



**Orchestra 21**  
Presents

THE ART OF  
*Farewell*

**4pm Saturday**  
**9 May 2026**



## Artists

### Orchestra 21

**Laurence Matheson** Director, Piano

## Program

### CAERWEN MARTIN

Stars Come Out in a Midnight Sky

### WOLFGANG AMADEUS MOZART

Piano Concerto No. 12  
in A major K414

### EMILIE MAYER

String Quartet in A major  
(arr. for String Orchestra) *Adagio*

### JOSEPH HAYDN

Symphony No. 45 '*Abschiedssinfonie*'  
(Farewell Symphony)

**Duration** (*approximate*)

7', 25', interval (15'), 7', 25'

## Laurence Matheson Director, Piano



One of Australia's most exciting young musicians, Laurence Matheson is in demand across the country as a soloist, chamber musician and collaborative pianist. He studied at the Australian National Academy of Music with Timothy Young as one of their youngest ever students and became a Fellow of the Academy in 2016 after winning the Directors' Prize, subsequently serving on the faculty.

Laurence records for Decca Classics and ABC Classic, and has appeared as soloist with the Sydney Symphony Orchestra, the Queensland Symphony Orchestra, Orchestra Victoria and the Australian Ballet, as well as in recital at UKARIA, the Melbourne Recital Centre and Sydney Opera House.

Laurence has a particular passion for chamber music and has performed at festivals and recitals across Australia and internationally. He has also mentored many of Australia's promising young musicians, including Christian Li and Edward Walton, and enjoyed collaborating with internet stars TwoSet Violin.

Aside from piano, Laurence is a keen conductor and has play-directed multiple projects from the keyboard with orchestras across Australia. He is also an accomplished harpsichordist and his compositions have been commissioned by Victorian Opera and the Melbourne Chamber Orchestra.

## Program Notes

### CAERWEN MARTIN (1973–)

Stars Come Out in a Midnight Sky

Dr. Caerwen Martin, composer, cellist, and founder of Silo String Quartet (SiloSQ), is renowned for their innovative graphic ArtScores and fearless social commentary. Their works tackle critical issues such as gender discrimination in pain recognition (“The Agony of She”), family violence (“KING SET”), and historic abuse cases in Australia (“The Awful Truth, Concerto for Cello and Virtuoso Ensemble”). Collaborating with celebrated Australian musicians such as Claire Bowditch, John Butler, Missy Higgins, Archie Roach, Paul Kelly, and many others, their diverse work spans classical, contemporary, and multigenre projects.

In addition to their musical achievements, Dr. Martin is the driving force behind ArtScoreCreative, a project developed during their PhD in Composition and Musicology at the University of Melbourne. This venture led to the establishment of ArtScorePublishing, a company dedicated to promoting Australian composers and creatives.

The composer writes:

“The title for this piece is best described by a quote from Martin Luther King: “*Only in the darkness can we see the stars*”. What I take from this is that during times of great trial and hardship, we reach an understanding of the magnitude of life. I write this piece for the young people I met during my time researching this piece in the Royal Children’s Hospital and the Monash Children’s Hospital, for they are all stars in their own right.”

### WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto No. 12 in A major K414

- I. Allegro (A major)
- II. Andante (D major)
- III. Rondeau Allegretto (A major)

This concerto was composed in 1782 shortly after Mozart moved to Vienna to become a freelance composer and performer. It was written along with Piano Concertos 11 and 13 to be performed by him in the winter concert season 1782–1783.

All three concertos were written to be performed with either a full orchestra or with a string quartet, performed *a quattro* in a chamber version for private performance. Mozart tried to publish the concertos by subscription by offering both the orchestra and *a quattro versions*—those interested could subscribe by bringing four ducats to Mozart’s place. Almost no one did, and he never attempted publication by subscription again.

Mozart described these concertos in a letter to his father: “These concertos are a happy medium between too heavy and too light. They are very brilliant, pleasing to the ear, and natural, without being insipid.”

Mozart improvised cadenzas when he performed concertos. Unusually, for this concerto, he provided written cadenzas on separate sheets of paper. It was not until the early 20th century that it was confirmed that the cadenzas on those sheets belonged to this concerto. These cadenzas give us a chance to hear Mozart’s improvisational style at the keyboard.

The first movement is in sonata-allegro form with a double exposition typical of classical concertos—the orchestra introduces the principal themes before the soloist enters. The second slow movement quotes a theme by Johann Christian Bach, a childhood friend and mentor of Mozart in London, as a tribute. J.C. Bach had died shortly before the concerto was written. The theme is from the overture to the opera *La calamita de’cuori* (“The Calamity of Hearts”). The final movement is a brisk allegretto in the form of a rondo.

## Program Notes

### EMILIE MAYER (1812–1883)

String Quartet in A major (arr. for String Orchestra) *Adagio*

Emilie Mayer was a German Romantic composer and one of the most prolific female composers of the 19th century, often nicknamed the “Female Beethoven.” Born in Friedland to a wealthy pharmacist’s family she showed early musical talent, beginning lessons and composing as a child. However social expectations and family responsibilities delayed her professional ambitions. After her mother’s death she helped manage her father’s household and did not pursue music seriously until his death when she was 28.

In 1841, Mayer moved to Stettin (now Szczecin, Poland) to study composition with Carl Loewe. Under his mentorship, she became deeply committed to composing. On his recommendation she later studied in Berlin with Adolf Bernhard Marx, who introduced her to influential musical circles, including Felix and Fanny Mendelssohn.

Despite starting relatively late, Mayer was remarkably productive, her oeuvre including eight symphonies, piano, cello and violin sonatas, and string quartets. Her music, initially influenced by Viennese Classicism later embraced Romantic characteristics featuring sudden shifts in tonality and the frequent use of seventh chords to aid in resolution. Her rhythms are often very complex, with several layers interacting at once.

Mayer achieved significant recognition during her lifetime. Her symphonies were performed publicly, including by the Royal Theatre orchestra in Berlin, and she received a gold medal for art from the Queen of Prussia, Elisabeth Ludovika of Bavaria. She travelled widely across Europe to attend performances of her work and became an honorary member of the Munich Philharmonic Society and co-chair of the Berlin Opera Academy.

Unusually for a woman of her time, Mayer was supported by her family and mentors and never married, allowing her to pursue composition full-time. After her death in 1883, her music fell into obscurity, as did that of many women composers. In recent decades her work has been rediscovered and is now appreciated for its contribution to the Romantic repertoire.

The *Adagio* from her String Quartet in A major was written during her productive Berlin years in the late 1840s to 50s when she was establishing her reputation. It shows her skill in writing clear, balanced chamber music with a Romantic character. The movement is built on sustained, song-like lines shared between the instruments, supported by subtle harmonic shifts and active inner parts. It maintains a calm, reflective mood throughout.

# Program Notes

## JOSEPH HAYDN (1732–1809)

Symphony No. 45 'Abschiedssinfonie' (Farewell Symphony)

- I. Allegro assai
- II. Adagio
- III. Menuet e Trio
- IV. Finale: Presto; Adagio

Joseph Haydn was a Classical composer considered to be the most influential in the development of the sonata form, the string quartet, and the symphony, of which he wrote more than 100. Born in Rohrau, Austria the second son of a wheelwright and a cook, Haydn showed exceptional talent from an early age, leaving the family cottage around the age of six to study under a relative. At the age of eight Haydn's talents as a chorister garnered the attention of the musical director of St Stephen's Cathedral where he would go on to continue his musical development in Vienna for nine years. Haydn's performance skills had evolved but his compositional techniques were largely the fruits of his own rigorous self-instruction, spending significant time studying the works of C.P.E. Bach.

It was an invitation from the wealthy Esterházy family in 1761 to become assistant conductor of the well-appointed orchestra at Eisenstadt that provided the young Joseph Haydn with his greatest opportunity to compose prolifically and gain exposure to a wider audience.

Haydn composed Symphony No. 45 while serving as Kapellmeister to the Esterházy family during an exceptionally long season at their grand country palace, Eszterháza Palace, in rural Hungary. Several young members of the orchestra, having been away from their wives for an extended period, had become restless and implored Haydn for help with their plight. Rather than making a direct appeal to his patron to provide the musicians with relief, Haydn wove the request into the score of this symphony. It is generally assumed that the message was understood, as the orchestra members were permitted to return home the following day.

The symphony consists of four movements. The turbulent first movement represents the *Sturm und Drang* (Storm and Stress) period of Haydn's compositional style. *Sturm und Drang* encapsulates the free expression of extremes of emotion—a reaction against the perceived emotional constraints and rationalism of the Enlightenment period. The second movement is slow, gradually becoming increasingly sombre and introspective. The third movement is a Minuet with the third beat cadence motif creating an unusual lilt. The fourth and final movement is brisk and characteristic of Haydn's Finale movements, with the exception of the extended coda-like section for which the symphony is known.

# Musicians

## VIOLIN I

Michaela Mee\*  
*Concertmaster*  
 Lalita Wright  
 Jean McMullin  
 Ciara McCoppin  
 Bron Francis  
 Owen Bradfield  
 Karen Love

## VIOLIN II

Bron Henderson\*  
 Mary Muirhead  
 Diana Greenslade  
 Caroline Matthews  
 Lisette Bush

## VIOLA

Kate Walker\*  
 David Choate  
 Louise Dichiera  
 Therese McCoppin

## CELLI

Phillippa Clements\*  
 Julia Cianci  
 Jamie Wallis  
 Julie Lokan

## DOUBLE BASS

Ian Wilmot\*  
 Darren Steel

## BASSOON

Linda Pearson\*

## HORNS

Bruce Ikin\*  
 Tracy Tulloch

## OBOES

Bridie Mee\*  
 Lucy Belfrage

\* Section Leader

## Orchestra 21 would like to thank

Michael Semeniuk and our concert day volunteers.

## Orchestra 21 thanks its generous Patrons

(donations \$500 & over)

Dr Penelope Greenslade	Helen & Roger Mee
Owen Halliday	John Smyth

## Orchestra 21 committee

Michaela Mee (president)	Owen Halliday
David Choate	Caroline Matthews
Phillippa Clements	Kate Walker
Diana Greenslade	



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Orchestra 21

SHOSTAKOVICH  
**CHAMBER  
SYMPHONY**  
OP. 110A

Weekend of  
**24–25 October 2026**

**Mark your calendars!**

Our October concert features the brilliant **Sarah Curro** in a program headlined by Shostakovich's iconic Chamber Symphony, Op. 110a.

Stay tuned for final date and time.



**Orchestra 21**

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