

November 2020  
Sydney Town Hall



# MÖZART AND BEETHOVEN

Presenting Partner

THEME  
VARIATIONS  
PIANO SERVICES



SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

**Simone Young AM**

Chief Conductor Designate

**Donald Runnicles**

Principal Guest Conductor

**Vladimir Ashkenazy**

Conductor Laureate

**Andrew Haveron**

Concertmaster

*Chair supported by Vicki Olsson*

**FIRST VIOLINS****Andrew Haveron**

Concertmaster

**Harry Bennetts**

Associate Concertmaster

**Sun Yi**

Associate Concertmaster

**Kirsten Williams**

Associate Concertmaster

Emeritus

Jenny Booth

Claire Herrick

Georges Lentz

Alexandra Mitchell

Anna Skálová

Léone Ziegler

Brian Hong†

**Lerida Delbridge**

Assistant Concertmaster

**Fiona Ziegler**

Assistant Concertmaster

Brielle Clapson

Sophie Cole

Emily Long

Nicola Lewis

Alexander Norton

**SECOND VIOLINS****Marina Marsden**

Principal

**Emma Jezek**

Assistant Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Maja Verunica

**Kirsty Hilton**

Principal

**Marianne Edwards**

Associate Principal

Nicole Masters

**VIOLAS****Tobias Breider**

Principal

**Justin Williams**

Acting Associate Principal

Rosemary Curtin

Graham Hennings

Felicity Tsai

Leonid Volovelsky

**Anne-Louise Comerford**

Associate Principal

Sandro Costantino

Jane Hazelwood

Stuart Johnson

Justine Marsden

Amanda Verner

**CELLOS****Umberto Clerici**

Principal

**Leah Lynn**

Acting Associate Principal

Kristy Conrau

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

David Wickham

**Catherine Hewgill**

Principal

Fenella Gill

Adrian Wallis

**DOUBLE BASSES****Alex Henry**

Principal

Steven Larson

Richard Lynn

Jaán Pallandi

Benjamin Ward

**Kees Boersma**

Principal

David Campbell

**FLUTES****Joshua Batty**

Principal

Carolyn Harris

**Emma Sholl**

Associate Principal

**OBOES****Diana Doherty**

Principal

**Shefali Pryor**

Associate Principal

**Alexandre Oguey**

Principal Cor Anglais

David Papp

**CLARINETS****James Burke**

Principal

**Alexander Morris**

Principal Bass Clarinet

**Francesco Celata**

Acting Principal

Christopher Tingay

**BASSOONS****Matthew Wilkie**

Principal Emeritus

Fiona McNamara

**Todd Gibson-Cornish**

Principal

**Noriko Shimada**

Principal Contrabassoon

**HORNS****Ben Jacks**

Principal

Marnie Sebire

Rachel Silver

**Geoffrey O'Reilly**

Principal 3rd

Euan Harvey

**TRUMPETS****David Elton**

Principal

Anthony Heinrichs

**TROMBONES****Ronald Prussing**

Principal

**Scott Kinmont**

Associate Principal

Nick Byrne

**Christopher Harris**

Principal Bass Trombone

**TUBA****Steve Rossé**

Principal

**TIMPANI****Mark Robinson**

Acting Principal

**PERCUSSION****Rebecca Lagos**

Principal

Timothy Constable

\* = Guest Musician

° = Contract Musician

† = Sydney Symphony Fellow

Grey = Permanent member of the Sydney Symphony not appearing in this concert

2020 CLOSED PERFORMANCE  
BY INVITATION

Sydney Town Hall

# MOZART AND BEETHOVEN

**ANDREW HAVERON** violin-director  
**SIMON TEDESCHI** piano

**WOLFGANG AMADEUS MOZART (1756–1791)**

Piano Concerto No. 19 in F

*Allegro*

*Allegretto*

*Allegro assai*

**LUDWIG VAN BEETHOVEN (1770–1827)**

Symphony No.2 in D

*Adagio molto – Allegro con brio*

*Larghetto*

*Scherzo (Allegro)*

*Allegro molto*

This closed performance is  
generously supported by  
Dr Rachael Kohn AO and  
Tom Breen.

**APPROXIMATE DURATIONS**

28 minutes, 32 minutes.

**COVER IMAGE**

Simon Tedeschi (Photo by  
Cole Bennetts)

---

PRESENTING PARTNER

THEME  
VARIATIONS  
PIANO SERVICES



PRINCIPAL PARTNER



# ABOUT THE ARTISTS

**ANDREW HAVERON** violin-director  
Concertmaster, Vicki Olsson Chair

Andrew Haveron has established himself as one of the most sought-after violinists of his generation. A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. With his unrivalled versatility, he is a highly respected soloist, chamber musician and concertmaster.

As a soloist, Andrew has collaborated with conductors such as Sir Colin Davis, Sir Roger Norrington, Jiří Bělohlávek, Stanislaw Skrowachewski, David Robertson and John Wilson, performing a broad range of concertos with many of the UK's finest orchestras. His performance of Walton's violin concerto with the Sydney Symphony Orchestra in 2015 was nominated for a Helpmann Award. Andrew's playing has also been featured on many film and video-game soundtracks, including Disney's 'Fantasia' game.

Andrew is also in great demand as a concertmaster and director and has worked with all the major symphony orchestras in the UK and many further afield. In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra. In 2019 Andrew appeared with the London Symphony Orchestra under Sir Simon Rattle, and in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

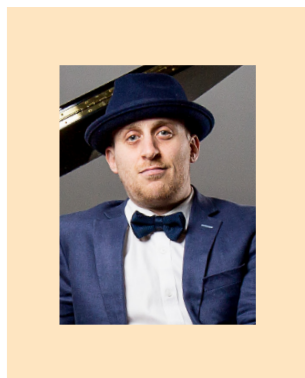
*Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.*

**SIMON TEDESCHI** piano

Simon Tedeschi is one of Australia's most renowned classical pianists, winner of the Young Performer of the Year Award (Australia), the Creativity Foundation's Legacy Award (USA), and the New York Young Jewish Pianist Award. Recipient of a Centenary of Federation Medal, and based in Boston, Massachusetts for several years, he has performed for royalty, world leaders and audiences young and old from the Sydney Opera House to Carnegie Hall via Abu Dhabi and Beijing. As soloist Tedeschi has performed with all major Australasian symphony orchestras, including recording Rachmaninov's fourth piano concerto with the Sydney Symphony, broadcast on Foxtel Arts, and recorded acclaimed albums for ABC Classics/Universal Music of Mussorgsky's *Pictures at an Exhibition*, R. Strauss' *Enoch Arden*, Schumann, Schubert and concerti by Mozart, Tchaikovsky, Grieg and Gershwin. A frequent guest of ABC Classic, Musica Viva Australia, Sydney Festival, Art Gallery of NSW and Melbourne Recital Centre, Tedeschi also performs chamber programs with Andrew Haveron, Roger Benedict, jazz pianist Kevin Hunt and Australian theatre icon, John Bell AO.



Andrew Haveron  
Photo: Anthony Geernaert



Simon Tedeschi  
Photo: Cole Bennetts

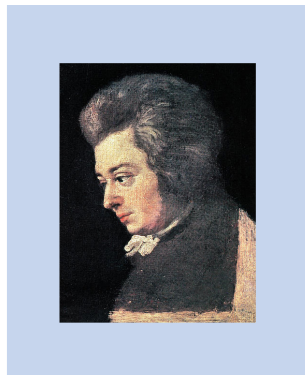
# ABOUT THE MUSIC

Mozart wrote this concerto for his own use in 1784. He probably played it in one of his Lenten subscription concerts in Vienna the next year, and in 1790 took it on tour, playing it at the coronation festivities in Frankfurt for the Emperor Leopold II. It reveals Mozart's powers of composition at their richest, and the virtuoso piano part is matched by a fully equal part for the orchestra. Confident, even soloistic, playing is required, especially from the woodwind.

The first subject, whose rhythm dominates the first movement, is a kind of march; Mozart's time-signature, (two rather than four beats in the bar) avoids heaviness. In characteristic *galant* style, the subject is presented first softly, then loudly. In spite of, or perhaps because of, the dominance of this rhythm, the movement is amazingly rich and varied in themes, especially in the orchestral exposition. But as Cuthbert Girdlestone observes in *Mozart and his Piano Concertos*, once the soloist has entered, almost all the themes derive in some way from the opening. The triplets which the piano contrasts with the orchestral material become an accompaniment to the march theme. Even in the free fantasia development, which begins with a peremptory gesture from the soloist, and seems to have abandoned the predominant rhythm, the winds begin to interject it, and it spreads to the piano part. Mozart's cadenza for this movement is one of his most effective and broad-ranging. Thus far the movement seems not sectionally divided, but cumulatively developing; it ends with lilting figures which do not feature the march rhythm.

*Allegretto*, somewhere between 'walking' and 'fast', is a tempo marking quite common for a 'slow' movement in the music of Joseph Haydn, but rare in Mozart. This unique movement has been described as an idyll, or an intermezzo, graceful, even capricious. The key is C major, with an excursion into C minor: only a brief, passing departure from the mood of the movement, with the effect of pathos rather than tragedy. In few of Mozart's concerto movements do the winds take part as fully and imaginatively as here – flute, oboes and bassoon join the piano in leading the discourse, and it seems fitting that the flute should have the last word.

One would hardly suspect, on hearing the light-hearted theme of the finale, that this is to be the weightiest and perhaps the most memorable movement in the concerto, but so it proves. After the statement of the refrain by piano followed by orchestra, the cellos and basses begin a four-part fugue. Suddenly we are in the same world as the finale of the 'Jupiter' Symphony. But the effect, while powerful and exciting, is far from a display of learning – Mozart only for a moment allows us to forget that he is writing a concerto. Soon the soloist re-enters with considerable virtuosity, and the humorous, chattering themes even suggest an *opera buffa* finale. Twice more the fugato returns, first as a development, then in a superb passage for orchestra and soloist over a tonic pedal, before the sweeping cadenza. The fugal passages, with their sustained many-voiced texture, invade the comic bantering of the rest of the music, as power and play are winningly combined.



Mozart painted by Joseph Lange

# ABOUT THE MUSIC

By the end of the century composers like Joseph Haydn had established the conventional form of the classical symphony: two fast-ish outer movements that create drama out of the contrast of themes in different keys, and, for the inner movements a slow, songlike one, and a lively dance in triple time. In his late middle age, Haydn's symphonies enjoyed huge popularity among the growing middle-class audiences in Paris and London. On the way to London once he visited the city of Bonn, and, impressed with the music of a certain Beethoven, invited the young composer to study with him. In 1792 Beethoven travelled to Vienna and soon became established as a performer and composer. But he waited some years before tackling forms that Haydn had made his own, especially the symphony.

The second symphony dates from 1802. It begins with a slow introduction that recalls Mozart, especially that of the 'Jupiter' symphony in its strong unisons and emotive harmony, before embarking on an allegro that has many hallmarks of the mature Beethoven. That is, it has an energy borne by often simple rhetorical devices like offbeat accents, sudden silences, the alternation of soft and loud statements of the same material. But, most unusually, the slow introduction's material recurs in the body of the movement, diverting the music from its search for resolution, a highly dramatic manoeuvre that Beethoven also employs in his *Sonate pathétique*.

Lewis Lockwood has described the Larghetto as 'Beethoven's first mature orchestral slow movement', its gentle 3/8 rhythm giving it a pastoral calm enhanced by the delicate orchestration. The scherzo – the first time Beethoven uses the term in his symphonies – was likened by composer Hector Berlioz to the gambols of the night spirits in Shakespeare's *A Midsummer Night's Dream*. That isn't to say that it is without heft – the sharply articulated rhythms of its opening dispel that idea – but Beethoven's pointillistic scoring keeps it light.

The Second concludes with a classically comic finale, generated by one of those terse coiled-spring motifs Beethoven loved, and unfolding in a series of sudden dynamic and thematic contrasts before a long coda and stormy close.

On his summer holiday in 1802, Beethoven realised that the hearing-loss that had plagued him for a few years was worsening, and in all likelihood permanent. Beethoven was appalled at what this would do to his performing career and social life. In a document now known as the 'Heiligenstadt Testament', which was found among his effects after his death, Beethoven describes his agonising despair, and writes: 'I thank my art that I did not end my life by suicide'. One of the specific works of art that held him back was the Second Symphony

Notes adapted from David Garrett Symphony Australia © 2000 (Mozart) and Gordon Kerry © 2020 (Beethoven).



Beethoven in 1802



Heiligenstadt, scene of Beethoven's 1802 existential crisis

# THANK YOU

*“Without you, our beloved Sydney Symphony Orchestra would not have survived this period. Your generosity has brought joy and optimism to us all.”*

**Andrew Haveron**, Concertmaster

## VISIONARIES

Brian Abel  
Geoff Ainsworth AM &  
Johanna Featherstone  
Antoinette Albert  
Terrey Arcus AM & Anne Arcus  
The Berg Family Foundation  
Dr Rachael Kohn AO &  
Mr Tom Breen  
Robert & Janet Constable  
Crown Resorts Foundation  
Dr Gary Holmes &  
Dr Anne Reeckmann  
Sir Frank Lowy AC &  
Lady Shirley Lowy OAM  
Mackenzie's Friend  
Bob Magid OAM & Ruth Magid  
Anthony & Suzanne  
Maple-Brown  
Roslyn Packer AC (President,  
Maestro's Circle)  
Packer Family Foundation  
Doris Weiss & the late Peter  
Weiss AO (President Emeritus,  
Maestro's Circle)

## MAESTRO'S CIRCLE

Robert Albert AO &  
Elizabeth Albert  
Christine Bishop  
Dr Rebecca Chin  
John C Conde AO  
Ian Dickson & Reg Holloway  
Nora Goodridge OAM  
Ingrid Kaiser  
I Kallinikos  
Anthony & Sharon Lee  
Foundation  
Warren & Marianne Lesnie  
Ian & Ann Levi  
Catriona Morgan-Hunn  
Rachel & Geoffrey O'Connor  
Vicki Olsson  
Drs Keith & Eileen Ong  
Paul Salteri AM &  
Sandra Salteri  
In memory of Mrs W Stening  
Kathy White  
In memory of Dr Bill Webb &  
Mrs Helen Webb  
Caroline Wilkinson OAM  
Ray Wilson OAM, in memory  
of James Agapitos OAM

## CHAIR PATRONS

**Emma Dunch**  
Chief Executive Officer  
*I Kallinikos Chair*

**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

**Joshua Batty**  
Principal Flute  
*Karen Moses Chair*

**Victoria Bihun**  
Violin  
*Sylvia & the late Sol Levi Chair*

**Kees Boersma**  
Principal Double Bass  
*Council Chair*

**Tobias Breider**  
Principal Viola  
*Roslyn Packer AC &  
Gretel Packer Chair*

**James Burke**  
Principal Clarinet  
*Oranges & Sardines Chair*

**Nick Byrne**  
Trombone  
*Robertson Family Chair*

**Umberto Clerici**  
Principal Cello  
*Garry & Shiva Rich Chair*

**Anne-Louise Comerford**  
Associate Principal Viola  
*White Family Chair*

**Timothy Constable**  
Percussion  
*Christine Bishop Chair*

**Rosemary Curtin**  
Viola  
*John & Jane Morschel Chair*

**Lerida Delbridge**  
Assistant Concertmaster  
*Simon Johnson Chair*

**Diana Doherty**  
Principal Oboe  
*John C Conde AO Chair*

**Rebecca Gill**  
Violin  
*In memory of Reg &  
Jeannette Lam-Po-Tang Chair*

**Carolyn Harris**  
Flute  
*Dr Barry Landa Chair*

**Jane Hazelwood**  
Viola  
*Bob & Julie Clampett Chair  
in memory of Carolyn Clampett*

**Catherine Hewgill**  
Principal Cello  
*The Hon. Justice AJ &  
Mrs Fran Meagher Chair*

**Kirsty Hilton**  
Principal Second Violin  
*Drs Keith & Eileen Ong Chair*

**Scott Kinmont**  
Associate Principal Trombone  
*Audrey Blunden Chair*

**Leah Lynn**  
Assistant Principal Cello  
*Sydney Symphony Orchestra  
Vanguard Chair (lead support  
from Seamus R Quick)*

**Nicole Masters**  
Second Violin  
*Nora Goodridge Chair*

**Timothy Nankervis**  
Cello  
*Dr Rebecca Chin & Family  
Chair*

**Elizabeth Neville**  
Cello  
*Ruth & Bob Magid Chair*

**Alexandre Oguey**  
Principal Cor Anglais  
*Mackenzie's Friend Chair*

**Mark Robinson**  
Acting Principal Timpani  
*Sylvia Rosenblum Chair  
in memory of Rodney  
Rosenblum*

**Emma Sholl**  
Associate Principal Flute  
*Robert & Janet Constable  
Chair*

**Justin Williams**  
Assistant Principal Viola  
*Robert & L Alison Carr Chair*

## FELLOWSHIP CHAIR PATRONS

**Robert Albert AO &  
Elizabeth Albert**  
*Violin and Trombone Chairs*

**Black, Morgan-Hunn  
& Stening**  
*Oboe Chair*

**Sandra & Neil Burns**  
*Clarinet Chair*

**Dr Gary Holmes &  
Dr Anne Reeckmann**  
*Horn Chair*

**In memory of  
Matthew Krel**  
*Violin Chair*

**Warren & Marianne Lesnie**  
*Trumpet Chair*

**Dr Eileen & Dr Keith Ong**  
*Violin Chair*

**The Ross Trust**  
*Oboe Chair*

**In memory of  
Joyce Sproat**  
*Viola Chair*

**In memory of  
Mrs W Stening**  
*Cello Chair*

**June & Alan Woods**  
**Family Bequest**  
*Bassoon Chair*

For a full listing of our Sydney Symphony family of donors,  
please visit [sydneyssymphony.com/our-supporters](https://sydneyssymphony.com/our-supporters).

To discuss your giving or learn which areas most need  
your support, please contact our Philanthropy team at  
**02 8215 4674** or [philanthropy@sydneyssymphony.com](mailto:philanthropy@sydneyssymphony.com)

# THANK YOU

For your continual support through the good and challenging times. Your loyalty in 2020 has helped us return to what we love – sharing the music.

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

The Sydney Symphony Orchestra is supported by the NSW Government through Create NSW.



## PREMIER PARTNER



## MAJOR PARTNER



## FOUNDATIONS



## BRAND AGENCY PARTNER



## GOLD PARTNERS



## SILVER PARTNERS



## COMMUNITY AND INDUSTRY PARTNERS



## VANGUARD PARTNER



## HOTEL PARTNER



## REGIONAL TOUR PARTNER

