated works are these exquisite examples of musical evocation and mimicry.

IN BRIEF

Priest, virtuoso and composer, Vivaldi's music was amazed. He was also the director of music at an orphanage for girls in Venice called Ospedale della Pietà where he must have had some brilliant students playing a variety of instruments: for them he wrote some of the first concertos for cello, bassoon, mandolin and flautino (the tiny soprano recorder). Many of his concertos, like The Four Seasons are just for string orchestra, with the bass line also played by instruments like the harpsichord or the theorbo, which is a giant lute.

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Autumn begins with peasants celebrating the harvest with dance and song, and, as the movement progresses Vivaldi creates a striking musical image of drunkenness with clumsy offbeat rhythms. In the slow movement, the peasants sleep off their binge, before going hunting in the finale. This contrasts cantering ‘hunting’ music with the panic of the quarry, which is caught and killed.

You’ll feel the snow, ice, chattering teeth and a cruel wind in the first movement of Winter, but for the slow movement we go indoors and enjoy a crackling fire as the rain beats on the windows. The finale begins with ice-skating, weaving in slow-moving elegant arcs. The ice cracks, the skater shivers, and the four winds are unleashed.

GORDON KERRY © 2019

French composers had a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein.
**Kids Activity Zone**

**Composing Wall**
Show off your composing skills and have your work premiered by Sydney Symphony musicians with guidance from Josephine Macken.

*Northern Foyer, Lounge West*

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**Movers & Groovers**
Explore creative ways to make music when you don’t have an instrument with Wil New.

*Southern Foyer*

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**Percussion Club**
Come play the rhythms of the four seasons with Emily McKnight.

*Northern Foyer, Mural Level*

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**Exotic Instruments**
Discover real and ‘un-real’ instruments demonstrated by Chris Howes.

*Northern Foyer, Granite Level*

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**Selfie Wall**
Snap your own concert moment in front of the Sydney Symphony Orchestra selfie wall.

*Southern Foyer*

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Two great family events in 2020
Join us for two afternoons of story-telling and music-making at the Chatswood Concourse

Peter and the Wolf
Sergei Prokofiev’s musical fairytale has been entertaining young people and their parents for generations, introducing them to the instruments of the orchestra. James Valentine tells the story of Peter’s adventures in the Russian forest with the help of the Sydney Symphony.

Sunday 5 July 2020, 1pm & 2.45pm
The Concourse Concert Hall, Chatswood

Roald Dahl’s Little Red Riding Hood
Come to the strange, eerie, magnificent forest to discover a fairy tale that’s not quite how you remember it.

Wendy Harmer narrates Roald Dahl’s twisted retelling, involving one slightly dim wolf, thwarted at every turn by an eccentric cast of characters, and of course Little Red Riding Hood herself.

Sunday 11 October 2020, 1pm & 2.45pm
The Concourse Concert Hall, Chatswood

Book both concerts as part of our 2020 package today at sydneysymphony.com
ABOUT THE ORCHESTRA

DAVID ROBERTSON The Lowy Chair of Chief Conductor and Artistic Director
PATRON Her Excellency The Honourable Margaret Beazley AO QC

Founded in 1932 by the ABC, 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 Sydney Opera House, the Sydney Symphony Orchestra also performs regularly at City Recital Hall, tours NSW and internationally, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal.

The Sydney Symphony Orchestra’s award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music – nurturing audiences and engaging the participation of young people. In addition to Family Concerts in Sydney, activities such as Playerlink and regional schools concerts expand the Orchestra’s reach beyond Sydney to inspire students throughout NSW and Australia. The Sydney Symphony also promotes the work of Australian composers through performances, recordings and its commissioning program, and the SSO Live label captures the Orchestra’s performances in recordings.

sydneysymphony.com

FIRST VIOLINS
Andrew Haveron
CONCERTMASTER
Harry Bennetts
ASSOCIATE CONCERTMASTER
Sun Yi
ASSOCIATE CONCERTMASTER
Jenny Booth
Claire Herrick
Alexandra Mitchell
Léone Ziegler
Anna Skálová

SECOND VIOLINS
Marina Marsden
PRINCIPAL
Marianne Edwards
ASSOCIATE PRINCIPAL
Emma Jezek
ASSISTANT PRINCIPAL
Victoria Bihun
Rebecca Gill
Emma Hayes
Stan W Kornel
Maja Verunica

VIOLAS
Stefanie Farrands*
GUEST PRINCIPAL
Anne-Louise Comerford
ASSOCIATE PRINCIPAL
Stuart Johnson
Felicity Tsai
Amanda Verner
Leonid Volovelsky

CELLOS
Umberto Clerici
PRINCIPAL
Catherine Hewgill
PRINCIPAL
Timothy Nankervis
Christopher Pidcock
Adrian Wallis

DOUBLE BASSES
Kees Boersma
PRINCIPAL
Benjamin Ward

HARPSICHORD
Donald Nicolson*

THEORBO
Tommie Andersson*

* = GUEST MUSICIAN
Learning & Engagement

FELLOWSHIP PATRONS

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan. Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

Robert Albert AO & Elizabeth Albert Violin Fellow
Black, Morgan-Hunn & Stening Oboe Fellow
Christine Bishop Percussion Fellow
Sandra & Neil Burns Clarinet Fellow
Carolyn Ghithens Double Bass Fellow
Dr Gary Holmes & Dr Anne Reekemann Horn Fellow
In memory of Matthew Krel Violin Fellow
Warren & Marianne Lesnie Trumpet Fellow
The Ross Trust Double Bass Fellow
In memory of Joyce Sproat Viola Fellow
In memory of Mrs W Stening Cello Fellow
June & Alan Woods Family Bequest Bassoon Fellow

FELLOWSHIP SUPPORTING PATRONS

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Mr Robert Veel
Drs Keith & Eileen Ong
The Dr Lee MacCormick Edwards Charitable Foundation
Gabe Lopata
Dr Barry Landa

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SYDNEY SYMPHONY ORCHESTRA 2019
YOUNG AMBASSADORS

Keira Wong
Jake Baker
Elyssa Koh
Emily Mier
Emma Comerford
Paloma Birch
Tomas Phillips

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Mr Robert & Mrs Rosemary Walsh
In memory of Dr Bill Webb & Mrs Helen Webb

SYDNEY SYMPHONY ORCHESTRA PATRONS

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In memory of Joyce Sproat Viola Fellow
In memory of Mrs W Stening Cello Fellow
June & Alan Woods Family Bequest Bassoon Fellow

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