



BICENTENNIAL CONCERT

SYDNEY LAWYERS ORCHESTRA
CONDUCTOR THOMAS JONES
with GUEST SOPRANO ELLEN MCNEIL &
THE NEW SOUTH WALES BAR CHOIR

7PM FRIDAY 1 NOVEMBER 2024
MUSIC WORKSHOP
SYDNEY CONSERVATORIUM OF MUSIC

Orchestral Patron: Her Excellency the Honourable Margaret Beazley AC KC,
Governor of New South Wales

The performers acknowledge the traditional owners of the land upon which we meet, rehearse and perform, the Gadigal people of the Eora nation, and pay respects to their Elders past, present and future.

SYDNEY LAWYERS ORCHESTRA



Conductor
Thomas Jones

Concertmaster
Naomi Bergman

Violin I
Jared Aherton
Emma Munro
Hannah Duque
Michelle Blewett

Violin II
John Benson
Robert Speed
Noriko Yamanaka
Adam Jazwinski
Luna Zhou

Viola
Cora Fabbri
Isabelle Guyot

Cello
Alice Yang
Sophie Funston
Rachel Whealy
Michele Tridgell

Double Bass
Max Bryant
Clare Cory

Flute
Mark Hare
Rachel Aquino

Piccolo
Vicki Hartstein

Oboe
Rosalind Croucher
Anna Cao

Clarinet
Greg Johnson
Ambrose Kranitis

Bassoon
Maurice Leung
Ashleigh Jo

French Horn
Mark Csete
Catherine Kelso
Annalise Shero
Paul Stiles
Belinda Webster

Trumpet
Eric Beale
Harriet Channon

Trombone
Maggie Laing
Aidan Roth

Bass Trombone/Tuba
Jesse Gibb

Timpani and Percussion
Lawrence Lau
William Hemsworth
Benjamin Kam
Ming Lee

Harpsicord
Dominic Blake

Thomas Jones *Conductor, Sydney Lawyers Orchestra*

Since 2014, Thomas Jones has brought together classically trained musicians from across the legal profession, building the orchestra and its repertoire into an integral part of the legal community. Currently a partner at Bird & Bird in Sydney, before qualifying as a lawyer, Thomas initially trained as a classical violinist, studying with the legendary Josef Gingold at Indiana University. He then embarked on a career playing chamber music and as a soloist in the United States of America.



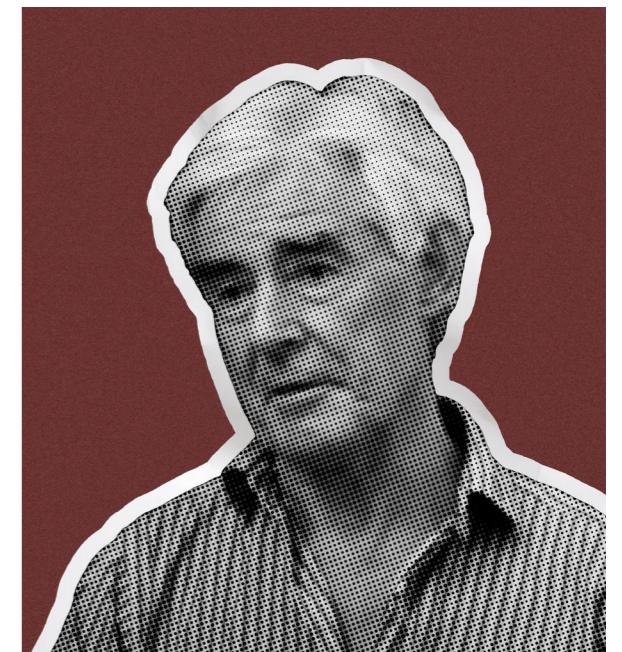
Ellen McNeil *Soprano*

Soprano Ellen McNeil is a former winner of the Wagner Society's Jane Mathews AO scholarship and a former Pacific Opera Young Artist. Her past performance credits include Berta in Rossini's *The Barber of Seville*, Donna Anna in Mozart's *Don Giovanni* and Benjamin Britten's *Albert Herring* (as Mrs Herring).



Peter Hidden AM KC *Choirmaster, New South Wales Bar Choir*

Peter is a retired judge of the Supreme Court of New South Wales and the founding director of the New South Wales Bar Choir (in 1995). His longstanding involvement in choral music includes membership of the Leonine Consort in the 1960s and the Sydney Philharmonia Choirs throughout the 1980s. He is known for his fine singing voice, though not when handing down judgments of the criminal/common law variety.



NEW SOUTH WALES BAR CHOIR



Choirmaster
Peter Hidden AC KC

Sopranos
Sarah McNaughton
Helen Cox
Margaux Harris
Leonia Kim
Elizabeth Olsson
Jehane Ghabrial
Christine Bishop
Sara Black

An Nguyen
Nicholle Nobel

Altos
Robyn Tubman
Beth Jarman
Fiona Mc Neil
Anna Katzmann
Jane Dunstan
Alexandra McCosker
Josephine Heesh
Talitha Fishburn

Tenors
Julian Brun
James Burgess-Hidden
Craig Lambert
Cheryl Scholfield

Basses
Tim Channon
Jock Baird
Michael Pruscino
Jason Tran
Bruce Lane

Proudly supported by **Bird & Bird**

PROGRAMME



George Palmer (born 1947)

An Incredibly Big Adventure, 2024

Movements:

I Vivace con spirito - II Gently - III Allegretto - IV Andante - V Brightly, with vivacity

Noted Australian composer George Palmer's career in the legal profession is equally reputable. After practising as a barrister and taking silk, in 2001 Palmer was appointed as a judge of the Supreme Court of New South Wales. In 2010, Palmer was made a Member of the Order of Australia 'for services to the law as a judge and to music as a composer and in leadership roles.' Palmer's notable works include *World Youth Day Mass*, commissioned for Pope Benedict XVI's visit to Sydney and his *Cloudstreet* opera, adapted from the Tim Winton novel of the same name with libretto by Winton and Palmer. His *An Incredibly Big Adventure* was commissioned to commemorate the bicentenary of the Supreme Court of New South Wales. This performance at the Sydney Conservatorium of Music is the piece's world premiere.

Giuseppe Verdi (c.1813 – 1901)

Va, pensiero from *Nabucco*, 1841

Nabucco established Verdi's reputation as a formidable composer in mid-19th century Europe. The chorus *Va, pensiero* (commonly referred to as Chorus of the Hebrew Slaves) recollects the plight of the Jews after the destruction of Solomon's Temple in Jerusalem and their exile by Babylonian King Nabucco (Nebuchadnezzar II). *Va, pensiero* has become one of the most recognisable opera choruses, symbolising hope and resilience. It also became a clarion call in the unification of Italy.

Frederick Septimus Kelly (1881 – 1916)

Intermezzo, 1906 (ed. Richard Divall)

Born in Sydney, Frederick Septimus Kelly moved to the UK and studied music at Oxford, where he also joined the Balliol rowing team. He won gold for Britain as a rower in the 1908 Olympics. Kelly became an accomplished pianist and composer and continued his studies at the Dr Hoch Konservatorium in Frankfurt am Main. It was during this time that his *Intermezzo* in C minor for orchestra was written. In 2016 the Sydney Lawyers Orchestra performed *Intermezzo* for the first time in 100 years.

Kelly was killed during one of the last battles of the Somme on 13 November 1916 when he was shot in the head while operating a machine gun. He was 35 years old.



INTERVAL - 15 minutes

Kelly's portrait in *British Sports and Sportsmen: Yachting and Rowing*, compiled and edited by the *Sportsman*, London 1916.



Henry Tate (1873 – 1926)

Morning and Noon from *Bush Miniatures*

Henry Tate was an Australian composer, poet, teacher and literary critic. Born in Melbourne, Tate spent much of his career collecting melodies and sounds from across Australia. Stressing the importance of organic and raw materials, he collated Indigenous music and created a compendium of bird calls from which he showed how a purely Australian style of composition could be developed. The Sydney Lawyers Orchestra gave the first performances of these pieces since they were first performed in Melbourne, circa 1924.

Henry Purcell (c.1659 – 1695)

When I am Lain in Earth and *With Drooping Wings* from *Dido and Aeneas* with Ellen McNeil and the New South Wales Bar Choir

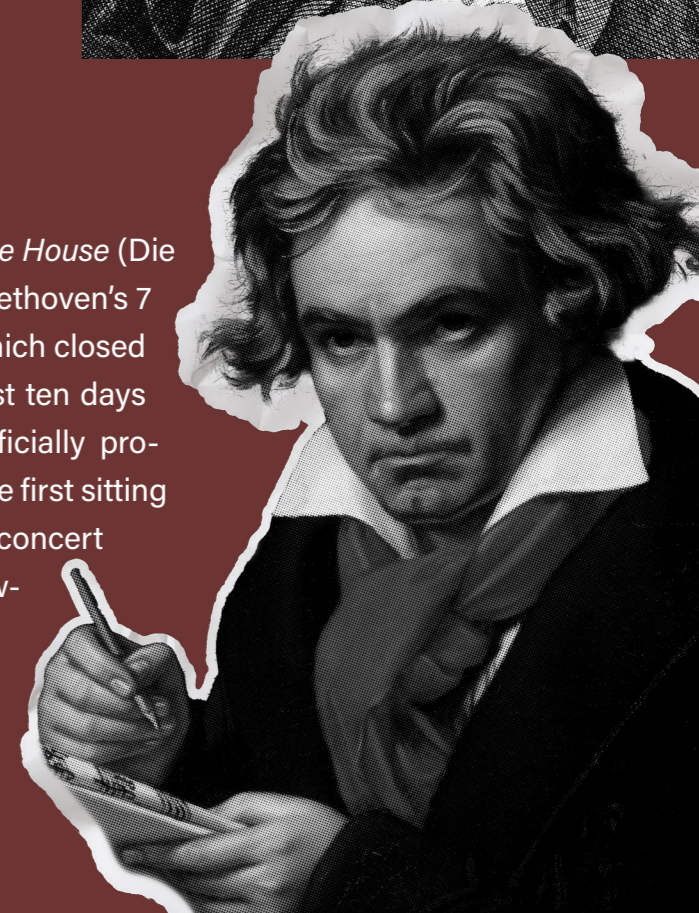
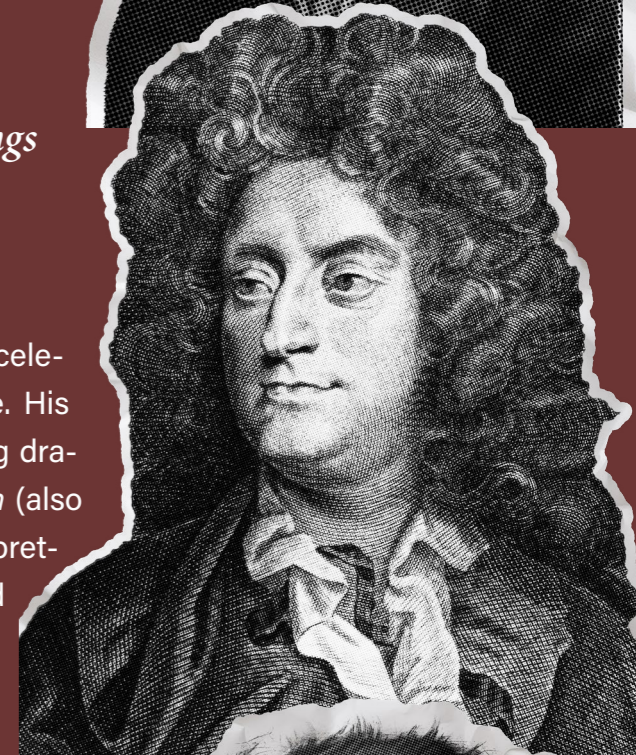
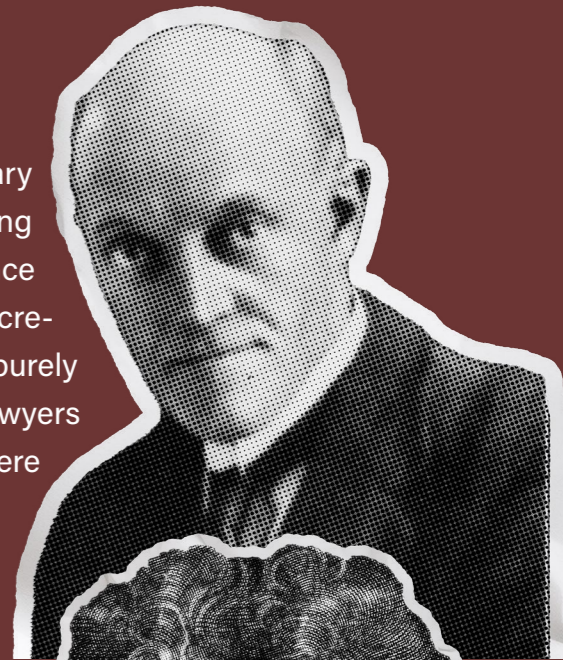
Henry Purcell defined Baroque music in England and was celebrated as the most important English composer of his time. His tragic *Dido and Aeneas*, written in 1689, was his only all-sung dramatic work (and his only true opera). *When I am laid in Earth* (also known as Dido's Lament) is the opera's closing aria, with the libretto written by Purcell's contemporary Nahum Tate. The gravid melody is often used in ceremonies to signify remembrance.

Ludwig van Beethoven (c.1770 – 1827)

Overture in C Major
Consecration of the House

Ludwig van Beethoven composed *The Consecration of the House* (Die Weihe des Hauses) in 1822; it opened the program at Beethoven's 7 May 1824 concert at Vienna's Theater am Kärntnertor, which closed with the premiere of his monumental 9th Symphony. Just ten days later, the Supreme Court of New South Wales was officially proclaimed in Sydney. The overture was also performed at the first sitting of the Reichstag after the horrors of WWII and in the first concert of the Boston Symphony Orchestra after Covid. It is a powerful work that looks forward as well as back.

(Left) c. 1800 etching of Theater am Kärntnertor, then known as Die Deutsche Schaubühne zu Wien.





Horne London

Lawrence

Thank you to
St James' Forest Lodge
Danebank Anglican School for Girls

