


SYDNEY
SYMPHONY
ORCHESTRA

A SYDNEY SYMPHONY FAMILY EVENT



VIVALDI'S FOUR SEASONS



FEATURING CHRISTIAN LI



SUNDAY 13 OCTOBER
SYDNEY OPERA HOUSE


sydney symphony
orchestra
David Robertson
The Loyal Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

FAMILY CONCERTS

SUNDAY 13 OCTOBER, 1PM & 2.45PM

SYDNEY OPERA HOUSE CONCERT HALL

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

The concert will conclude at
approximately 1.50 (1pm concert) and
3.35pm (2.45pm concert).



Cover artwork by Amy Zhou

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



Principal Partner

THE ARTISTS



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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.

ABOUT THE MUSIC

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 sopranino 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.

IN BRIEF

Priest, virtuoso and composer, 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.

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.

A SYDNEY SYMPHONY
FAMILY EVENT

THE COMPOSER IS DEAD

MUSIC BY NATHANIEL STOOKEY
WITH TEXT BY LEMONY SNICKET

TICKETS \$25*

Join us at our final family concert at the Opera House in 2019!

The whole orchestra is a suspect in this hilarious whodunit by Nathaniel Stookey and Lemony Snicket.

Sunday 10 November
1pm & 2.45pm
Sydney Opera House

sydneysymphony.com (02) 8215 4600
*Booking fee of \$8.95 may apply

Australian Government | Australia Council for the Arts | NSW | Sydney Symphony Orchestra | Emirates
Emirates
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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



Movers & Groovers

Explore creative ways to make music when you don't have an instrument with Wil New.

Southern Foyer



Percussion Club

Come play the rhythms of the four seasons with Emily McKnight.

Northern Foyer, Mural Level



Exotic Instruments

Discover real and 'un-real' instruments demonstrated by Chris Howes.

Northern Foyer, Granite Level



Selfie Wall *

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

Southern Foyer

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
sydneyssymphony.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.

sydneyssymphony.com

FIRST VIOLINS

Andrew Haveron

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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

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HARPSICHORD

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Tommie Andersson*

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Learning & Engagement

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Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

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Christine Bishop *Percussion Fellow*

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