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WELCOME

Welcome to **Mozart & Harrison**, a thrilling experience in the Utzon Room of the Sydney Opera House.

Handpicked Wines is delighted to be a Series Presenting Partner of the Sydney Symphony Orchestra's *Cocktail Hour* with Handpicked Wines series, now in its second year.

At Handpicked, we understand the power of passion and artistry. We draw on both technical skill and creative inspiration to craft wines that elevate and enhance experiences, just as the musicians of the Orchestra draw on their expertise and artistry to enrich lives.

Like the many brilliant people involved in winemaking, chamber musicians combine individual excellence with seamless collaboration to achieve remarkable results.

Mozart was one of the first composers to write music for a combination of string and woodwind instruments. His Clarinet Quintet of 1789 is still regarded as one of the most beautiful and virtuosic pieces for the clarinet.

Located in a completely different space and time yet equally drawn to the string and clarinet combination, Holly Harrison is an exciting voice in Australian music. Known for her witty, genre-defying compositions, her piece *Spitfire* provides a perfect opportunity for dazzling solo passages for the clarinet.

The carefully chosen wines, the intimate experience of the Sydney Symphony Orchestra musicians, and this riveting music create the perfect combination for a memorable evening.

Handpicked and the Orchestra share values of creativity and technical excellence, which are the hallmark of everything we do. It has been a great pleasure to see our partnership flourish so successfully.

We hope you enjoy the **Mozart & Harrison** concert and the wines we have selected to accompany this performance.

William Dong Managing Director Handpicked Wines

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2025 CONCERT SEASON

COCKTAIL HOUR WITH HANDPICKED WINES

Friday 10 October, 6pm Saturday 11 October, 6pm Utzon Room, Sydney Opera House

MOZART & HARRISON

LIVELY AND ENTICING

GENEVIEVE LANG presenter

HOLLY HARRISON (born 1988) **Spitfire** (2020)

ALEXANDER MORRIS clarinet LERIDA DELBRIDGE violin JUSTIN WILLIAMS viola TIMOTHY NANKERVIS cello

WOLFGANG AMADEUS MOZART (1756-1791) Clarinet Quintet in A major, K581

i. Allegro

ii. Larghetto

iii. Menuetto - Trio I - Menuetto - Trio II - Menuetto

iv. Allegretto con variation

ALEXANDER MORRIS clarinet LERIDA DELBRIDGE violin SOPHIE COLE violin JUSTIN WILLIAMS viola TIMOTHY NANKERVIS cello

Estimated durations

The concert will run for approximately one hour

Cover image

Assistant Principal Viola Justin Williams and Cello Timothy Nankervis

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ABOUT THE MUSIC

ABOUT HOLLY HARRISON

Holly Harrison is an Australian composer from Western Sydney. Her music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour.

She was Composer in Residence with the Tasmanian Symphony Orchestra from 2020-2022, and is lead mentor for Ensemble Offspring's 2025 Hatched Composer Intensive. This year sees the world premiere of Hovercraft by theremin virtuoso Carolina Eyck and the Australian Chamber Orchestra, along with performances from the Melbourne, Queensland, and Sydney Symphony Orchestras. Recent highlights include her saxophone concerto, Superhighway by Matt Styles and the West Australian Symphony Orchestra and a residency at the 2024 Canberra International Music Festival.

Her music has been performed by Australia's most celebrated orchestras and artists, and internationally by Oslo Philharmonic, Eighth Blackbird, Alarm Will Sound, Nu Deco Ensemble, Manchester Camerata, City of Birmingham Symphony Orchestra, Nurnberger Symphoniker, Riot Ensemble, Orkest de Ereprijs, Goldmund Quartet, Ensemble Garage, Spokane Symphony, and Catchfire Collective.

Holly Harrison has been recognised multiple times by the APRA AMCOS Art Music Awards. In 2022, she received the Western Sydney University Chancellor's Alumni of the Year Award for her contribution to the arts. Internationally, her wind ensemble work POUNCE was a finalist in the National Band Association's 2023 Revelli Composition Contest (USA). She was also the winner of the 2018 Nu Deco Ensemble Nu Works Initiative (USA), the 2017 Sue W Chamber Music Composition Prize (AUS), the 2014 Young Composers Meeting (NL), the 2014 Riot Ensemble Call for Scores (UK), and the 2013 Pyeongchon Arts Hall International Chamber Music Composition Competition (South Korea).

She holds a Doctor of Creative Arts from Western Sydney University and is currently Composer in Residence at The King's School, North Parramatta. A committed mentor and educator, she leads workshops and seminars nationally, supporting emerging composers. In addition to composing, Holly plays drum kit and percussion in the improvised rock duo Tabua-Harrison with Joey Tabua (electric guitar).



Holly Harrison, photo by Steve Broadbent

ABOUT SPITFIRE

The composer writes:

Spitfire was commissioned by Coriole Music Festival for performance by Lloyd Van't Hoff, Andrew Haveron, Tobias Breider and Umberto Clerici.

Composing to a brief is not something I usually do. I'm more of a free rein composer. When Coriole's artistic director Anna Goldsworthy contacted me about writing a work inspired by the 1930s, I was (of course) curious, but also knew it would be a challenge. How could I be true to the brief and still sound like me? Much of my output explores stylistic juxtapositions, and so I began to look for stylistic inspiration from the 30s. For me, this is a period that celebrates the rise of jazz in all its forms, and its cross-pollination with other musical styles, especially concert music (think Gershwin, Milhaud, Ravel and Copland). The increasing popularity of the instrumental soloist is worth noting, along with the idea of the soloist as celebrity.

ABOUT THE MUSIC

Written for clarinet and string trio, Spitfire embraces three key musical personalities as starting points: Django Reinhardt, Stephane Grappelli and Benny Goodman. Aspects of each are threaded throughout: the hot club groove of Reinhardt, the sentimental solos of Grappelli, and the virtuosic swing of Goodman's clarinet. The piece is a feverish mix of jazz, Appalachian folk, blues and swing, with a touch of vaudeville. There's perhaps more than a splash of Robert Johnson and Buddy Rich in the middle. too. As guitarists, Reinhardt and Johnson's influence is reinvented as slide-guitar violin. banjo-strummed viola, and rockabilly slap cello. There are duels, hoedowns, grooves and loops, oom-pah-pahs, and a brief kazoo cameo. You'll have to wait and hear how Buddy gets a look in...

The name Spitfire refers to the fighter plane first introduced by the British Royal Air Force in 1936. Known for its steep dives and overall agility, this is conjured up musically by the clarinet, boasting plenty of bends and scoops, rapidly rising and falling passages. and full throttle motion. I was especially buoved to discover that the clarinettist would be Lloyd Van't Hoff, whom I've collaborated with before on a solo work. The piece is very much written with his skills in mind, even down to an imagining of physical movement. Lloyd is an incredibly expressive player, and it was near impossible to write a line for him without visualising it in my mind's eye/ear. Move over Benny Goodman. Naturally, I was excited to be working with Andrew Haveron, Tobias Breider and Umberto Clerici, all principal players with the Sydney Symphony Orchestra, for the first time. It's been pointed out more than once that Spitfire rhymes with *Hotwire*, the title of my viola concertino about car theft. Perhaps this marks a new era of my fascination with transport-inspired works, but probably not!

ABOUT WOLFGANG AMADEUS MOZART

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a 'miracle that God had allowed to be born in Salzburg', while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris, and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna's star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart's pre-eminence in opera – whether it was fully appreciated at the time stemmed in part from his exposure to Baroque music, and especially that counterpoint of composers such as J S Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, the city's musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart's patrons left town so as not to be conscripted. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.

ABOUT THE MUSIC

By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.



Mozart in 1789, by Dora Stock

ABOUT THE CLARINET QUINTET

The 'String quartet plus one' has a history as long as the quartet genre itself. Boccherini wrote himself an 'extra' cello part in numerous pieces; in our own time and country composers such as Peter Sculthorpe and William Barton have brought together the string quartet with the extraordinary variety of timbre offered by the didjeridu. Mozart – who enjoyed playing viola in chamber music – wrote two works with extra viola and crowned his work with the Clarinet Quintet.

The modern clarinet appeared in the early 18th century but only by the 1780s was it commonly found in orchestras. And not all orchestras, as a remark in a letter that Mozart wrote in 1778 from Mannheim, home of one of the greatest orchestras in Europe, to his father in Salzburg makes clear: 'Alas. if only we, too, had clarinets...'

Mozart would, of course, go on to produce some of the greatest solo and chamber masterpieces for members of the clarinet family, and his use of their distinctive timbres in operas, symphonies and the Requiem marks a new era in orchestration. Three works, the 'Keaelstatt' trio, the late Clarinet Concerto and the Quintet, K581, all grew out of Mozart's professional and personal relationship with Anton Stadler, one of two brothers who were the leading clarinettists in Vienna at the time. Stadler's prestige meant extensive travel, for instance to Prague in Mozart's final year to play the prominent clarinet parts in the opera La clemenza di Tito. He was also a brother Freemason. and contrary to the image of Mozart as perpetually in debt, was someone to whom the composer loaned considerable sums. But he also made technical innovations to the instrument, such as changing the shape of finger-holes and adding more keys to allow for more reliable chromatic playing, and almost certainly helped develop what he called a 'bass clarinet'. This, now known as a basset clarinet to distinguish it from the modern bass, had a slightly extended 'chalumeau', or lower register, in which the tuning was more reliable and the tonecolour more beautiful than in contemporary instruments, and it was for this clarinet that Mozart composed 'Stadler's Quintet' in 1789.

Music of quiet authority, the first movement's simple first theme is given out by the strings and answered by more elaborate figures from the clarinet; at the movement's recapitulation the relationship is reversed, providing variety and balance. The clarinet frequently takes the music from major to pensive minor modes in the movement's development section. The Larghetto is a serene Mozartian aria, though not without darker implications. The Menuetto redresses the balance, featuring the strings, especially in the first of two trio sections, which omits the clarinet; in the second, the clarinet leads a deceptively simple bucolic dance. The finale is a set of variations on a chirpy, 'vernacular' theme that passes through a full gamut of emotions and textures.

Notes by Holly Harrison © 2020 and Gordon Kerry © 2013/2025

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2022 Collection Chardonnay, Yarra Valley

Elegant and refined, this Yarra Valley Chardonnay entices with notes of white nectarine, citrus blossom and a whisper of toasted hazelnut. The palate is pure and beautifully textured, with vibrant stone fruits and a subtle mineral edge. Gentle oak and time on lees add depth, finishing crisp and effortlessly graceful, a Chardonnay to elevate any occasion.



2023 Collection Pinot Noir, Yarra Valley

A classic Yarra Valley Pinot Noir combining the drive and precision of the upper Yarra and the weight and flesh of the lower Yarra.

This wine displays lovely perfume and delicate rosehip florals which lead to a palate brimming with concentrated red berry fruits, underlying savoury notes all framed by fine, lithe tannins, delicate acidity and subtle oak.



2019 Collection Barossa Shiraz

This wine has lifted aromas of dark berries, plum and liquorice with subtle hints of nutmeg, clove and vanilla pod. The palate is rich and mouth-filling with ripe, juicy blackberry and mulberry fruits.

Supple, velvet-like tannins support the fruit and provide structure, leading to a long, savoury finish.

Handpicked is delighted to offer Sydney Symphony supporters a 15% discount on online wine purchases.

Use the promo code SSO15 when visiting handpickedwines.com.au



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Sharing the gift of music with future generations is one of the best gifts of all.

A bequest to the Sydney Symphony Orchestra ensures its enduring future and supports the development of tomorrow's musical leaders. Your legacy will bring the world's finest artists to our stages and share the transformative power of music.

The Orchestra is profoundly grateful to the following individuals and families for their recent legacy gifts.

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