

15 August 2024  
City Recital Hall

# AUGUSTIN HADELICH

AND THE SYDNEY SYMPHONY ORCHESTRA

SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

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

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. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made 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.

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Andrew Haveron**

*Concertmaster*

**Lerida Delbridge**

*Assistant Concertmaster*

Jennifer Booth

Brielle Clapson

Claire Herrick

Georges Lentz

Alexandra Mitchell

### SECOND VIOLINS

**Marina Marsden**

*Principal*

**Emma Jezek**

*Acting Associate*

*Principal*

**Wendy Kong**

*Acting Assistant*

*Principal*

Victoria Bihun

Nicole Masters

Maja Verunica

### VIOLAS

**Tobias Breider**

*Principal*

**Justin Williams**

*Assistant Principal*

Sandro Costantino

Leonid Volovelsky

### CELLOS

**Catherine Hewgill**

*Principal*

**Simon Cobcroft**

*Associate Principal*

**Leah Lynn**

*Assistant Principal*

Fenella Gill

Adrian Wallis

### DOUBLE BASSES

**Alex Henery**

*Principal*

Benjamin Ward

### PERCUSSION

Timothy Constable

**Joshua Hill**<sup>o</sup>

*Acting Associate*

*Principal Timpani/*

*Section Percussion*

**Bold** Principal

\* Guest Musician

<sup>o</sup> Contract Musician

<sup>†</sup> Sydney Symphony Fellow

# 2024 CONCERT SEASON

**Classics in the City**  
Thursday 15 August, 7pm

City Recital Hall,  
Angel Place

# AUGUSTIN HADELICH AND THE SYDNEY SYMPHONY ORCHESTRA

## DAZZLING CENTURIES OF VIRTUOSITY

**AUGUSTIN HADELICH** violin

**DAVID LANG** (born 1957)  
*Before Sorrow* (Mystery Sonata No.3) (2014)

**DMITRI SHOSTAKOVICH** (1906-1975)  
**Violin Sonata, Op.134** (1968)  
**arr. Michail Zinman and Andrei Pushkarev**  
i. Andante  
ii. Allegretto  
iii. Largo

INTERVAL

**DAVID LANG** (born 1957)  
*After Sorrow* (Mystery Sonata No.5) (2014)

**JOHANN SEBASTIAN BACH** (1685-1750)  
**Violin Partita No.3 in E major, BWV1006** (1720) – selections  
i. Prelude  
ii. Loure  
iii. Gavotte and Rondeau

**JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES** (1745-1799)  
**Violin Concerto in A major, Op.5 No.2** (1775)  
i. Allegro moderato  
ii. Largo  
iii. Rondeau

### Pre-concert talk

By Miranda Ilchef in the  
Function Room, Level 1,  
at 6.15pm.

### Estimated durations

Lang – 7 minutes  
Shostakovich – 28 minutes  
Interval – 20 minutes  
Lang – 5 minutes  
Bach – 10 minutes  
Saint-Georges – 24 minutes

The concert will run for  
approximately 110 minutes

### Cover image

Augustin Hadelich performing  
with the Sydney Symphony  
Orchestra, August 2022.  
Photo by Jaimi Joy

This performance has  
been generously supported  
by Paolo Hooke.

Principal Partner



# YOUR CONCERT AT A GLANCE

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## **DAVID LANG (born 1957)** ***Mystery Sonatas* (2014)**

David Lang's seven short *Mystery Sonatas* for unaccompanied violin were composed for Augustin Hadelich. Lang uses the *Mystery*, or *Rosary*, Sonatas of Heinrich Ignaz Biber as a model for exploring an emotion or state of mind, and to create 'virtual' harmony and counterpoint on one instrument.

They appeared in 2014, the year of Russia's annexation of Crimea, Narendra Modi's election as Prime Minister of India, and the canonisation of Pope John Paul II.



David Lang. Photo by Peter Serling.

## **DMITRI SHOSTAKOVICH (1906-1975)** **Violin Sonata, Op.134 (1968)**

Shostakovich's Violin Sonata is in three movements, and is overall an amalgam of Baroque and late-20th century manners. Today we hear an arrangement for violin, strings and percussion by Michail Zinman and Andrei Pushkarev.

It appeared in 1969, the year of the first moon landing, the end of de Gaulle's presidency in France, and the Stonewall Riots in New York.

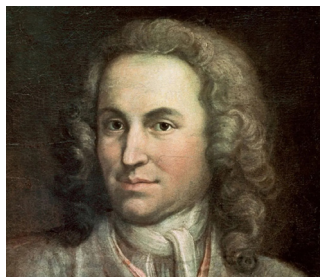


Shostakovich in 1950. Photo by Roger & Renate Rössing/Deutsche Fotothek.

## **JOHANN SEBASTIAN BACH (1685-1750)** **Violin Partita No.3 in E major, BWV1006 (1720) – selections**

Bach's solo sonatas and partitas are suites, with a prelude and set of dance forms, that create the impression of fully imagined harmony and counterpoint on one instrument. We hear three selections from the third Violin Partita: its Prelude, a bagpipe-like Loure and the elegant Gavotte.

The earliest manuscript of these piece dates from 1720, the year the Great Northern War ended and the South Sea Bubble burst.



JS Bach as a young man.  
Source: Encyclopædia Britannica

## **JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES (1745-1799)**

### **Violin Concerto in A major, Op.5 No.2 (1775)**

The Chevalier de Saint-Georges was a Parisian composer, conductor, violinist and athlete of French and Afro-Caribbean background. His A major Concerto is very much in the classical style. Scored for soloist and strings, it is in three movements: one bravura and substantial, a songful slow central one and dance-like final rondo.

It was published in 1775, the year of the battle of Bunker Hill in the American Revolution and James Cook's first-known eastward circumnavigation of the globe.



Joseph Bologne, Chevalier de Saint-Georges  
After William Ward, after Mather Brown.  
Original published 1788.  
Source: National Portrait Gallery, London

# ABOUT THE ARTISTS

## AUGUSTIN HADELICH violin

Augustin Hadelich is one of the great violinists of our time. Known for his phenomenal technique, insightful and persuasive interpretations and ravishing tone, he appears extensively around the world's foremost concert stages. He has performed with all the major American orchestras as well as the Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Concertgebouworkest, London Philharmonic Orchestra, NHK Symphony Orchestra Tokyo and many other eminent ensembles.

In the 2023 summer festival season, Augustin Hadelich is giving concerts at the BBC Proms, in Aspen, La Jolla, Verbier, Tsinandali, Bucharest and in Salzburg. At the Salzburger Festspiele he makes his much-anticipated debut with the Wiener Philharmoniker. Another highlight includes his residency at the Konzerthaus Berlin, where he explores various concert formats. For the 2023/24 season opening, Hadelich performs the German premiere of Donnacha Dennehy's Violin Concerto, composed for him, together with the Konzerthausorchester Berlin as part of the Musikfest Berlin. He is soloist at the season opening concerts of the Orchestre National de France and the Czech Philharmonic Orchestra. Important debuts take him to Staatskapelle Dresden, Orchestra dell' Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich and the NDR Radiophilharmonie. Besides his orchestra engagements, he gives solo recitals in Italy, Germany and the USA.

Hadelich's catalogue of recordings covers a wide range of the violin literature. In 2016 he received a Grammy Award for Best Classical Instrumental Solo for his recording of Dutilleux's Violin Concerto *L'Arbre des songes*. A recording of Paganini's 24 Caprices was released by Warner Classics in 2018. This was followed in 2019 by the Brahms and Ligeti concertos, his second album as an exclusive artist for the label. He received an Opus Klassik Award in 2021 for his recording *Bohemian Tales* with Dvořák's Violin Concerto,

recorded with the Symphonieorchester des Bayerischen Rundfunks. His recording of Bach's Sonatas and Partitas was also enthusiastically received by the press and nominated for a Grammy. In his latest recording, *Recuerdos*, he devotes himself to works by Britten, Prokofiev and Sarasate, together with the WDR Sinfonieorchester.

Hadelich, a dual American-German citizen born in Italy to German parents, studied with Joel Smirnoff at New York's Juilliard School. He achieved a major career breakthrough in 2006 by winning the International Violin Competition in Indianapolis. His accomplishments continued with the prestigious Avery Fisher Career Grant in 2009, a Borletti-Buitoni Trust Fellowship in 2011, an honorary doctorate from the University of Exeter (UK) in December 2017, and being named Instrumentalist of the Year by *Musical America* in 2018.

In June 2021 Augustin Hadelich was appointed Professor in the Practice of Violin to the faculty of the Yale School of Music. He plays a violin by Giuseppe Guarneri del Gesù from 1744, known as 'Leduc, ex Szeryng', on loan from the Tarisio Trust.



Photo by Suxiao Yang

# ABOUT THE MUSIC

## ABOUT DAVID LANG

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's *the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by *The Guardian* as 'one of the top 25 works of classical music written in the 21st Century.' It won the Pulitzer Prize in 2008 and the recording received a Grammy Award in 2010. *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many awards nominations in 2016, including the Academy Award and Golden Globe.



David Lang. Photo by Peter Serling.

His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam's De Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, and Bruges's Concertgebouw, and premiered June 2019 in New York (conducted by Jaap van Zweden). *prisoner of the state* received its UK premiere in January 2020 with the BBC Symphony

(conducted by Ilan Volkov) and its EU premiere in May 2023 with the Bochum Sinfoniker (conducted by Steven Sloane).

Lang is a Professor of Music Composition at the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

## MYSTERY SONATAS

Around 1674 Heinrich Ignaz Franz von Biber composed a set of virtuoso 'Rosary [or Mystery] Sonatas'. Each illustrates one of the 15 'mysteries', or incidents in the lives of Christ and the Blessed Virgin. These are divided into three groups of five known as the Joyous, Sorrowful and Glorious Mysteries and form the focus of meditation while saying the rosary. (In 2002 the late Pope St John Paul II added another five Luminous Mysteries.)

David Lang composed his seven *Mystery Sonatas* for Augustin Hadelich who premiered them in 2014. Biber's set provides a model, though Lang writes that

I decided to make my own virtuosic pieces about my most intimate, most spiritual thoughts...mine are not about Jesus, and the violin is not retuned between movements. I did keep one of Biber's distinctions. He divides Jesus's life into three phases—the joyous, the sorrowful, and the glorious. The central pieces of my mystery sonatas are called "joy", "sorrow", and "glory" but these are all quiet, internal, reflective states of being.'

The third, 'Before Sorrow' is derived at first from subtle variations on a minor mode ostinato, or repeated figure, that feature the rich middle and lower registers of the instrument, before suddenly switching to a higher register where the music exploits long held notes to give an impression of great resonance. 'After Sorrow' uses wide leaps across the instrument's compass, in way that recalls Baroque composers such as Biber and, more strongly, Bach, to evoke a fully harmonised texture.

# ABOUT THE MUSIC

## ABOUT DMITRI SHOSTAKOVICH

Shostakovich was born a year after the events of 1905 and was an adolescent at the time of the 1917 revolution. The twenty-one year old composer's First Symphony premiered in his home town of Leningrad (St Petersburg) in 1928; its introduction to the West by Bruno Walter assured Shostakovich of world celebrity.

The political backdrop to Shostakovich's early career was the power struggle between Trotsky and Stalin that began with the death of Lenin in 1922. By the early thirties the ascendancy of Stalin was complete and in 1934 the purges, or Great Terror, began, resulting in the imprisonment and murder of Stalin's principal remaining Party rivals as well as leading scientists, writers and musicians.



Shostakovich in 1950. Photo by Roger & Renate Rossing/  
Deutsche Fotothek.

Despite having enjoyed a spectacularly successful two-year run, Shostakovich's opera *Lady Macbeth of Mtsensk*, was attacked in the pages of Pravda in 1936 as 'chaos instead of music' and its composer warned that 'this could all end very badly'. Shostakovich, or the orchestral management in Leningrad, immediately withdrew his demanding Fourth Symphony, a powerfully disturbing behemoth of dissonance and irony.

In his Fifth Symphony Shostakovich produced just what the Party ordered – though he claimed it was a journalist who gave it its subtitle of 'an artist's response to just criticism'. In 1948 Shostakovich was denounced a second time despite having been awarded the Stalin Prize in 1940 and the Order of Lenin in 1946; his Ninth Symphony displeased Stalin in its refusal to use Beethoven's Ninth as a model to glorify the Soviet victory over the Nazis. By the late fifties, with Stalin dead, Shostakovich was back in favour, presiding over the Union of Soviet Composers from 1960. His last works routinely explore notions of mortality.

## SHOSTAKOVICH'S VIOLIN SONATA

Shostakovich's Violin Sonata is also a relatively late work, composed in 1968 though not completed in time for its purpose: the 60th birthday of virtuoso David Oistrakh. Shostakovich had composed his two violin concertos for Oistrakh – the first in 1947 (though Shostakovich prudently waited until Stalin's death before releasing the work) and the second in 1967. Oistrakh and composer-pianist Mieczysław Weinberg gave a rapturously received performance of the Sonata to the Russian Union of Composers in January 1969, and the official premiere was given later that year by Oistrakh and Sviatoslav Richter. In 2005 violinist Michail Zinman made this arrangement, with percussion parts created by Andrei Pushkarev.



Shostakovich and David Oistrakh

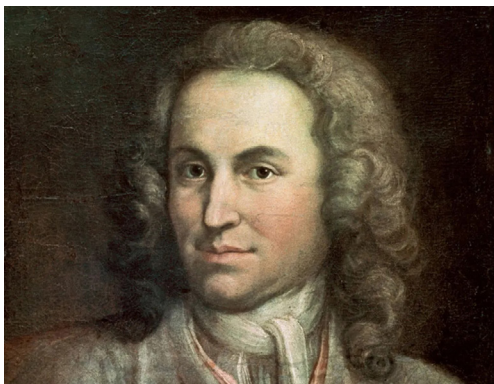
# ABOUT THE MUSIC

The original version exaggerates the tonal differences of the two instruments, something the arrangement seeks to maintain. The opening movement begins with a disembodied theme from the ensemble that is answered by a more legato, searching melody from the violin. The music here is derived from a 12-note row or series, though Shostakovich, like his friend and colleague Benjamin Britten, only used the method to create melody: similar processes appear in contemporary works like the Fourteenth Symphony and the *Seven Romances on Poems by Alexander Blok*. Here the effect is almost one of aimless wandering through a bleak landscape. The music is enlivened briefly by a characteristically sardonic passage in gavotte rhythm but this fails to generate much momentum, lapsing back into bleakness. When the gavotte material does return it is reduced to obsessive rhythms stated by the ensemble and wan *flautato* figures from the violin. The second movement is a typical Shostakovich *allegretto* with often-abrasive violin writing and brittle upper-register figurations that invite the inclusion of percussion, with muscular themes stated in the bass. The movement's seemingly relentless unfolding ends abruptly and unexpectedly.

The finale is a slowly unfolding *passacaglia* with, again, 12-note material characterised at first by open fourths and a pizzicato response from the violin. The constant circulation of the 12 notes contributes to a sense of pervasive unease, despite the form's inevitable evocation of the Baroque. As the *passacaglia*'s theme, or 'ground' (with hints of the 'Leningrad' Symphony's march) repeats, Shostakovich explores various textures (few of them opulent), again underlining the differences in timbre between soloist and ensemble. The movement's climax includes an extravagant passage in the ensemble that provokes a trill-dominated cadenza for violin. From here the music winds down gradually but inexorably. One last rhythmic gesture peters out amid the violin's inconsolable shivering.

## BACH AND INSTRUMENTAL MUSIC

Bach, notoriously, had difficult relations with his employers, be it the Duke of Weimar or the burghers of Leipzig. The one exception, perhaps, was Prince Leopold of Anhalt-Cöthen, for whom Bach worked from 1717 until 1723. Leopold had been raised in the Calvinist faith, so had no use for music in his chapel, but, like other Calvinists such as Oliver Cromwell, he was a great lover of secular music. He was by all accounts a talented musician himself, especially when playing *viola da gamba*. Bach's job at Cöthen was – until the Prince married a woman who did not care for Bach or his work – to provide music for the court, which boasted a fine ensemble of players. The music that we can, with some certainty, ascribe to this period includes a number of purely instrumental works that were compiled into sets: the 'Brandenburg' Concertos, the so-called 'English Suites' for keyboard, the six Suites for solo cello and the Sonatas and Partitas for solo violin. There is some evidence to suggest that in some cases, Bach reworked material from earlier pieces now lost.



JS Bach as a young man. Source: Encyclopaedia Britannica

While rarely performed in concert halls after Bach's death, certain works remained important to teachers and players of particular instruments; Beethoven, for instance, revered the Preludes and Fugues of the 'Well-tempered Clavier', and as early as 1802 – before the Bach revival spearheaded by Mendelssohn, the solo violin works appeared as 'studies' published by Nikolaus Simrock.



# ABOUT THE MUSIC

## ABOUT THE SONATAS AND PARTITAS

The first documented public performance of any of the solo violin music was in 1840, when Mendelssohn's childhood friend and colleague Ferdinand David played isolated movements. David made the first critical edition of the music, publishing his in parallel with what he thought was the original (in fact an inaccurate rendition of a copy made by second Bach's wife, Anna Magdalena.) David's great pupil Joseph Joachim popularised the pieces (as late as 1902, at the age of 72, he recorded some of the music). Since then there has been a bewildering number of editions, often by virtuoso violinists of the 19th century, and while we can never know absolutely how Bach's music sounded in his time, the original-instruments movement of the late 20th century has given us a clearer perspective on Bach's likely intentions.

The earliest manuscript of the six Sonatas and Partitas dates from 1720. For the latter Bach himself preferred the term 'partia', but in any case the three are effectively suites that consist, like the cello suites, of a prelude and several dance movements, usually all in the same key. It is not known for whom they were composed. Of course, Bach himself was a splendid violinist, but one possibility is Jean-Baptiste Volumier, who was Franco-Flemish by birth but worked mainly in Dresden. Scholar Malcolm Boyd suggests that the E major third partita may have been written for him, as it is only in this, of all the violin works, that Bach uses specifically French dance forms.

Today we hear three of the work's movements. The piece begins with a flashy prelude – for which, for reasons known only to him, Bach uses the Italian term – and which the composer liked so much that he recycled it as the opening Sinfonia, for organ and orchestra, of Cantatas Nos.29 and 120a. In the violin version Bach creates the illusion of harmony in the plunging arpeggios that open the piece and then the passagework that follows, which reiterates

a single pitch every second note – one way in which he also creates the illusion of resonance. The following *Loure* evokes a medieval bagpipe which effect Bach creates, again, by sleight of hand: the 'drone' that we might expect (compare the 'Pastoral Symphony' in Handel's *Messiah*) is suggested by the repeated sounding of a single note, produced by double-stopping under the melody. Bach would more commonly have presented the *Gavotte* with a 'double' – a contrasting piece in the same form. Here, however the contrasting sections are interwoven with repetitions of the main material to create a rondo-form.

## ABOUT THE CHEVALIER DE SAINT-GEORGES

If Haydn had the prestige of a rock star, the Chevalier de Saint-Georges seems like the hero of a romantic blockbuster, and has almost inevitably been made the subject of biopic, Stephen Williams' *Chevalier*, which appeared in 2023.

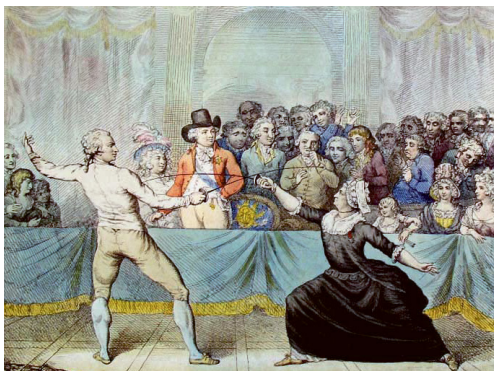


Joseph Bologne, Chevalier de Saint-Georges  
After William Ward, after Mather Brown. Original published 1788.  
Source: National Portrait Gallery, London

Born in Guadeloupe to a French plantation owner and his African slave, Nanon, and raised in what is now Haiti, Joseph Bologne first went to France as a child when his father was unjustly accused of murder. After a royal pardon the family returned to the Caribbean, but Joseph and his father went once again to France in 1753. There he showed amazing

# ABOUT THE MUSIC

prohress in music – as a violinist as well as a composer – and in athletics: he once swam the Seine with one arm tied behind his back, and competed in exhibition fencing matches in Paris and London, including an exhibition match before the Prince of Wales. (On that occasion he fought Charles de Beaumont, chevalier d'Éon, who was rumoured to be a woman in disguise). Strikingly handsome, he became a popular figure in French society. Not, however, that his African heritage ceased to be the cause of discrimination: he was brutally assaulted in the street (by, it seems, plain-clothes police) on one occasion, and in 1776 his appointment as director of the Paris Opera was vetoed by three of the leading female singers, who petitioned Marie Antoinette against 'having to take orders from a mulatto'. He did however become director of the Orchestre de la Loge Olympique (a Masonic lodge in Paris), a huge band by the standards of, for instance, the palace orchestra at Eszterháza where Haydn worked. Marie Antoinette proved something of a fan. She is known to have played chamber music with Saint-Georges, and her regular, often unscheduled, attendances at orchestral concerts are said to be the reason for the splendid sky-blue uniforms, with swords, that the players always wore. And it was for the Loge Olympique orchestra, with Saint-Georges conducting, that Haydn wrote his 'Paris' symphonies.



The 1787 fencing match at Carlton House (home of the Prince of Wales). The Chevalier de Saint-Georges (left) fought Charles de Beaumont who was rumoured to be, and is here depicted as, a woman.

Saint-Georges could not inherit the title conferred on his father in 1757, but he gained the 'Chevalier' in his own right at nineteen when he became a Gendarme de la Garde du Roi. In the service of the house of Orléans, Saint-Georges became friendly with the young Duke Philippe (who took the Revolutionary name of Philippe-Egalité) and took a leading role as a colonel with the Revolutionary forces. Falsely accused of treason during the Terror he was imprisoned, but later released though without being reinstated to any of his previous positions. After a final trip to Saint-Domingue (Haiti) he died in reduced circumstances in Paris in 1799.

## ABOUT THE CONCERTO

Among his many compositions are solo and duo works for violin, six operas, ten sinfonias concertante, and 14 violin concertos. The Op.5 pair of concertos was published in Paris in 1775 and made available by the Leipzig publisher Breitkopf within the decade. The A major work was published without wind parts, though may have been played with oboes (or flutes) and horns.

The piece behaves much as we would expect from a composer contemporary with Haydn and Mozart (not to mention household names like Grétry and Gossec). The substantial opening Allegro plays for over 10 minutes. Its expansive themes are in a key that exploits the brighter tones of string instruments, though not without a turn to the minor key before the soloist enters – this sets up some dramatic tension as the movement unfolds. The solo writing displays Saint-Georges' evident brilliance, and his interest in extending the expressive range of the instrument.

The Largo, despite its tempo marking, maintains the mainly sunny disposition of the work thus far with a gently pulsating rhythm that supports a long breathed, seraphically high solo part. The work concludes with a classical rondo, where short, comic phrases are pushed along by motoric rhythms, occasionally straying into minor-key realms but never for long.

## FEATURE



# AUGUSTIN HADELICH RETURNS

**Violinist Augustin Hadelich took Sydney by storm when he debuted with the Orchestra in 2022. Now he returns to perform a rare and thrilling chamber orchestra concert that will showcase his dazzling virtuosity in a different light.**

By Hugh Robertson

Tonight's concert is a rare opportunity to hear the dazzling Augustin Hadelich in an intimate setting, as he traverses four centuries of music for the violin. Ahead of this eagerly-anticipated concert, Hadelich answered some questions via email.

**You made your Sydney debut in 2022 – what were your impressions of the Orchestra, and of the city?**

My first visit to Sydney was really lovely. Brahms' Violin Concerto is one of the most collaborative pieces in the repertoire, and I felt really good chemistry with the orchestra. The renovated acoustics of the Sydney Opera House were also fabulous.

**Where did the inspiration for this chamber orchestra program come from?**

I love programs that tell a story, and am very excited about this unusual format.

When the idea came up of leading a chamber orchestra program, I immediately thought of the haunting Shostakovich Violin Sonata (in an arrangement for violin, strings and percussion); it isn't a particularly well-known piece, but I

keep returning to it over the years. The work creates a deep, lasting emotional impact.

Each half of the program starts with a movement from *mystery sonatas* by David Lang. These are searching, wrenching, personal pieces— the first of them gradually losing momentum and hope until it ends in silence (out of which the Shostakovich sonata emerges); and the other, at the start of the second half, a gradual awakening, after which I will play Bach's Partita No.3 in E Major – one of the most joyful pieces I know. It will be like sunlight dispelling the oppressive darkness of the Shostakovich.

Finally, the program concludes with a concerto by Chevalier de Saint-Georges, which is the complete opposite of the Shostakovich. It is light, joyful, overtly virtuosic— making the struggle and agony of the Shostakovich seem like a distant memory. Chevalier de Saint-Georges gets performed a bit more now than a few years ago, but is still largely unknown. This concerto in particular stands out among his works (I believe) and I think the audience will leave with a smile on their face!

# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP



**Simone Young AM**  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate



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

## FIRST VIOLINS



**Harry Bennetts**  
Associate  
Concertmaster  
*Judy & Sam Weiss Chair*



**Alexandra Osborne**  
Associate  
Concertmaster



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



**Fiona Ziegler**  
Assistant  
Concertmaster  
*Webb Family Chair, in memory of Dr Bill Webb & Helen Webb*



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary McMurray Chair*



**Georges Lentz**



**Emily Long**  
*In memory of Dr Margot Harris Chair*



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Kirsty Hilton**  
Principal  
*A/Prof Keith Ong & Dr Eileen Ong Chair*



**Marina Marsden**  
Principal



**Marianne Edwards**  
Associate Principal  
*Dr Rebecca Chin & Family Chair*



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
*Dr John Lam-Po-Tang Chair, in memory of Reg & Jeannette Lam-Po-Tang*



**Emma Hayes**



**Shuti Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM Chair*



**Maja Verunica**

**VIOLAS**

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



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



**Justin Williams**  
Assistant Principal



**Sandro Costantino**



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



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



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

**CELLOS**

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**Catherine Hewgill**  
Principal  
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**Kristy Conrau**



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**Dylan Holly**



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**Callum Hogan**

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**Francesco  
Celata**  
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Tingay**



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## BASSOONS

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## PERCUSSION

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# MUSICIAN PROFILE



## CLAIRE HERRICK

Violin

*Russell & Mary McMurray Chair*

### **How long have you been playing with the Sydney Symphony?**

Since my time as a Fellow, back in 2010!

### **What has been the highlight of your Sydney Symphony career so far?**

There are so many that come to mind, but a more recent one was when we were incredibly privileged to have Augustin Hadelich performing with us. His Brahms concerto was otherworldly.

### **Who is your favourite composer to perform, and to listen to – and why?**

I don't have one favourite, but I do love performing and listening to the music of Brahms, Prokofiev, Schumann, Shostakovich, Schoenberg – the list goes on! I love to play music that stirs deep emotion – it's somewhat of an outlet!

### **Do you have any pre-concert rituals or superstitions?**

I always have to have a shower and a coffee!

### **If you weren't a musician, what would you like to be?**

Definitely something in neurosurgery, or neuro sciences. I love learning about the brain and find it fascinating how it works and how it is connected to the body.

### **What do you like to do with your spare time when you aren't playing or practicing?**

I'm really enjoying going to yoga and pilates classes. But my main hobby would be sleeping! Being a parent to a young child and working full time definitely calls for countless day naps!

### **What is the best piece of advice you ever received – either musical or general?**

*Illegitimi non carborundum!* My incredibly wise father passed on this mock Latin aphorism when I was very young.

### **What is your idea of a perfect day?**

Spending a whole day with my lovely daughter and family.

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