

22-23 June  
City Recital Hall

# INSPIRED BY 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 commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

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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Chief Conductor

## Donald Runnicles

Principal Guest  
Conductor

## Vladimir Ashkenazy

Conductor Laureate

## Andrew Haveron

Concertmaster  
Chair supported by  
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Concertmaster

Jenny Booth

Sophie Cole

Georges Lentz

Nicola Lewis

Anna Skálová

Emma Jardine\*

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Concertmaster

## Lerida Delbridge

Assistant  
Concertmaster

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# INSPIRED BY BACH

**ANDREW HAVERON** director and violin  
**SHEFALI PRYOR** oboe  
**HARRY BENNETTS** violin

**CARL PHILIPP EMANUEL BACH (1714–1788)**

Symphony in A, H660 (Wq.182/4)

*Allegro ma non troppo –*

*Largo ed Innocentemente –*

*Allegro assai*

**JOHANN SEBASTIAN BACH (1685–1750)**

Concerto for Oboe and Violin in C minor (BWV 1060)

*Allegro*

*Adagio*

*Allegro*

**FELIX MENDELSSOHN (1809–1847)**

String Symphony No.7 in D minor

*Allegro*

*Andante amorevole*

*Menuetto and Trio*

*Allegro molto*

**ESTIMATED DURATIONS**

11 minutes, 17 minutes,  
24 minutes

The concert will conclude at  
approximately 8PM

**COVER IMAGE**

Harry Bennetts,  
photo by Jay Patel

# ABOUT THE ARTISTS

**ANDREW HAVERON** director and violin  
*Sydney Symphony Concertmaster,*  
*Vicki Olsson Chair*

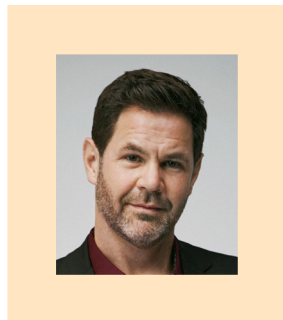
Andrew Haveron is one of the most sought-after violinists of his generation. A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. Andrew is a highly respected soloist, chamber musician and concertmaster.

As a soloist, Andrew has collaborated with conductors such as Jiří Bělohlávek, Sir Colin Davis, Sir Roger Norrington, David Robertson, Stanislaw Skrowachewski and John Wilson, performing a broad range of 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. Andrew has also appeared recently in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

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 enjoyed collaborating 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 recorded more than fifteen albums with the quartet, many of which received industry awards such as "Diapason d'or" and "Choc du Monde". 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 orchestra 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. In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra.

In 2004 Andrew received an honorary Doctorate from the University of Kent for his services to music.



Andrew Haveron  
Photo: Ben Morris

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

# ABOUT THE ARTISTS

## **SHEFALI PRYOR** oboe

*Sydney Symphony Associate Principal Oboe*

Shefali Pryor holds the position of Associate Principal Oboe with the Sydney Symphony Orchestra. She joined the orchestra as 2nd oboe in 2003 before being appointed to her current position in 2005.

Shefali completed her undergraduate degree at the Sydney Conservatorium of Music with Professor Sharman Pretty and Alexandre Oguey, and undertook further postgraduate studies with Stefan Schilli at the Universität Mozarteum Salzburg. She was twice a finalist in the Symphony Australia Young Performer awards, winning the Other instrumental category in 2006. Shefali now teaches Oboe at the Sydney Conservatorium of Music and has been involved with the Australian Youth Orchestra for many years as both a board member and tutor for various programs.

Shefali has performed extensively as guest principal with orchestras across Australia including the Australian Chamber Orchestra, Melbourne Symphony Orchestra, Western Australian Symphony Orchestra, and Tasmanian Symphony Orchestra, as well as performing with the Australian World Orchestra under Simon Rattle and Riccardo Muti. Solo engagements have included concertos with the Sydney Symphony Orchestra, Melbourne, Tasmanian and Canberra Symphony Orchestras, including performances of double concerti by Bach and Vivaldi with Violinist Nigel Kennedy and the Sydney and Tasmanian Symphony Orchestras. In 2015 Shefali premiered the concerto '*A Shaft of Light*' by Alan Holley with the Sydney Symphony, a work written for her by the composer. She is also an active chamber musician, performing with the Australia Ensemble, Sydney Soloists, and the staff of the Sydney Conservatorium, amongst others.



Shefali Pryor

Photo: Ben Morris

# ABOUT THE ARTISTS

## **HARRY BENNETTS** violin

*Sydney Symphony Associate Concertmaster,  
Judy & Sam Weiss Chair*

Sydney-born violinist, Harry Bennetts, has served as Associate Concertmaster of the Sydney Symphony Orchestra since 2019.

Following the completion of his studies in Germany in 2018, Harry returned to Australia and has reconnected with the Australian musical community through a multitude of solo, chamber and orchestral performances. Some recent highlights include concerto engagements with the Sydney, Melbourne and Western Australian Symphony Orchestras, a chamber music series with Musica Viva Australia. In 2021, Harry launched Chroma Quartet - a group forged in the artistic isolation of lockdown, with three of his closest friends and colleagues.

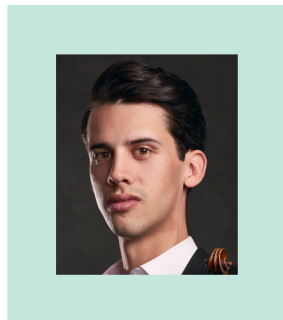
With a long-held passion for orchestral music, Harry has performed as guest Concertmaster and Associate Concertmaster with the Melbourne and Queensland Symphony Orchestras and played as a guest with the Australian Chamber Orchestra and Australian World Orchestra. Whilst studying in Germany, Harry performed regularly with the Berlin Philharmonic Orchestra during the final years of Sir Simon Rattle's tenure as Principal Conductor.

Harry's formative years of study include three years with Dr. Robin Wilson at the Australian National Academy of Music, followed by two years at the Karajan Academy of the Berlin Philharmonic Orchestra with First Concertmaster Noah Bendix-Balgley.

Away from the violin Harry is partial to a daggy dance and tailoring a party costume.

*Harry Bennetts plays a 1716 Grancino violin, affectionately named the 'Hazelwood' violin, formerly belonging to Donald Hazelwood AO OBE, concertmaster of the Sydney Symphony from 1965–1998.*

*The Hazelwood violin is generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.*



Harry Bennetts



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for generations.”**

Andrew Haveron, Concertmaster

# ABOUT THE MUSIC

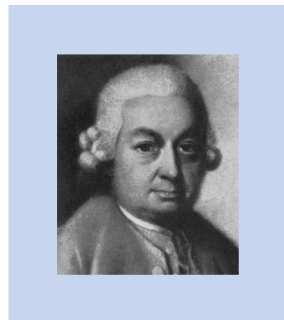
Carl Philipp Emanuel Bach arguably proved to be a more interesting and enduring composer than any of his siblings. He had learned the keyboard from an early age (partly as a result of being left handed, and therefore less comfortable with stringed instruments) and showed early signs of a prodigious talent. Later in life he published an enormously influential treatise on keyboard playing which later had a profound effect on Beethoven.

Emanuel studied law for three years at the university in Leipzig, and then at Frankfurt-on-the-Oder in eastern Prussia. Leipzig was full of fine musicians, many of whom were trained by his father, Johann Sebastian Bach; Frankfurt, however, was not. Emanuel soon established himself as an important figure in the city's musical life, teaching keyboard, conducting and composing for public concerts to support himself while he studied.

In 1738 he left for Berlin, hoping, no doubt to secure work in the Prussian capital. He was soon summoned by the Crown Prince Friedrich (who would soon become Friedrich 'the Great', king of Prussia), a fine amateur flautist.

Emanuel developed a musical idiom of great emotional intensity, later known as the *Empfindsamer Stil* (roughly, 'most sensitive style'), which takes recognisably 'Baroque' gestures and subjects them to sudden and dramatic changes of mood, unexpected accents or silences, and a harmony which seems sometimes dangerously unstable and chromatic.

These features are well to the fore in his A-major Symphony, composed in 1773 and dedicated to Gottfried van Swieten, whose support was later crucial to Mozart's success. Its opening movement, despite the ostensibly sunny A-major tonality, immediately becomes heavily inflected with emotive minor key motifs and frequent changes of key, while being driven along by emphatically repeated notes in the bass. The slow movement, likewise in a major key (F) but begins to introduce chromatic notes in the second bar, and before long enters a mood of retained gravity such as we find in some contemporary tragic operas, enlivened by extreme changes of dynamics. The energetic 2/4 finale upends Baroque tradition by beginning in the 'wrong' key (prefiguring Haydn and Beethoven), working its way through busy diversions and sequences only to arrive back in A major at the end.



CPE Bach in 1773

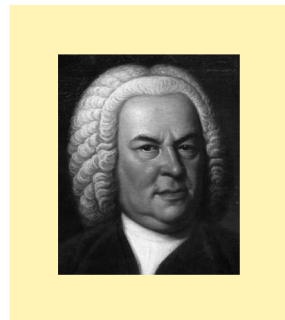
# ABOUT THE MUSIC

The details of the composition and first performances of much of Bach's instrumental music are maddeningly unclear. It used to be thought that much of the secular music was composed in the period between 1717 and 1722 when Bach was employed at the court of Cöthen. The reigning prince, Leopold, was a Calvinist; this meant that there was no scope for liturgical music – certainly on the Catholic or Lutheran models – but still a need for secular music. We can say with some certainty that 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 other orchestral works may have been written then.

After his time in Cöthen, Bach moved to Leipzig in 1723 to take up the position of Kantor at the Thomasschule, and in 1729 also assumed the directorship of the *Collegium musicum*, an orchestra founded by his friend and colleague Georg Philipp Telemann when the latter was a student at the turn of the century. Telemann went on to direct such organisations in several European cities. The *Collegium musicum* had started life as a collection of student and professional musicians that, to the chagrin of the liturgical music establishment, played for opera and in its own concerts. Even thirty years later, Bach's assumption of the directorship was a gesture of at least part-time independence from his ecclesiastical masters. Again, we know next to nothing 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. We 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'.

The earliest score for this Concerto dates from the 18th century and gives the solo parts to two keyboard instruments. It is therefore assumed that the piece was performed in that arrangement in the *Collegium musicum*'s programs, perhaps with one or more of those visiting soloists mentioned by Emanuel.

Bach's 19th century biographer, Philipp Spitta, proposed that the work was based on a concerto for two violins, which in turn led the early-20th century scholar Max Seiffert to examine the solo parts and conclude that while one 'sounded' like a piece of virtuoso string writing, the other did not and was intended for a wind instrument, most likely oboe.



JS Bach

# ABOUT THE MUSIC

Mendelssohn's family had fled Hamburg during the Napoleonic wars in 1811 for the safety of Berlin. The Prussian government's Emancipation Act of 1812 guaranteed the civil rights of Prussian Jews, and his father Abraham Mendelssohn's financing of the war effort against Napoleon made him a valued member of the community. Berlin was also a major centre for the performing arts. Felix not only enthusiastically absorbed the music he heard in concerts and opera houses but at the age of 10 began lessons with the esteemed pedagogue and composer Carl Friedrich Zelter who gave Mendelssohn strict lessons in harmony and counterpoint with particular reference to the music of the 18th century.

In 1822 Abraham Mendelssohn initiated a series of Sunday concerts at the family home with paid members of the Court Orchestra. Among the works that Felix wrote for these concert were his 13 string sinfonias. They are studies in different aspects of formal design, varying the number of movements and formal models. But while these works remained practically unknown until relatively recently, they display the emerging voice of a formidable 14-year old composer.

While Mendelssohn would later have a pivotal role in the revival of the music of J S Bach, which had fallen from fashion in the classical period, the string symphonies are inspired more by the high classicists Haydn and Mozart, and two of Bach's sons who made important contributions to the development of the symphony: CPE Bach, and his younger half-brother Johann Christian.

The D-minor String Symphony is the only one in four movements, the third being a Viennese Menuetto and trio. The opening Allegro, however, begins with gestures very like those of CPE Bach – bustling 'Baroque' style gestures that end abruptly, or create sequences through dizzying changes of key. These are contrasted with much more fluid, slow moving lines that create soaring counterpoint.

The 'loving' marking of the slow movement seems to refer to the duet between the violin parts and the passages of almost sentimental writing that follow. The menuetto has some of the angularity of CPE Bach, while the trio is fleet-footed and lightly scored. The finale begins and ends with characteristic Mendelssohnian shimmer and energy, giving the central section over to a sophisticated Bachian fugue.

Gordon Kerry © 2022



The young Felix Mendelssohn



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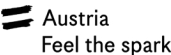
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