LAST NIGHT of the PROMS

LIVE WITH THE SYDNEY SYMPHONY ORCHESTRA

SSO PRESENTS
- Friday 1 May 2015 | 8pm
- Saturday 2 May 2015 | 2pm & 8pm
PROGRAM

Orb and Sceptre
Coronation March by Sir William Walton (1902–1983)
Walton wrote this spirited march for the coronation of Queen Elizabeth II in 1953. He celebrated the joy and solemnity of the occasion with a rich palette of moods, ranging from jaunty exuberance to soaring grandeur.

Waltz from Sleeping Beauty
By Pyotr Ilyich Tchaikovsky (1840–1893)
The enchanted lands of Tchaikovsky’s fairytale ballet are inhabited by a colourful cast of storybook characters, dancing to a string of memorable melodies. In Act I, garland-waving villagers celebrate Princess Aurora’s sixteenth birthday with this charming and effervescent waltz.

Méditation from Thaïs
By Jules Massenet (1842–1912)
Kirsten Williams, violin
In Massenet’s opera, the beautiful Byzantine courtesan Thaïs is persuaded to abandon her life of pleasure for one of virtue and spiritual contemplation. The sweet soulfulness of the Méditation – an intermezzo played between scenes in Act II – captures the moment of this life-changing decision.

‘Art is calling for me’ from The Enchantress
By Victor Herbert (1859–1924)
Antoinette Halloran, soprano
The irrepressible Princess Stellina is bored with royal etiquette and tiresome princes, and longs for the thrill of the life operatic. She may only play a minor role in the comic entanglements of Herbert’s opera, but nothing is going to get in the way of her moment in the spotlight!

Vilja Song from The Merry Widow
By Franz Lehár (1870–1948)
Antoinette Halloran
Hanna, the Merry Widow in Lehár’s operetta, entertains her guests with this fable of a
huntsman’s unrequited love for a wood nymph known as a Vilja. The playful folktale is crowned by the huntsman’s yearning refrain.

**Irish Tune from County Derry (Londonderry Air)**  
*Arranged by Percy Grainger (1882–1961)*  
*Sydney Philharmonia Choirs*

Percy Grainger’s many arrangements of folksongs – some quirky, some heartbreakingly beautiful – show his love for a good melody. The *Londonderry Air* is sometimes sung to the words ‘Danny Boy,’ but the poignant tune can stand without any lyrics at all.

**Crown Imperial**  
*Coronation March by Walton*

Three generations of English royalty have celebrated milestones with this dazzling march. Heard at the coronations of both George VI (1937) and his daughter Elizabeth II (1953), it also formed the joyful conclusion to the wedding of Prince William and Catherine Middleton in 2011.

**Nimrod from the *Enigma Variations***

*By Sir Edward Elgar (1857–1934)*

This nobly moving music is the ninth and best known of Elgar’s *Enigma Variations*. Nimrod of the Bible was a mighty hunter, and the surname of Elgar’s friend and publisher August Jaeger means ‘hunter’ in German.

**Fantasia on British Sea Songs**

*Highlights from the orchestral suite by Sir Henry Wood (1869–1944)*

Sir Henry Wood was the conductor who founded the Proms (or ‘The Henry Wood Promenade Concerts presented by the BBC’ as they’re formally known) in 1895. He remained involved in the annual series of concerts until his death. We’re playing four songs: *Jack’s the Lad* (a hornpipe); *Farewell and Adieu, Ye Spanish Ladies; Home, Sweet Home* and *See, the Conqu’ring Hero Comes* (a tune by Handel).

**Rule, Britannia!**

*By Thomas Arne (1710–1778) with words by James Thomson*  
*In an arrangement by Sir Malcolm Sargent (1895–1967)*

*Antoinette Halloran*

This patriotic song was composed for a theatrical entertainment about Alfred the Great. Britons ever since have willingly joined in the memorable strains. Britannia, they reckon, rules the waves as long as this music is sung.

**Jerusalem**

*Hymn by Sir Hubert Parry (1848–1918) with words by William Blake*

When England was at the height of worldly power, Parry set Blake’s words to music. *Jerusalem* seemed built in England’s green and pleasant land; Blake’s dark satanic mills are forgotten.

**Pomp and Circumstance – March No.1**

*By Sir Edward Elgar (1857–1934)*

Elgar allowed the words of ‘Land of Hope and Glory’ to be sung to what is surely his most famous tune – from the middle of this march. Is the song nostalgic? Hardly – it seems to want Elgar’s Edwardian era to go on for ever!
**RULE, BRITANNIA!**

When Britain first, at heaven's command,
Arose from out the azure main,
This was the charter of the land,
And Guardian Angels sang this strain:

*Chorus:*

**Rule, Britannia! Britannia, rule the waves!**

Britons never, never, never shall be slaves.

Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies
Serves but to root thy native oak.

**Rule, Britannia!...**

Thee haughty tyrants ne'er shall tame;
All their attempts to bend thee down
Will but arouse thy generous flame,
But work their woe and thy renown.

**Rule, Britannia!...**

The Muses, still with freedom found,
Shall to thy happy coasts repair.
Blest isle! with matchless beauty crowned,
And manly hearts to guard the fair.

**Rule, Britannia!...**

*Words by James Thomson*

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**JERUSALEM**

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

*Words from ‘Milton’ by William Blake*
LAND OF HOPE AND GLORY

Dear Land of Hope, thy hope is crowned,
God make thee mightier yet!
On Sov’ran brows, beloved, renowned,
Once more thy crown is set.
Thine equal laws, by Freedom gained,
Have ruled thee well and long;
By Freedom gained, by Truth maintained,
Thine Empire shall be strong.

Chorus:
Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet,
God, who made thee mighty, make thee mightier yet.

Thy fame is ancient as the days,
As Ocean large and wide:
A pride that dares, and heeds not praise,
A stern and silent pride;
Not that false joy that dreams content
With what our sires have won;
The blood a hero sire hath spent
Still nerves a hero son.

Land of Hope and Glory...

Words by AC Benson
ABOUT THE ARTISTS

**GUY NOBLE** conductor

Guy Noble is a conductor, broadcaster, pianist, writer, composer, producer and raconteur who loves all genres of music and has played, conducted or talked about most of them. He has conducted the Sydney, Melbourne, Adelaide, West Australian, Tasmanian, Queensland and Canberra symphony orchestras, and has been musical director and musical supervisor of many major musicals, including *Phantom of the Opera*, *Sunset Boulevard* and *South Pacific* as well as *Music of Andrew Lloyd Webber*. He has worked as a presenter on BBC Radio 3, hosted the Breakfast show on ABC Classic FM (1999–2001) and is still a regular guest presenter on the network. He writes a column for *Limelight*, presents Symphony on Qantas Radio Q and has worked with a wide variety of international and local artists from Ben Folds to Dianne Reeves. He has also cooked on stage with TV chefs Stefano de Pieri, Maggie Beer and Simon Bryant, written a book about music (*The Music Explorer*), and in 2014 released a comedy album, *The Guy Noble Radio Show*. For the SSO, he has conducted and directed *Showstoppers* (2005 and 2008), *Songs from The Movies*, *The Last Night of the Proms* (2010, 2011 and 2013), *Star Trek – The Music*, *The Very Best of Gilbert & Sullivan*, *Sci-Fi Classics*, *Cirque de la Symphonie* and *Classical and Spectacular* and hosted *The Music of John Williams*.

**ANTOINETTE HALLORAN** soprano

Antoinette Halloran performs regularly with all the major Australasian opera companies and symphony orchestras and appears frequently on national television and radio. Her stage appearances range from opera to musical theatre and cabaret. For Opera Australia she has sung Cio-Cio San in *Madama Butterfly*, a role she reprised with the company earlier this year. Other roles for OA include Rusalka, Mimi (*La bohème*), Stella (*A Streetcar Named Desire*, Green Room Award), Donna Elvira (*Don Giovanni*), Despina (*Così fan tutte*) and Ellen (Lakmé), as well as Johanna (*Sweeney Todd*), Gianetta (*The Gondoliers*), Josephine (H.M.S. *Pinafore*) and Rosalinde (*Die Fledermaus*). She has also appeared for New Zealand Opera, Victorian Opera, Melbourne Opera and State Opera of South Australia; has sung the title role in *The Merry Widow* for Opera Queensland and in July will sing Mrs Lovett in *Sweeney Todd* for Victorian Opera. Concert appearances have included Mozart’s *Requiem* (Hong Kong Philharmonic Orchestra), *Carmina Burana* (Melbourne Chorale), Adams’ *El Niño* (Sydney Philharmonia Choirs) and Haydn’s *Creation* and Fauré’s *Requiem* (Royal Melbourne Philharmonic). She has performed with Elvis Costello and the Brodsky Quartet for the Sydney Festival, as a soloist with the Adelaide, Queensland, Tasmanian, Canberra and Melbourne symphony orchestras, and is in demand as a guest artist in Japan, China and Indonesia.

Antoinette Halloran was a guest judge and panellist on *Operatunity Oz* (*ABC*), appeared regularly on *Spicks and Specks*, and was a presenter for *Art Nation*. She recorded the album *Puccini Romance* with tenor Rosario La Spina and the Queensland Symphony Orchestra. She is a graduate of the Victorian College of the Arts and holds an honours degree in Music from Melbourne University.
Kirsten Williams studied with Alice Waten at the Sydney Conservatorium and then Igor Ozim in Switzerland before joining the first violins in the Royal Opera House Orchestra at Covent Garden and spending two years with the Academy of St Martin in the Fields. She has been a member of the Australian Chamber Orchestra as associate leader, and guest concertmaster of the Australian Opera and Ballet Orchestra and the Queensland Symphony Orchestra. In 2000 she was appointed Associate Concertmaster of the SSO. As a soloist, she has appeared with the Bern Symphony Orchestra, Neuchâtel Chamber Orchestra and Philharmonische Akademie Bern, as well as the West Australian, Queensland and Sydney symphony orchestras, the Metropolitan Orchestra and the ACO. A dedicated teacher, she has also been involved with Sydney Youth Orchestra for many years and toured North America as Artistic Director of the Australian Youth Orchestra’s Camerata. She also has a passion for playing music for healing purposes: she has recorded two CDs for Australian Bush Flower Essences and in 2014 was named Volunteer of the Year for her work playing to babies in the Intensive Care Unit at Westmead Children’s Hospital. Last year she also became patron of the Goulburn Strings Project, designed to bring music education to low socioeconomic and disadvantaged children in regional Australia, and she travels weekly to Goulburn to give violin lessons to the children in the program.
ABOUT THE ORCHESTRA

SYDNEY SYMPHONY ORCHESTRA

Founded in 1932 by the ABC, the SSO has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the Sydney Opera House as well as performing throughout Sydney and NSW and touring overseas, the SSO gives more than a hundred performances each year. The SSO’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres. These collaborations reflect the orchestra’s versatility and diverse appeal, and have included concerts with Human Nature, Ben Folds, The Whitlams, Dianne Reeves, George Benson, Sting and Rajaton, as well as violinist Nigel Kennedy and Japanese drumming ensemble TaikOz. The SSO also celebrates the role of the symphony orchestra in movies, television and video games with concerts such as Final Fantasy, Star Trek – The Music, Metropolis, West Side Story, Bugs Bunny, the Lord of the Rings trilogy, rePLAY – Symphony of Heroes, Gladiator and The Godfather.

www.sydneysymphony.com

THE MUSICIANS

FIRST VIOLINS
Kirsten Williams
ASSOCIATE CONCERTMASTER
Lerida Delbridge
CONCERTMASTER
Emily Long
Amber Davis
Georges Lentz
Nicola Lewis
Alexandra
Mitchell
Alexander Norton
Victoria Bihun
Rebecca Gill
Thibaud
Pavlovic-Hobba
Brett Yang

SECOND VIOLINS
Marianne
Broadfoot
ASSOCIATE PRINCIPAL
Emma Jezek
ASSOCIATE PRINCIPAL

VIOLAS
Nicole Masters
Biyana Rozenblit
Maja Verunica
Emma Jardine
Vivien Jeffery
Elizabeth Jones
Cristina Vaszilcsin
Tobias Breider
PRINCIPAL
Justin Williams
ASSISTANT PRINCIPAL
Amanda Verner
Elizabeth Woonough
Felicity Tsai
Rosemary Curtin
Leonid Volovelsky
Graham Hennings
Adrian Wallis
David Wickham
Eleanor Betts
Minah Choe
Rebecca Proietto

OBOES
Shefali Pryor
ASSOCIATE PRINCIPAL
Alexandre Oguey
PRINCIPAL COR ANGLAIS

CLARINETS
Lawrence Dobell
CHRISTOPHER
Tingay
Alexei Dupressoir

BASSOONS
Noriko Shimada
PRINCIPAL
Ben Hoadley

HORN
Ben Jacks
PRINCIPAL
Geoffrey O’Reilly
PRINCIPAL

TRUMPETS
David Elton
PRINCIPAL
Paul Goodchild
ASSOCIATE PRINCIPAL
Anthony Heinrichs
Owen Morris

TROMBONES
Ronald Prussing
PRINCIPAL
Scott Kinmont
ASSOCIATE PRINCIPAL
Nick Byrne
Christopher Harris

PERCUSSION
Rebecca Lagos
PRINCIPAL
Timothy Constable
Mark Robinson
Gabriel Fischer
Brian Nixon

HARP
Genevieve Huppert

ORGAN
Amy Johansen

The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.