

3–4 March  
City Recital Hall

# ANDREW HAVERON PERFORMS BACH



«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC QC

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, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young has been the Orchestra’s Chief Conductor Designate since 2020. She commences her role as Chief Conductor in 2022 as the Orchestra returns to the renewed Concert Hall of the Sydney Opera House.

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. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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**2021 CONCERT SEASON**  
EMIRATES CLASSICS IN THE CITY

Wednesday 3 March, 7pm  
Thursday 4 March, 7pm  
City Recital Hall

# ANDREW HAVERON PERFORMS BACH

**ANDREW HAVERON** director and violin  
**FIONA ZIEGLER** violin  
**EMMA SHOLL** flute

**ESTIMATED DURATIONS**  
20 minutes, 17 minutes,  
20 minutes.

**COVER IMAGE**  
Johann Sebastian Bach  
By Elias Gottlob Haussmann

**JOHANN SEBASTIAN BACH** (1685–1750)  
Suite No.2 in B minor for flute, strings and continuo,  
BWV 1067  
*Overture*  
*Rondeau*  
*Sarabande*  
*Bourrée I & II*  
*Polonaise*  
*Minuet*  
*Badinerie*

Concerto for two violins in D minor, BWV 1043  
*Vivace*  
*Largo, ma non tanto*  
*Allegro*

Suite No.3 in D, BWV 1068  
*Overture*  
*Air*  
*Gavottes I & II*  
*Bourrée*  
*Gigue*

PRINCIPAL PARTNER



# WELCOME

## PRESENTING PARTNER



### Welcome to tonight's performance, proudly supported by Emirates.

Tonight, Sydney Symphony musicians perform an exquisite program of some of Bach's greatest works. Concertmaster Andrew Haveron leads as soloist along with Fiona Ziegler and Emma Sholl.

Many Sydney Symphony musicians first picked up their instrument as school children, embarking on years of practice and eventually reaching great heights. Fiona Ziegler began violin and piano studies at the age of five with her mother, Eva Kelly; Emma Sholl started with the Sydney Symphony Orchestra at just 19 years old. The Orchestra still supports young talent at pre-professional level through the Sydney Symphony Orchestra Fellowship program, which is now in its 20th year.

Like the Orchestra, we are committed to supporting future generations and recently held the first ever Emirates Flight Training Academy graduation ceremony for 25 pilot cadets. Time and dedication lead to great results, and we are immensely proud to be approaching our 20th year of partnership with Sydney Symphony Orchestra.

It is my pleasure to welcome you to Andrew Haveron Performs Bach, the first concert of Emirates Classics in the City.

A handwritten signature in black ink, appearing to read "Barry Brown".

### Barry Brown

Emirates' Divisional Vice President  
for Australasia

# ABOUT THE ARTISTS

**ANDREW HAVERON** director and violin  
*Sydney Symphony 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 the well-known and less familiar 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, which includes his performance of Vivaldi's Four Seasons with the Academy of St Martin in the Fields.

In 1999 Andrew was appointed first violinist of the internationally acclaimed Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. Amassing a repertoire of almost 300 works, they collaborated with outstanding artists and commissioned many new works from today's composers. Also famed for their iconic 'cross-genre' projects, the quartet enjoyed barrier-breaking work with Elvis Costello, Björk, Paul McCartney and Sting. Andrew has also appeared with numerous other chamber groups such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby and Ensemble Q.

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 2007 he became concertmaster of the BBC Symphony Orchestra, broadcasting frequently on BBC Radio and enjoying many appearances at the BBC Proms including the famous "Last Night". Joining the Philharmonia Orchestra in 2012 Andrew also led the 'World Orchestra for Peace' at the request of its conductor Valery Gergiev, and again in 2018 at the request of Donald Runnicles. He has also been the leader of 'The John Wilson Orchestra' since its inception. 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.*



Andrew Haveron  
Photo: Nick Bowers

## ABOUT THE ARTISTS

### **FIONA ZIEGLER** violin *Sydney Symphony Assistant Concertmaster*

Fiona Ziegler began violin and piano studies at the age of five with her mother, Sydney violinist Eva Kelly. She attended the Conservatorium High School where she studied violin with Christopher Kimber and Harry Curby, piano with Nancy Salas and cello with Lois Simpson.

Following this early study, Fiona Ziegler played in the Australian Youth Orchestra, touring with it to China. She then spent three years as a member of the Australian Chamber Orchestra with whom she toured Asia, Europe, and the UK before joining the Sydney Symphony Orchestra.

Fiona Ziegler is one of Sydney's leading baroque violinists and performs with Ensemble de la Reine.

She has performed regularly with the Renaissance Players, Sydney Chamber Choir, Coro Innominata, Australian Brandenburg Orchestra and the Sydney Soloists. She was a member of the Sydney String Quartet for four years and has led the Sydney Philharmonia Orchestra since 1992.

Fiona Ziegler is also a founding member of the Gagliano String Quartet, which was chosen as the Australian representative at the Fourth International String Quartet Competition in Portsmouth, under the direction of Yehudi Menuhin.

### **EMMA SHOLL** flute *Sydney Symphony Associate Principal Flute, Robert & Janet Constable Chair*

Emma Sholl began working with the Sydney Symphony Orchestra at the age of 19 and was awarded the Second Flute post the following year – one of the youngest musicians ever appointed. In 2003 she was appointed Associate Principal Flute.

As a guest principal, she has appeared with the Mahler Chamber Orchestra, Hong Kong Philharmonic Orchestra, Australian Opera and Ballet Orchestra, Australian Chamber Orchestra, and the Adelaide, Queensland, Tasmanian and West Australian symphony orchestras.

As a soloist she has appeared with the Hong Kong Sinfonietta, performing Bach with Geoffrey Lancaster. Other solo engagements have included the Adelaide and Tasmanian symphony orchestras as well as with the Sydney Symphony Orchestra, and she recorded Bach's Brandenburg Concerto No.4 with Angela Hewitt, Alison Mitchell and the Australian Chamber Orchestra.

Emma Sholl has performed in recital for Musica Viva and ABC Classic FM and in 2015 released Vignettes, an album for flute and harp with Jane Rosenson.

*Emma Sholl plays a 14k rose gold Burkart flute.*



Fiona Ziegler  
Photo: Keith Saunders



Emma Sholl  
Photo: Keith Saunders

## ABOUT THE MUSIC

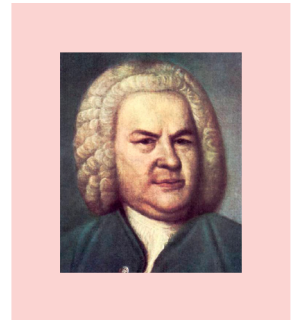
It used to be thought that much of Bach's secular music was composed in the period between 1717 and 1722 at the court of Cöthen. Prince Leopold was a Calvinist; this meant that there was no scope for liturgical music but still a need for secular music. Certainly many of the solo suites and partitas were composed at around this time; the Brandenburg Concertos found their final form then, and some of the orchestral suites may be been written then.

More recently, though, scholars have come to believe that a significant number of instrumental works were composed almost two decades later, and that the B minor Suite may have been the last instrumental work Bach composed, in 1739 or 1740. The closest thing we have to an original manuscript is a set of parts dated 1740, of which only the flute and viola parts are in Bach's own handwriting.

Bach had moved to Leipzig in 1723 to take up the position of Kantor at the Thomasschule. In 1729 he assumed the directorship of the Collegium musicum, founded by Georg Philipp Telemann, that had started life as a collection of student and professional musicians which, to the chagrin of the liturgical music establishment, played for opera and gave its own concerts. We know little about the programs of the Collegium musicum, which performed in summer in an outdoor coffee garden on Wednesdays and at Zimmermann's coffee house on Friday evenings in winter, but we do know from a remark of CPE Bach that 'it was seldom that a musical master passed through...without getting to know my father and playing for him'; perhaps it was one such who played the solo flute part in the B-minor Suite.

The Suite's Overture is its longest movement, taking up half the work's duration and, as its name tells us, is an overture in the French style. It begins with a passage, marked grave, that moves at a stately pace with characteristic dotted rhythms and the flute largely doubling the first violin part. The contrasting Allegro section has Bach's seemingly inexhaustible momentum, and a much more contrapuntal texture allowing the flute a degree of virtuosic independence. At the midpoint of the movement the grave returns before a resumption and further elaboration of the faster contrapuntal music that is in turn succeeded by an epilogue based on the grave music.

This leads to the first of a series of dances: the Rondeau, so called because of its structure of a repeated 'refrain', is in fact a gavotte, whose duple metre and moderate speed contrast nicely with the following Sarabande, with its dignified pace and triple metre. Here the flute helps to flesh out the seemingly simple melody where in the following sprightly Bourrées it explores more virtuosic writing. This contrast is brought into close focus in the Polonaise where, having supporting the main melody, the flute has a section marked double where it adds highly ornamental figurations. Another courtly triple-metre dance, the Minuet, follows, its simple elegance a wonderful foil for the sparkling wit of the final Badinerie.



Bach by Elias Gottlob Haussmann

### **IN BRIEF**

Bach much admired, and transcribed, the work of Antonio Vivaldi (1678–1741), who in no small part was responsible for the development of the solo concerto.

In its three-movement layout, Bach's Double Concerto owes more to Vivaldi than to the older concerto grosso tradition; here it is flanked by two of his popular Suites, where a formal overture gives way to a series of popular dance forms.



# ABOUT THE MUSIC

Up until the time of Antonio Vivaldi the solo concerto had been the exception rather than the rule, and Bach himself had cultivated the older concerto grosso genre, where groups of instruments (rather than a soloist) contend in such works as the ‘Brandenburg Concertos’. Bach immediately saw the potential of Vivaldi’s virtuoso works, and, as well as assimilating them by reworking some of Vivaldi’s material, produced original works that surpassed Vivaldi’s imagination.

The Double Concerto may have been written at Cöthen, but only exists in a set of orchestral parts dating from 1730, the Leipzig period. It is ‘Italian’ in its use of three movements (fast-slow-fast), and each movement offers an object lesson in some aspect of Bach’s compositional mastery.

The first movement begins with the typical *ritornello*, or recurring passage usually for the whole band, that acts as the pillars of the movement. But Bach casts this as a fugal exposition, with one soloist and part of the ensemble giving out the subject, and the other soloist and remaining lines sounding the answer. The solo writing thereafter is closely woven like a two-part keyboard work. This gives the sublime slow movement something of the quality of a love-duet. The Largo’s sensual languor is dispelled by the finale, in which the counterpoint is frequently in close canon.

Where the B-minor Suite is a hybrid of concerto and orchestral suite, the third of Bach’s suites conforms more closely to the original model, though it is the shortest of the group and only contains five movements. It, too, opens with a ‘French’ overture whose ceremonious dotted march rhythms are given extra heraldic character by the addition of oboes, trumpets and timpani, which instruments also add impetus to the rhythm of the fast central fugal section. Both sections are repeated twice before the four dance movements that follow.

The first is the famous Air, which gained notoriety in a late 19th-century arrangement by violinist August Wilhelmj. Wilhelmj transposed the music down to C major in order to play the melody – as a solo – entirely on the violin’s lowest string, and thus had to bowdlerise the dynamics and scoring of the accompaniment to make the tune audible. The original is better.

Bach follows the Air with a pair of Gavottes, a dance of pastoral origin but here also given the heraldic treatment with the bright timbre of winds and drums. There is then a pair of tiny but energetic Bourrées, and final raucous Gigue.

Gordon Kerry © 2021



Zimmermann’s Coffee House, Leipzig

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Every gift makes a difference. We gratefully acknowledge the generosity of our community, including those who wish to remain anonymous.

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