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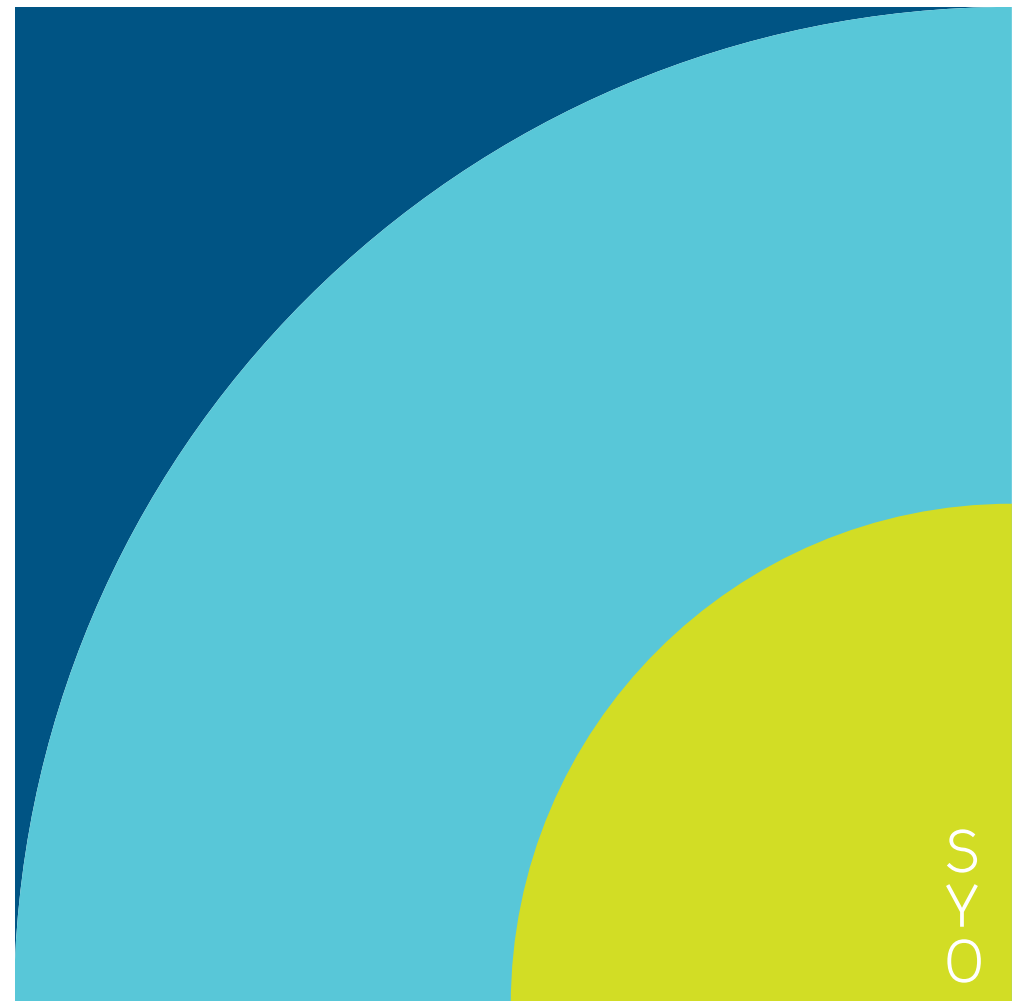


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Sunday 24 March, 2pm
Verbruggen Hall, Sydney
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The Sydney Youth Orchestra
conducted by Alexander Briger AO

JANÁČEK Taras Bulba
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conducted by Brian Buggy OAM

VERDI The Force of Destiny Overture

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Chief Conductor Alexander Briger AO turbocharges the 2019 SYO season opener with music of unstoppable force.

Czech composer Janáček's rhapsody *Taras Bulba* depicts the violent Cossack wars against Poland in the 16th century, while the ruthlessly self-critical Brahms deemed his Third Symphony to be 'nearly perfect'.

These powerhouse spectaculars are preceded by Verdi's most impetuous operatic overture, *The Force of Destiny*, performed by the SYO Philharmonic under conductor Brian Buggy OAM.



alexander briger AO
chief conductor

Described by both Zubin Mehta and Riccardo Muti as a "wonderful conductor and musician", Australian/Russian conductor, Alexander Briger, is one of Australia's preeminent musicians. He also worked closely with both Sir Charles Mackerras, where he developed a strong knowledge of the music of Leoš Janáček, and Pierre Boulez and the Ensemble InterContemporain. He has premiered works by composers such as Arvo Pärt, Bruno Mantovani, Mark Anthony Turnage, Elena Kats Chernin and Simon Holt and is considered a specialist in the works of Janáček, Mozart and Beethoven. In 2016 he was awarded the Order of Australia for "services to music as a leading conductor".

In 2010, he founded the Australian World Orchestra, of which he is the Artistic Director and Chief Conductor, and in 2011 conducted their award-winning inaugural season at the Sydney Opera House with Beethoven's 9th Symphony, which was subsequently released on Deutsche Grammophone, as well as leading the orchestra on their Asia tours to Singapore in 2016 and India in 2018.

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giuseppe verdi (1813-1901)

Overture to *La Forza del Destino*
("The Force of Destiny") (1861- 1862)

8 minutes; woodwinds in pairs plus piccolo, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps and strings.

Giuseppe Verdi was to Italian opera what Beethoven was to the symphony. He was considered a national treasure, serving as the successor to the great Italian opera composers Donizetti, Rossini, and Bellini. Verdi became the most influential opera composer of the 19th century, and during his lifetime also became the most monetarily successful, thanks to the newly adopted implementation of royalty payments.

He was considered a nationalist composer, but unlike the nationalism found in the music of Dvořák or Mussorgsky, Verdi's use of nationalism is found in the use of nationalist plots in many of his operas, especially those written during the quest for Italian unification. In doing so, he was able to popularize Italian opera by placing it firmly at the center of national culture. "Viva Verdi" became a phrase associated both with Verdi's music and the political climate of the time. Verdi's name was an acronym for Victor Emmanuel King of Italy (Vittorio Emanuele Re d'Italia).

The libretto for *La forza del destino* (The Force of Destiny) was written by Verdi's frequent collaborator, Francesco Maria Piave. Piave based his four-act libretto on the 1835 Spanish play, *Don Alvaro, o la fuerza del sino*, by Ángel de Saavedra (1791-1865), who was influenced by Victor Hugo. Into this, Verdi inserted a scene from Friedrich Schiller's (1759-1805) *Wallenstein's Camp*, as translated by Andrea Maffei, which the composer had long wished to set. By November 1861, *La forza del destino* was complete except for the



orchestration, which Verdi usually finished after experiencing the acoustics in the proposed theater. The final product is Verdi's most sprawling, dramatically intricate opera.

The premiere was planned for the first part of the 1861-1862 season, but the prima donna became ill and the production was postponed. The premiere, on November 10, 1862, was not as successful as Verdi had wished, and the next year he began altering the score. On February 27, 1869, a revised version with additions by Antonio Ghislanzoni, was first performed at the Teatro alla Scala in Milan.

Verdi and Piave create a tangled tale in which the characters come together through coincidence. Melitone and Preziosilla provide asides and comic elements, as the three main characters Donna Leonora, Don Carlo, and Don Alvaro play out their tragic parts.

The chorus, appearing in nearly every scene, is of greater importance than in any other of Verdi's operas and has some of the most famous numbers in the opera, including, "Compagni, sostiamo" (new for 1869) and "Rataplan, rataplan," both found in Act III.

One of the major differences between the 1862 and 1869 versions is the overture. In the first version, we find a concise prelude. Verdi expanded this in 1869 to a lengthy assemblage of melodies from the opera, stressing a three-note motive that is often called the "fate" motive, and a rising, four-note scale associated with Leonora. Verdi was not concerned with overall structure in this potpourri of tunes.

The finale of the last act underwent the greatest changes between versions. In the original, Alvaro kills Carlo in a duel, Leonora enters to be reunited with Alvaro only to be stabbed by the dying Carlo, and Alvaro throws himself from a mountaintop (this was not the lighthearted Italian opera the St. Petersburg audience expected). In the revised version (more likely to be staged today), the duel occurs offstage, as does Carlo's stabbing of Leonora, who returns to the stage for the trio, "Non imprecare, umiliati." Alvaro prays over the dying Leonora and as the mode shifts from minor to major, he does not commit suicide, but rather exclaims that he has been redeemed.

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leoš janáček (1854-1928)

Taras Bulba – Rhapsody for Orchestra
The Death of Andriy
The Death of Ostap
The Prophecy and Death of Taras Bulba

In March 1915 the authorities closed down Janáček's Russian Circle in the Moravian capital, Brno. Its promotion of Russian language and culture, with undertones of pan-Slavism, could be subversive in wartime. Janáček himself was listed as 'politically suspect'.

It was scarcely a coincidence that Janáček now returned to a Russian literary classic, Nikolai Gogol's *Taras Bulba*, which he had read (in Russian) and thoughtfully annotated ten years earlier, as the basis for a composition which he determined would be his 'musical testament'. Its theme would be, as he later wrote, 'prophecy and presentiment of the victory of the Slavs', with Cossack chief Taras Bulba 'champion of the fight against their enemies'. Gogol's tale of a heroic people fighting for freedom and independence mirrored the wartime dreams of Janáček and many of his compatriots for their own Moravian, Czech and Slovak peoples. In their fellow-Slavs from mother Russia lay the great hope for liberation from Austro-Hungarian domination.



Janáček's composition hastened slowly, probably because no such pro-Russian work could expect a performance while the war lasted. Begun in 1915, it was not completed until Good Friday of 1918. But instead of welcoming the new Czechoslovak Republic after the war, *Taras Bulba* had to wait three years for its first performance in Brno (under František Neumann, 1921) and a further three years for its Prague premiere (under Václav Talich, 1924) – though in each case its success was immediate.

In selecting three grim but pivotal scenes from Gogol's story, Janáček seizes on the self-sacrifice that transcends human feeling. Taking his two dearly loved sons on campaign against the Poles, *Taras Bulba* is forced to execute the younger, Andriy, for treason in loving a Polish nobleman's daughter and fighting with the besieged enemy against his own people. He is forced to watch helplessly the final, public agonies of his captured elder son, Ostap, stoical under Polish torture until, in extremis, he cries for his father and is comforted by a ringing 'I hear thee!' from among the hushed crowd. His ruthless exploits are ended by his own eventual capture, yet *Taras Bulba* ignores the flames consuming the tree to which he is nailed and all the while exhorts his troops to safety through a daring feat of horsemanship. In his death agony, the Cossack leader's prophetic vision comes in words that Janáček quoted as his inspiration: 'No flames, no torture of this world, will ever break the spirit of the Russian people.'

No matter, when Janáček later spoke expansively of the 'victory of the Slavs', that the Poles, too, were Slavs! Nor was the agnostic Janáček much concerned with Gogol's central theme of the people's defence of their holy Orthodox Church against an expansionist Western church in Poland. The inclusion of organ and bells in Janáček's large orchestra, however, suggests a prayerful Polish populace in the siege of the opening movement and exaltation in the Cossack's prophetic vision. A tender oboe melody evokes the bliss with which Andriy discovers his beloved amidst the siege, and it is in the scream of a high clarinet that the dying Ostap cries out for his father. Janáček has the Poles dance a wild Mazur to celebrate the capture of Ostap, and a Crakowiak on the building of his father's funeral pyre.

In this, his most grandiose and colourful orchestral work, Janáček achieves a richness and variety of expression that speaks eloquently to a wider international audience than just his fellow Slavs.

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Johannes Brahms (1833-1897)

Symphony No.3 in F, Op.90
Allegro con brio
Andante
Poco allegretto
Allegro

Brahms spent the summer of 1883 in the German spa town of Wiesbaden, where he produced his Third Symphony in a mere four months. It is the shortest of Brahms' symphonies, but for this obsessively self-critical composer that was almost miraculous. Hans Richter, who conducted the first performance in Vienna, was perhaps a little over the top in calling it 'Brahms' Eroica' (it was Richter, after all, who dubbed the First Symphony 'Beethoven's Tenth') and yet it is a work that essays many emotional states in a highly dramatic fashion, and leads to a conclusion of great peace.

Thirty years earlier, Brahms had contributed to the 'F-A-E Sonata', a work jointly composed with Albert Dietrich and Robert Schumann in honour of violinist Joseph Joachim. The letters stand for Joachim's personal motto 'frei aber einsam' (free but lonely) and provide a musical motif that unites the work. Brahms responded that his own motto was 'frei aber froh' (free but happy). The musical version of this, F-A-F, dominates the Third Symphony, which was written partly as a 'proffered hand'

or gesture of reconciliation by Brahms, who had fallen out with Joachim over the latter's divorce some years earlier. But the theme which the motto introduces evokes Schumann, someone dear to both Brahms' and Joachim's hearts.

The motto-motif provides the assertive opening gesture, where it is 'spelled' F-A flat-F: in F major, the A flat is chromatic, thus providing a dramatic dissonance at the work's outset. This pattern – the first, third and eighth degrees of the scale – can be found throughout the whole work, as melodic feature at first then immediately as an accompanying figure in the bass, or seemingly inconsequential detail. But the major-minor tension pervades the work, giving it its moments of 'heroic' drama. The work's dramatic unity is also effected by its overall tonal plan: the outer movements are, naturally, centred on the home key of F, while the inner movements focus on its polar opposite, C. This simple architecture is decorated at the more local level by much more surprising key relations. The F major/A flat opening is a case in point; the first subject, or thematic group, is a surging music in F major that derives from the opening theme of Robert Schumann's Third Symphony, the 'Rhenish'. Wiesbaden, where Brahms composed the piece, is on the Rhine; Brahms may have been unconscious of the resemblance, though the model of the First Symphony's finale, which almost – and quite deliberately – quotes Beethoven's

Ninth, comes to mind. But the second subject, a serene tune sounded by clarinet and bassoon, is in the distant key of A major. A short development leads to the expected recapitulation of the opening material; more important, though, is Brahms' gradual lowering of the temperature to conclude the movement – as he does with all four in this work – softly and calmly.

The Andante takes up the pastoral sounds of clarinet and bassoon, alternating wind textures with quiet lower-string passages at first, and such textures moderate any impassioned outbursts during the course of its sonata-design unfolding. The delicate textures at the end of the movement might support Jan Swafford's view that Brahms was not unaffected by the recent death of Wagner, 'his rival, his respected enemy, his shadow', whose sound-world they resemble.



The third movement is effectively a minuet, though in 3/8 not 3/4. Its main theme, characterised by gentle dissonance on the downbeats and a wave-like ebb and flow, is sung first by the cellos against a diaphanous string texture and then moves upward through the score to the winds. After a contrasting central section introduced by pulsing chords that alternate with rich string scoring, the opening material is recapitulated but in completely different instrumentation, featuring the horn and other winds.

The dramatic focus of the symphony, however, is the finale where, Beethoven-style, assertive, often terse, rhythmic ideas contend with athletic, long-breathed melodies, notably one that has the classic Brahmsian tension between duplet and triplet motifs. After boisterous heroics that feature a three-beat rhythm derived from the work's opening motto, the music reaches a state of repose where, against rippling strings, the winds build in intensity to restate the opening F-A flat-F moment, now purged of any angst.

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 Victoria Janoco-Gimlovich Conductor

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 Dr. Irina Andreeva Conductor

Stage 4 - **SINFONIA**
 Joanne Waples Conductor

12 - 1pm
 Stage 3 - **GRIEG**
 Peter Corkill Conductor

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sergei rachmaninov (1873–1943)

Symphony No.2 in E minor, Op.27
Largo – *Allegro moderato*
Scherzo: *Allegro molto*
Adagio
Finale: *Allegro vivace*

Rachmaninov's symphonic debut was a disaster. In March 1897 the premiere of his First Symphony was so bad that critic César Cui described it as sounding like 'a program symphony on the seven plagues of Egypt', and Rachmaninov asked himself how the conductor, composer Alexander Glazunov, 'can conduct so badly. I am not speaking now of his conducting technique (one can't ask that of him) but about his musicianship. He feels nothing when he conducts. It's as if he understands nothing.' In fact it would seem that the fiasco was caused by Glazunov's being drunk, but whatever the reason, the experience plunged Rachmaninov into a period of depression. As a result, he consulted well-known hypnotist Nikolai Dahl. He composed, or rather completed, nothing substantial for some three years.

The composer later recalled that 'my relations had told Dr Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose'. By the turn of the century Rachmaninov's confidence had largely returned, and he was able to compose the Piano Concerto No.2 in 1901.



The success of that work in turn inaugurated a string of major pieces: the Cello Sonata, Second Suite for Piano Duo, a number of choral works, and two operas – *The Miserly Knight* and *Francesca da Rimini*, based on Dante, and one of many instances where Rachmaninov's music seems preoccupied with notions of death and judgement in the hereafter.

In 1906, Rachmaninov began work on his Second Symphony – though why he wanted to, given his experience with the First, is a mystery, and it cost him a great deal of effort. But its premiere in St Petersburg in 1908, with Rachmaninov conducting, was a triumph. Moreover, the work won him his second Glinka Prize.

Until comparatively recently it was common for this substantial work to be given in a form which dispensed with up to a third of the music, and while the composer was partly responsible, his attitude to such butchery is clear from the story

of his encounter with Eugene Ormandy in Philadelphia. The conductor asked Rachmaninov to make some cuts to the work; after several hours the composer returned the score with two bars crossed out.

It is a truism that cutting great works only makes them seem longer as the proportions are distorted by too much material being removed. The Second Symphony is long but its structure is beautifully proportioned, and precisely as long as it needs to be.

The overall effect is spaciousness, in which long melodies unfurl at a relatively leisurely pace to give the impression of ultra-Romantic spontaneity. It is in four movements, beginning with a slow introduction that serves to build expectation and whet the appetite for the main material of the Allegro to which it leads. It is almost always described as mysterious, with one writer suggesting that it 'surely' evokes the Russian steppe. The transition into the main Allegro body of the movement is made by solo cor anglais, establishing a pattern in the work where structural transitions are often announced by wind solos. The Allegro is a study in contrasts, ranging between passages of intensely turbulent and serene music.

Rachmaninov places the scherzo, or dance movement, second. This serves the important purpose of restoring an air of musical regularity and emotional predictability after the rollercoaster ride of the first movement. What could be more upbeat than the colourful wind scoring and bright horn calls of this scherzo, or its contrastingly long, songful melody?

And in the central trio section, commentators are generally agreed that Rachmaninov is evoking the bustle of village life complete with the deep tolling of church bells and a hymnal procession. But at the end of the movement, which is also the turning-point of the symphony, there is an unsettling moment: the lively music of the scherzo comes apart through the interventions of a brass chorale based on the *Dies irae*. This Gregorian chant describes the 'day of wrath' when humanity will be judged by God at the end of history when the dead shall rise from the ashes. Here the effect is a little like those religious images where the Grim Reaper stands unseen near a crowd of happy people.

Much of what has gone before has been derived from this theme. From the very opening gesture, the melodic material is dominated by notes whose contours outline a stepwise fall, a stepwise rise and wider fall. Rachmaninov's structural sense is matched by an economy of thematic material.

Commentators have noted similarities between the third-movement Adagio and the love scene from Rachmaninov's *Francesca da Rimini*, yet in this frank eroticism the *Dies irae* is never far below the music's surface. The movement begins with one of Rachmaninov's most inspired, soaring themes (which has been prefigured in the first movement) for the first violins, full of unexpected yearning dissonances. This is succeeded by an equally gorgeous tune for clarinet solo and yet one more for strings and oboe.



The climax of the movement, which grows out of the elaboration of these three melodies, is arguably the most powerful in the whole work and it dispels any pessimism in favour of a Tchaikovskian finale.

In the last movement Rachmaninov achieves a kind of Beethovenian triumph. While the music revisits certain themes and moods from earlier in the work, it is clear that a watershed has been reached. The mood is buoyant, the tonality predominantly major and the down-up-down contour of the *Dies irae* is often turned literally upside down. Whether the work is programmatic in any real sense is unclear, and we can assume that Rachmaninov, like Tchaikovsky, was suspicious of attempts to 'translate' his music. And Rachmaninov was by no means religious, but in view of the 'Francesca' link and the references to the *Dies irae* it seems to be a work in which anguish and the ominous presence of death are dispelled by the power of love.

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richard wagner (1813-1883)

Tannhäuser: Overture and Venusberg Music

The original *Tannhäuser* is thought to have been a knight from 13th-century Franconia, who may have turned his attention to the amorous arts of gentillesse in the pauses between crusades. Wagner based his libretto on sources ranging from Ludwig Tieck's collection of fairytales, *Phantásus*, to Heinrich Heine's essay *Elementargeister*. He also derived another plotline from E.T.A. Hoffmann's story *Der Kampf der Sänger*, about a song contest at Wartburg Castle. The result is a highly romanticised version of the medieval tale.

Tannhäuser, a relatively early Wagner opera pre-dating the Ring cycle, was first produced in Dresden in 1845 and later restaged at the Paris Opéra in 1861. Wagner had already revised the work in response to the bemusement and hostility of its first audience, but he decided to create yet another version for Paris. To no avail: demonstrations closed down the production after only three performances.

In part, *Tannhäuser*'s public disfavour was linked to the fact that the politically unpopular Princess Pauline Metternich, wife of the Austrian Ambassador and Wagner's patron in Paris, had instigated the production. On the other hand, Wagner had incurred the wrath of the Jockey Club, those members of society who liked to lounge at their dining tables until it was time to depart for the Opéra and ogle their favourite

dancers in the ballet that was customarily placed in Act II for their entertainment. Wagner's refusal to bow before custom incurred the Jockey Club's revenge. They deafened the audience with their prolonged braying and blasts on their dog whistles, not only on the opening night of 13 March 1861, but at a further two performances, thus prematurely closing down a production that had taken 164 rehearsals to stage.

Ironically, it had been the Jockey Club's expectation of a ballet that had inspired Wagner to lengthen the Venusberg music which opened Act I. In the Dresden version, *Tannhäuser* rests his head in the lap of the reclining Venus, and is surrounded by frolicking nymphs and sirens. The dancing reaches an orgiastic climax, at least as far as mid-19th century musical language will allow. In the Paris version, the dance is more Bacchanalian and climactic by far, and adds to the onstage characters the Three Graces, cupids, fauns and satyrs.

Naturally, with more than a decade (1845-1861) between Dresden and Paris versions, they exhibit stylistic differences. By the time of Wagner's Paris revisions, he had written *Tristan und Isolde*, whose erotic subject matter required the composition of music stretching the expressive limits of 19th-century style almost to breaking-point. The revised Paris-version Overture and Venusberg Music contains unmistakable *Tristan*-esque chromaticism, textures and asymmetrical expressiveness, including a rising four-note chromatic motif, part of the identifiable fabric of *Tristan*.

Castanets and a third set of timpani fill out the orchestration in a wild dance which reaches a fortissimo climax before, as Gerhart von Westerman says in his *Concert Guide*, 'repletion sets in, the call of the sirens sounds from a distance, the wild rhythms fade away and Wagner's brilliant improvisation ends in a lovely melodic style'.

The contrast between his 1840s style and his progressive post-*Tristan* style contributed to Wagner's own dissatisfaction with the completeness of the score. According to Cosima Wagner's diaries of 1883, Wagner was still avowing that he 'owed the world *Tannhäuser*' shortly before his death. Nevertheless the revisions he had already made give the Overture and Venusberg Music its special richness and exhilaration.

The following description of the music is taken from Wagner's own program note for a series of concerts he conducted in Zurich in May 1873:

The 'Pilgrims' Chorus' approaches, swells to a mighty outpouring and finally passes into the distance. - Twilight: dying echoes of the chorus. - As night falls, magic visions show themselves. (At this moment the feverish *Allegro* of the Overture begins.) A rosy mist floats up, exultant shouts assail our ears and the whirlings of a fearfully voluptuous dance are seen. These are the seductive spells of the Venusberg... A slender man's figure draws near: it is *Tannhäuser*, the minstrel of Love. He sings his proudly jubilant chant of love... His heart and senses glow, the blood in his veins takes fire... all the wonders of the Venusberg are now revealed to him...

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meet the orchestra



The conductor started with a tap-tap-tap and the strings began to sing la-la-la. Then the flutes joined in with a tootle toot too and the sound of the drums shook the room with a boom-boom-boom!

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And just as the team at Dixon Advisory aspires to excellence, so too are they passionate about supporting the community and making a difference contributing to culture, education and excellence in Australia. One way they make a difference is through a close collaboration with Sydney Youth Orchestras.

Over the years, the relationship between these two organisations has blossomed, nurtured largely by Daryl and Kate Dixon. As the parents of two children, and with Kate having been a teacher in her early career, Daryl and Kate always maintain that music education is vital to a child's personal development. Thus, the partnership between Dixon Advisory and Sydney Youth Orchestras was formed upon common values - a commitment to excellence, a passion for music education and a mission to challenge the barriers to participation for young musicians.

The Western Sydney Youth Orchestra (WSYO) was founded in 2017, with Fort Street Capital, to provide geographically isolated students with access to training and performance opportunities.

The formation of WSYO was preceded by an intensive talent development program across Western Sydney.



Two years later, WSYO is arguably the most innovative of SYO's thirteen orchestras - participating in new and exciting projects while carving out an undeniable presence for itself across Western Sydney.

Dixon Advisory's extensive support of Sydney Youth Orchestras also included sponsoring SYO's 2017 International Tour through an exclusive Masterclass with Berlin Philharmonic Double Bass, Matthew McDonald. In addition, they provide significant support at SYO's Live at Level 28 and The Chair's Gala Dinner, raising funds to create opportunity and nurture excellence among young musicians.

Sydney Youth Orchestras' musicians are also given the opportunity to perform to large audiences in annual concerts in Sydney and Canberra for Dixon Advisory clients and staff, as well as providing live music at the firm's Premium Seminars and Wise program sessions - events which collectively form part of Dixon Advisory's initiative to educate and empower clients to more effectively manage their financial futures.

In 2019, Dixon Advisory have partnered again with Sydney Youth Orchestras. This is a partnership that inspires fulfillment, enables cultural vibrancy and creates a future shaped by creativity, contributions which have positive echoes in the lives of young musicians and their schools, families and communities.



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phone 02 9251 2422
email development@syo.com.au
or visit syo.com.au

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2017-2019

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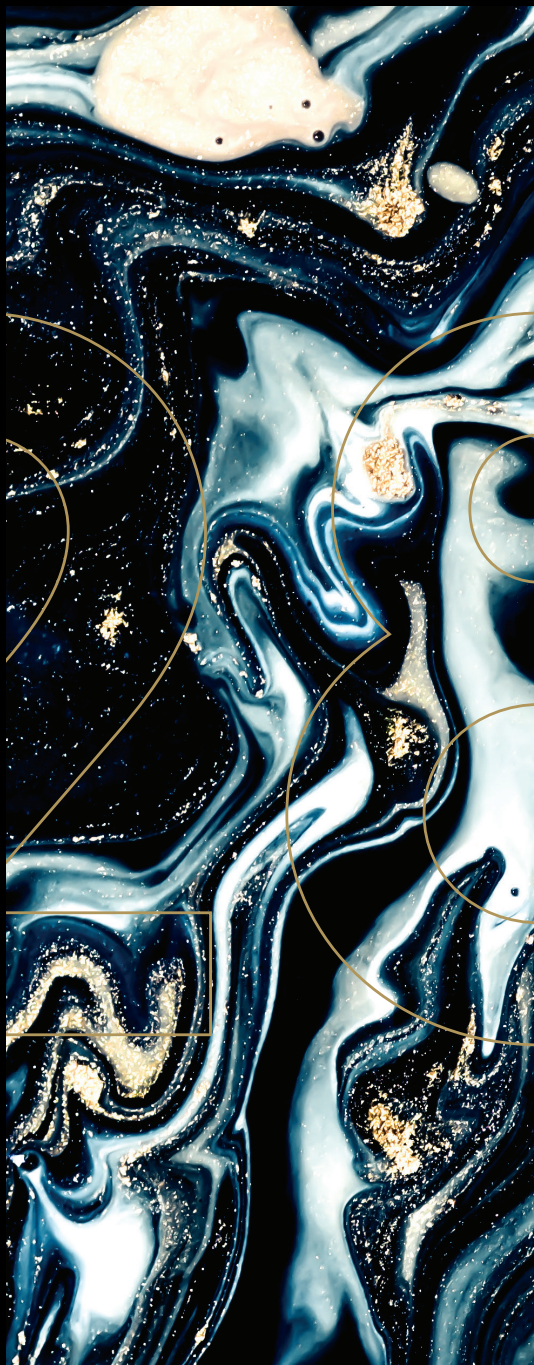
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live at level 28



Allens < Linklaters



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Photo: Destination NSW

Thursday 6 June, 6.30pm
Level 28 Deutsche Bank Place,
126 Phillip St, Sydney

tickets on sale 2 april
syo.com.au | 02 9251 2422

Join SYO in changing the sound of the future and the course of classical music across NSW.

For the last 2 years, guests at Live at Level 28 have directly changed the lives of young musicians across NSW by extending the reach of SYO's regional outreach programs, challenging the barriers to participation for regional and financial needs musicians, & enabling SYO to engage the community in more ways than before.

Live at Level 28 is an exclusive one-night festival.

Experience unique musical performances, a private Australian art collection, panoramic views of Sydney Harbour and the Vivid Festival, premium Australian wines and mouth-watering food.

All funds raised will ensure SYO programs are accessible for young musicians and their audience regardless of financial or geographical situation, because we believe that every young musician deserves an opportunity.

sydney youth chamber ensemble project



for further information
syo.com.au | 02 9251 2422

2019 sees the re-establishment of the development of the Sydney Youth Chamber Ensemble under the guidance of Umberto Clerici.

Led and programmed by acclaimed Principal cellist of the Sydney Symphony Orchestra, Umberto Clerici, this ensemble will provide top SYO musicians the opportunity to engage with complex chamber repertoire, artistic collaborations and new works, often in alternative performance spaces and as part of bespoke events. The program will also feature key SYO alumni providing an avenue for ex-SYO musicians now emerging as professional artists to remain connected with the organisation.

SYCE is an invitation only ensemble, based on the project and repertoire requirements as determined by the Artistic Director, Umberto Clerici.



umberto clerici

Born in Turin in 1981, Umberto Clerici began the study of cello in his town at the age of five at the Suzuki School with Antonio Mosca, with which he graduated at the Conservatory "G. Verdi" of Turin. Having attended courses of some of the most important contemporary cellists, including Mario Brunello, David Geringas and Steven Isserlis, in 2007 he earned the Soloist Diploma from the Hochschule für Musik Nürnberg-Augsburg, studying with Julius Berger.

Umberto debuted at the age of 17, playing Haydn's D Major cello concerto in Japan, and from 2002 began a fully-fledged solo career, winning the National Association I.C.O competition in Rome, which led him to perform in the concert seasons of 12 major Italian orchestras. Later he played with an array of renowned orchestras, including St. Petersburg Philharmonic, Brighton Philharmonic, Russian State Orchestra of Moscow, Orchestra da Camera di Mantova, Philharmonia Wien, "I Pomeriggi Musicali" (Milan), Zagreb Philharmonic, ORT-Orchestra della Toscana (Florence), Orchestra di Padova e del Veneto,

Haydn Orchester di Trento e Bolzano, State Orchestras of Istanbul and Ankara. His orchestral performances have been alongside conductors such as Aldo Ceccato, Alexander Dmitriev, Lu Jia, Christoph Poppen, Dmitry Sitkovetsky, Ola Rudner, Barry Wordsworth and Peter-Lukas Graf.

Umberto has received the prestigious 2003 *Pentagramma d'oro* of the Galileo 2000 Award (together with the famous violinist Uto Ughi and Nobel Peace Laureate Shimon Peres) in Florence, the Mozarteum Prize in Salzburg, the Pressenda Award 2005 for best young soloist of the year, and the Scanno Prize 2007.

For 4 years he was principal cello at the Teatro Regio in Turin. In the same years he was invited as guest principal cello at the Orchestra Filarmonica del Teatro alla Scala of Milan.

In 2014 Umberto was appointed as Principal Cello of the Sydney Symphony Orchestra, which is based in the famous Sydney Opera House.

Umberto plays a cello by Carlo Antonio Testore, made in Milan in 1758.

Can you join Gabriel in support of SYO to help us build the future of orchestral music?

"I was a member of SYO in the early 2000s. At the New Jersey Symphony's Annual Meeting in 2018, I told the story of how getting involved in SYO set me on the course of my career. During my time with SYO I required financial support, but the benefit to me was unmeasurable.

It occurred to me that I can and should do more to help others have the opportunity that I did. I'm very fond of SYO and the opportunity I was given, so I have decided to donate to SYO on a monthly basis."

Gabriel Van Alst
President & CEO
New Jersey Symphony Orchestra

Donations can be made once-off, annually, or monthly.

online syo.com.au/giving
phone 02 9251 2422
by cheque to Sydney Youth Orchestras Inc.

As a not-for-profit organisation, we rely on your support to deliver our training program. Government funding and participant contributions do not fully cover operating costs. Our capacity to train many young musicians each year is a direct result of donations we receive.

Your gift, whether large or small helps us to provide education, career pathways, and inspiration to our young musicians.

Sydney Youth Orchestras is a not-for-profit, tax deductible gift recipient and a registered charity with the Australian Charities Commission.

Donations over \$2 are tax deductible.



yvonne zammit violin 1988-1989

Born in Sydney, Yvonne began playing the piano and violin at the age of five. After a few years of studying both instruments, she devoted her time to the violin, and her love for the instrument has never waned.

Following her successful graduation in 1999 from the University of Technology, Sydney with a Bachelor of Communications, she spent two years in London working in marketing and public relations. Missing her violin, she came back to Sydney to study a Bachelor of Music at the Sydney Conservatorium of Music, while at the same time teaching violin privately and various schools throughout Sydney.

Yvonne's love of classical music and her skills in public relations saw her secure the position of publicist with the Sydney Symphony Orchestra in 2006 and for the next 12 years she worked at the SSO in the areas of PR, corporate sponsorship, government relations and philanthropy, finishing with the organisation in late 2017 as Director of External Relations.

In January 2018, she began a new role as Director of Corporate Affairs at Australia's largest arts company, Opera Australia.

"Music can bring joy too. It can cover all ranges of emotions and ignites our brain at every turn."

YVONNE ZAMMIT

what makes the SYO experience special?

I remember heading to Sydney Grammar School (where rehearsals used to take place for SYO in the 1980s) on a Saturday and being excited to see all my musical friends. The bonds you form through a shared passion for music are ones that can last forever.

how did going to SYO improve or change your path in life?

Being part of SYO made me more confident in meeting new people. It helped to ignite further my deep love for classical music and to share this with other people my age.

why should a young musician go to SYO?

I don't know anything better than playing music with your friends. This is what forms life-long memories.

"We know music education can help in many areas of learning, literacy and numeracy in particular. But there is so much more to it than this. It creates confidence, it opens you up to a world of history and to works of compositional genius that has spanned centuries."

YVONNE ZAMMIT

young mannheim symphonists 2019 winter school



8–13 July
Santa Sabina College, Strathfield

AGE RECOMMENDATION

13-21 years

RECOMMENDED LEVELS

Minimum Grade 8 for flute,
clarinet and oboe

Minimum Grade 6 for bassoon,
brass and percussion

Minimum Grade 7 for strings

to audition & for more information
arco.org.au/yms2019-sydney

AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

As part of the Young Mannheim Symphonists 2019 Winter School, the acclaimed Australian Romantic and Classical Orchestra will present their Young Mannheim Symphonists program and we are thrilled to be able to share this information with our SYO community. This exciting program is designed to give school students and emerging musicians the opportunity to discover for themselves the magic of approaching music with appropriate performance style. As the students are led through great musical masterpieces and exposed to the knowledge and perception of experienced professional musicians, they are inspired by how the music comes to life and empowered to begin making informed musical decisions on their own.

In 2019, the Young Mannheim Symphonists, directed by Rachael Beesley and Nicole van Bruggen, will plunge into masterpieces by the Viennese masters as well as introducing some lesser known works and composers from the late 18th century.



hsc music winter school

Led by NSW Music educators and long-time HSC markers, this program will cover areas of theory and practice that relate specifically to the NSW HSC Music 2 curriculum.

Participants can expect to receive intense training on theory, composition, essay writing, constructive performance critique and thesis development.

This program provides HSC students the opportunity to receive invaluable guidance and tailored HSC music training in a supportive and fun environment with like-minded students.

8–12 July
Santa Sabina College, Strathfield

FOR
For HSC Music 2 students

for further information
syo.com.au/hscmusicwinterschool



“Arts organisations for children and young people are a really important part of our nation’s cultural infrastructure”

MELONIE BAYL-SMITH

Melonie Bayl-Smith

Music is my passion, no question. Yes, as a practicing architect of course architecture and the built environment consumes my every day. I truly want architecture to be a positive force that shapes our cities, our communities and our lives. But... music is my passion.

I come from a musical family - several members of my extended family work as professional musicians both here and abroad. I trained as a classical pianist, accompanist and répétiteur, and worked as a musician for many years even after I finished my training in architecture!

When I was first contacted in 2013 about becoming a partner of SYO, it didn’t take much to convince me that SYO was an organisation my practice could partner with and support. I am deeply involved

in architectural education and advocacy, so the education and training focus of SYO was very appealing – apart from the core focus on achieving excellence in music making!

When I’m asked why a small business like Bijl Architecture supports the SYO, I tell people that arts organisations for children and young people are a really important part of our nation’s “cultural infrastructure”. To have and maintain top shelf institutions like the SSO or ACO, we do need community-based training organisations like SYO who are focused on providing quality performance experiences and orchestral education for young musicians.



Established in 2012, Bijl Architecture is an ambitious Sydney practice seeking to challenge the status quo.

We believe that our homes, schools and places of gathering are an expression of our communities’ collective values and hopes, for now and for the future. Through our work, we make these aspirations resolutely life-affirming and real.

With an extensive residential portfolio and now a number of public and education projects in progress, Bijl Architecture has built an enviable reputation as a nimble, creative and broad-minded architectural practice. With a sharp eye for detail, a love of the old and new, and a mindful approach to every project, Bijl Architecture is always seeing potential.

Bijl Bijl Architecture

Supporter of SYO’s Conductor Development Program

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enterprise



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James Pensini
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Sydney Youth Orchestra

key dates 2020

auditions 2020

applications open
Monday 29 July 2019

applications close
Friday 23 September 2019

audition dates
19-20 October 2019
26-27 October 2019
2-3 November 2019
23-24 November 2019

summer school 2020
13-17 January

registrations open
Monday 14 October 2019

registrations close
Friday 13 December 2019

To register your interest for
our 2020 program please
complete an expression of
interest form at syo.com.au