Music for the Royal Fireworks

SSO Brass Ensemble

TEA & SYMPHONY
FRI 18 MAY, 11AM
<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mozart and the Piano</strong></td>
<td>Mozart in the City&lt;br&gt;Thu 24 May, 7pm&lt;br&gt;City Recital Hall&lt;br&gt;Andrew Haveron violin-director&lt;br&gt;Daniel de Borah piano</td>
</tr>
<tr>
<td><strong>Introduced Species</strong></td>
<td>This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks. K ABBOTT Introduced Species – Symphony No 2&lt;br&gt;Iain Grandage conductor</td>
</tr>
<tr>
<td><strong>Anne-Sophie Mutter plays Tchaikovsky</strong></td>
<td>Presented by&lt;br&gt;Premier Partner&lt;br&gt;Credit Suisse&lt;br&gt;Thu 14 Jun, 8pm&lt;br&gt;Fri 15 Jun, 8pm&lt;br&gt;Sat 16 Jun, 8pm&lt;br&gt;Sydney Opera House</td>
</tr>
<tr>
<td><strong>SSO Percussion Stars</strong></td>
<td>Tea &amp; Symphony&lt;br&gt;Fri 15 Jun, 11am&lt;br&gt;Sydney Opera House</td>
</tr>
<tr>
<td><strong>Verdi’s Requiem</strong></td>
<td>Meet the Music&lt;br&gt;Thu 21 Jun, 6.30pm&lt;br&gt;Great Classics&lt;br&gt;Sat 23 Jun, 2pm&lt;br&gt;Mon 25 Jun, 7pm&lt;br&gt;Sydney Opera House</td>
</tr>
<tr>
<td><strong>Last Night of the Proms</strong></td>
<td>Fri 8 Jun, 8pm&lt;br&gt;Sat 9 Jun, 2pm&lt;br&gt;Sat 9 Jun, 8pm&lt;br&gt;Sydney Opera House</td>
</tr>
</tbody>
</table>

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**NOTES**

- **Mozart in the City**
- **Co-presented with Sydney Ideas**
- **Presented by Premier Partner Credit Suisse**
- **Meet the Music**
- **Tea & Symphony**

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**CLASSICAL**

**Mozart and the Piano**

- SUK String Serenade
- MOZART Piano Concerto No.21 in C, K467
- Andrew Haveron violin-director
- Daniel de Borah piano

**Introduced Species**

- This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks.
- K ABBOTT Introduced Species – Symphony No 2
- Iain Grandage conductor

**Anne-Sophie Mutter plays Tchaikovsky**

- KALINNIKOV Symphony No 1 (1895)
- J WILLIAMS Markings AUSTRALIAN PREMIERE
- TCHAIKOVSKY Violin Concerto
- David Robertson conductor
- Anne-Sophie Mutter violin

**SSO Percussion Stars**

- WESTLAKE Kalabash
- KOPETZKI Le Chant du Serpent
- NISHIMURA Padma in Meditation
- GRAINER Arrival Platform Humlet
- GRAINER Random Round
- MIKI Marimba Spiritual
- MÁRTA A Doll’s House Story
- SSO Percussionists

**Verdi’s Requiem**

- VERDI Requiem
- Oleg Caetani conductor
- Angel Blue soprano
- Catherine Carby mezzo-soprano
- Diego Torre tenor
- Jérôme Varnier bass
- Sydney Philharmonia Choirs

**Last Night of the Proms**

- Wear your red, white & blue, grab your flag and head to the Sydney Opera House for a night celebrating the best of British including Rule, Britannia!, Elgar’s Pomp and Circumstance and Jerusalem.
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Royal Fireworks

Robert Johnson conductor
SSO Brass Ensemble

BENJAMIN BRITTEN (1913–1976)
Fanfare for St Edmundsbury

SAMUEL BARBER (1910–1981)
Mutations from Bach

GIOVANNI GABRIELI (c.1554/57–1612)
Canzon in double echo (1608)
arranged by Eric Crees

WALTER S. HARTLEY (1927–2016)
Sinfonia No.3 for brass choir
*Lento – Allegro
*Adagio
*Allegretto pesante
Presto

CLAUDE DEBUSSY (1862–1918)
Clair de lune
arranged by Michael Allen

EDWARD ELGAR (1857–1934)
Nimrod from the Enigma Variations
arranged by Joseph Krienes

GEORGE FRIDERIC HANDEL (1685–1759)
Music for the Royal Fireworks
arranged by Elgar Howarth
*Ouverture
*Bourrée
*La Paix (Peace)
*Minuet I and II
*La Réjouissance (Rejoicing)

This performance will be recorded by ABC Classic FM for broadcast across Australia on Friday 25 May at 8pm, with a repeat broadcast on Saturday 30 June at 8pm.

Estimated durations:
3 minutes, 6 minutes, 3 minutes,
11 minutes, 6 minutes, 5 minutes,
19 minutes
The concert will conclude at approximately 12.05pm.

COVER: Photo by Keith Saunders
Robert Johnson studied the French horn at the NSW Conservatorium of Music. After holding the principal horn positions with the West Australian Symphony Orchestra and Australian Opera and Ballet Orchestra, he was appointed Principal Horn with the Sydney Symphony Orchestra in 1986, retiring in 2017.

During his time with the Sydney Symphony Orchestra, he performed as a soloist in works by Mozart, Richard Strauss, Benjamin Britten and Ross Edwards. In 2005 he was the horn soloist in the SSO’s first performance of *From the Canyons to the Stars…*, reprising his performance in 2016. In 2009 he commissioned and premiered with the SSO a new horn concerto, *Lightfall*, by Sydney composer Christopher Gordon.

He has also appeared as guest principal with all the major Australian orchestras, the Australian Chamber Orchestra and New Zealand Symphony Orchestra. He has played chamber music with the Australia Ensemble, Sydney Soloists and New Sydney Wind Quintet, and has appeared at the Huntington and Townsville chamber music festivals.

As a teacher he has worked as Senior Horn Lecturer at the Sydney Conservatorium of Music and Canberra School of Music, and he has appeared as Artist in Residence at universities and music schools in Brisbane, Hobart, Melbourne, Perth and Hong Kong. In addition to playing the horn, he sings Mediæval and Renaissance songs in his ‘other life’ as a countertenor, and on a number of occasions he has conducted ensembles of musicians from the SSO as the Chamber Soloists of Sydney in off-the-beaten-track repertoire.
Sydney Symphony Orchestra Brass Ensemble

Formed in 1997, the SSO Brass Ensemble comprises many of Australia’s finest brass players, drawn from the brass section of the Sydney Symphony Orchestra.

Varying in size from a quintet to a full brass section of 16, and sometimes joined by their colleagues in the percussion section, the ensemble has a repertoire that ranges from music of the Renaissance to contemporary composers. They also perform specially commissioned works from Australian composers such as Matthew Hindson, Nigel Westlake and Ross Edwards.

In addition to performances in Sydney, the SSO Brass Ensemble tours regularly throughout New South Wales and beyond, and in most seasons appears in the SSO’s subscription series.

TRUMPETS
Paul Goodchild
Associate Principal
Anthony Heinrichs
Alfie Carslake*
Colin Grisdale*
Daniel Henderson*
Owen Morris*

HORNS
Ben Jacks
Principal
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Marnie Sebire
Aidan Gabriels†
Casey Rippon*

TROMBONES
Ronald Prussing
Principal
Scott Kinmont
Associate Principal
Christopher Harris
Principal Bass Trombone
Nick Byrne
Amanda Tillett†

EUPHONIUM
Scott Kinmont

TUBA
Perry Hoogendijk*

TIMPANI & PERCUSSION
Brian Nixon*

* = Contract Musician
† = Guest Musician
SSO Fellow

Perry Hoogendijk is on exchange from the Royal Concertgebouw Orchestra.
Benjamin Britten (1913–1976)
Fanfare for St Edmundsbury

In June 1959, the citizens of Bury St Edmunds in Suffolk, England, staged a huge outdoor pageant celebrating their town's historic role in drafting the Magna carta of 1215. Theatrical impresario Christopher Ede directed the cast of over 1,000 locals and hired professionals in period costumes, and music by such British stalwarts as Holst, Walton, Peter Warlock and Roger Quilter was enlisted to help catch the medieval vibe.

Britten, as Suffolk’s best known living composer, was asked for something new, and fittingly produced the best and most ingenious musical contribution to the event, a modest fanfare for three trumpets whose deceptively simple beginnings generate – within its short span – a magically intricate ending. The piece falls into four short paragraphs. In the first three, each of the trumpets plays a solo, each in a different rhythm, mood, and key (each using only natural harmonics based respectively on F, C, and D). The first (marked smooth) is a sort of Last post; the second, a Reveille (marked brilliant); and the third different again (marked heroic). Finally, all three performers simply repeat their music exactly, but now playing simultaneously, the outcome magnificently more than a sum of its parts.
Samuel Barber (1910–1981)
Mutations from Bach

In September 1966, Barber suffered the greatest artistic humiliation of his life, when his opera, Antony and Cleopatra, commissioned for the opening of New York’s new Metropolitan Opera House, was cancelled after a single disastrous performance. Franco Zeffirelli’s inflated production was part of the problem, but so too, as Barber was forced to accept, were some aspects of the music. After the immediate shock had passed, in 1968 he tentatively began reworking some of the opera’s major scenes, originally written for soprano Leontyne Price, as well as undertaking the necessary therapy of a few small new projects. One such, composed that year, was this short piece for brass in which Barber reconnected with the world of one of his longtime favourite composers, Johann Sebastian Bach. Scored for four horns, three trumpets, three trombones, tuba and timpani, the work is a meditation on a Lutheran chorale tune, Christe du Lamm Gottes (O Christ, thou lamb of God). To open, horns and trombones go back a full century before Bach himself, to present a serenely simple harmonisation of the tune by Joachim Deckler dating from 1604. As the trumpets enter, the music seamlessly morphs into Bach’s own more elaborate treatment of the same melody from one of his church cantatas (BWV 23), before sampling bell-like rising and falling scales from another Bach treatment of the tune as an organ prelude (BWV 619) and, as a trombone solo, a recitative from the cantata, before returning to Deckler’s peaceful 1604 original to close.

Giovanni Gabrieli (c. 1554/57–1612)
Canzon in double echo (1608)
arranged by Eric Crees

A native of Venice, born in the mid 1550s, Giovanni Gabrieli was probably a pupil of his uncle, Andrea, who from 1566 served as one of the two organists of the ducal basilica of San Marco, the republic’s principal church. In his 20s, Giovanni also spent time away, studying with Orlande de Lassus at the ducal court of Munich, in Bavaria. Back in Venice, in January 1585, Giovanni was also appointed organist at San Marco, so that, briefly, until Andrea’s death that August, uncle and nephew shared the directorship of the island city’s greatest musical institution. Giovanni’s most distinctive musical achievement was in imagining new ways of deploying large numbers of vocalist and instrumentalists in brilliant sonic displays. His most spectacular
canzoni (short pieces played on ceremonial occasions) include a handful that simulate a double echo, achieved, as in this case, by dividing 12 instruments into three equal ‘choirs’. As the phrases echoing in sequence down the choirs become shorter and shorter, Gabrieli effectively creates an acoustic illusion of San Marco’s architectural space. This canzon survived in a single manuscript copy, made around 1608 by a young German, Heinrich Schütz, sent to Venice by his employer to study with Gabrieli and bring back copies of his best music.

Walter S. Hartley (1927–2016)
Sinfonia No.3 for brass choir

Lento – Allegro
Adagio
Allegretto pesante
Presto

Born in Washington, DC in 1927, Walter Sinclair Hartley began composing seriously as a teenager during the Second World War. Having studied at the Eastman School of Music at Rochester, in upper New York State, under such instructors as Bernard Rogers, Herbert Elwell, and Howard Hanson, he graduated with a PhD in composition in 1953, before beginning a professional career teaching at the National Music Camp in the late 1950s and early 1960s, and as a college professor at Elkins, in rural West Virginia. Largely tailoring his output to the needs of students and student ensembles, Hartley’s early work consisted almost entirely of music for instrumental and chamber groups and small orchestras, developing as his worklist expanded into a marked preference for woodwinds and brass. Of his five symphonies, the first dating from 1970, only one is for conventional orchestra, the other four for mixed wind bands. These he preceded, during the 1960s, with the first four of an ongoing series of slightly more modest works that he entitled “sinfonia”.

Sinfonia No.3, composed in 1963, is scored for a brass choir, consisting of five trumpets, four horns, three trombones, euphonium and tuba – corresponding to a standard symphony orchestra brass section but with a couple of extra trumpets and euphonium thrown in. It was first performed at the 1964 Atlanta Symposium of Contemporary Music for Brass, where it was awarded the prize for the best new work.

There are four short movements. The first movement opens with a densely chromatic slow introduction (Lento), briefly contrasting higher (trumpets and horns) and lower (trombones, euphonium and tuba) ‘voices’. The lead trumpet then announces
the main theme (Allegro), melodically characterised by its most commonly occurring components, rising and falling intervals of a perfect fourth. A central paragraph presents a slow variant of the same melody, beginning softly with the euphonium alone, and then gradually recombines the slower and faster ideas, in an uncluttered contrapuntal exchange.

A slow movement (Adagio) – the most leisurely of the four – opens with another melody characterised by fourths, but now treated more rhapsodically, first by a solo trombone. After two movements gravitating around the tonal centre F, the third movement starts out with a melody in D, corresponding to the key change conventionally found in classical scherzos. Scherzo-like, too, is the constant rhythmic interchange between the main tune, scuttling along three crotchets per bar, and a contrasting idea, in three stomping minims syncopated across the bar – much as the tempo indication directs – ‘Allegro pesante’ – quickly, and heavily. The final movement (Presto) opens with all five trumpets in a brilliant tucketting fanfare, leading into the first announcement of the main theme in A flat major. The central section begins with the tuba alone, with a second striding theme in B flat repeated as sort of bass ostinato as the texture above becomes more variegated, and leading into a grand reprise of the rhapsodic idea from the second movement. Returning to the main tempo, the A flat major theme reappears, pianissimo, in a close canon between the euphonium and tuba, before working its way back up through the choir, the striding ostinato theme, and the tucketting fanfare figures, also being worked back into the contrapuntal web toward a close that is at once light and airy, and brilliantly brassy.

Claude Debussy (1862–1918)
Clair de lune
arranged by Michael Allen

Debussy wrote his first setting of Paul Verlaine’s poem Clair de lune (Moonlight) in 1882, but was unhappy with the result, and in 1892 composed the very different song that he finally published in the set Fêtes galantes in 1904. Consisting of entirely different music, this instrumental piece began life around 1890 bearing the title of another Verlaine poem, Promenade sentimentale, whose opening lines Debussy very neatly evokes at the outset:

*The setting sun was casting its final rays
And the breeze was rocking the pale water lilies…*

It was only when revising the piece for publication in his Suite bergamasque (1905) that Debussy renamed it Clair de lune,
recalling that poem’s languid opening image of another sort of promenade, of Harlequins and Colombines in a Watteau painting:

Your soul is a delicate landscape
Where charming maskers and bergamaskers wander about
Playing the lute and dancing and seeming
So sad under their fanciful disguises...

Edward Elgar (1857–1934)
Nimrod from the Enigma Variations
arranged by Joseph Krienes

There is not much enigmatic about this, the best known of Elgar’s Enigma Variations. Like the other 13 variations of the set, it is a testament to a friendship, in this case with his publisher’s music editor, August Jaeger. ‘Jaeger’ is German for ‘hunter’, and ‘Nimrod’, grandson of Noah, was a king and ‘mighty hunter’ named in Genesis. Sadly, Elgar’s Jaeger was far from being conventionally ‘mighty’ – his health and happiness fatally compromised by tuberculosis, and the huge workload unreasonably imposed upon him by his unfeeling employers. Nevertheless, to Elgar, ‘Nimrod’ was not only an astute musical critic (on his advice, Elgar made many important changes to his major works), but also a kind friend, who helped talk Elgar through...

...the calm moonlight, sad and beautiful,
which makes the birds dream in the trees,
and makes the fountains sob with ecstasy,
the tall slim fountains amongst the marbles.

VERLAINE
his regular bouts of self-doubt. In his note on the Nimrod variation for a 1929 piano-roll recording, Elgar explained:

*During an evening walk Nimrod discoursed eloquently on the slow movements of Beethoven & said that no one could approach B at his best in this field, a view in which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the...Sonata [pathétique].*

**George Frideric Handel (1685–1759)**

**Music for the Royal Fireworks**

arranged by Elgar Howarth

*Ouverture (Lentement – Allegro – Lentement)*

*Bourrée*

*La Paix (Largo al siciliano)*

*Minuet I and II*

*La Réjouissance (Allegro)*

For most of the 1740s, the European powers waged the so-called War of the Austrian Secession on the absurd pretext of whether a woman could be empress of Austria. France, Prussia and Bavaria strenuously objected that only a male could, while Britain, Holland, Saxony and Sardinia supported Austria’s resolve that its Habsburg candidate, Maria Theresa, should have the throne. With smaller disputes in Spain, Scotland, India, North America and Silesia added to the toxic mix, it is no wonder Europeans heaved a huge collective sigh of relief when, on 7 October 1748, the hostilities were brought to a close with the signing of the Treaty of Aix-La-Chapelle.

Plans for a grand celebration were soon afoot in London, with public interest focussing on the construction of a huge wooden frame for a fireworks display in St James’s Park on 27 April 1749. Like an outdoor stage set, this palace-like edifice, some 114 feet high, was the work of theatrical designer Giovanni Servandoni. As usual, a musical component was also to be a prelude to the fireworks themselves.

Over recent years, ‘Fire Music’ had been regularly recycled from the finale of Handel’s 1736 opera Atalanta, whose premiere had included spectacular illuminations. But this time, the king, George II, insisted that if there had to be music at all, Handel must compose something new and even grander, ordering that the composer use ‘no other kind of instruments but martial instruments’ and that ‘there would be no fiddles’! George was apparently swayed by Handel’s initial promise of a huge brass contingent with 16 each of trumpets and French horns, and so
was not pleased when the composer finally reduced that number (according to his score) to nine of each, with the rest of the band made up of 24 oboes, 12 bassoons, three drummers, and (probably much to the king’s chagrin) blasted ‘fiddles’.

For these forces, Handel composed what was originally described as a ‘grand Overture of Warlike Instruments’, in the form of a suite of six pieces in the French style, and including two movements with appropriate titles, *La Paix* (Peace) and *La Réjouissance* (Rejoicing). In the event, the diarist John Byrom thought it was a ‘fine show…and I believe no mischief was done by the rockets’, though some pieces of burning debris ‘fell here and there’ and there was an accidental ‘fire’ in the frame. Alas, surviving accounts seem to pass over the music largely without comment. But by then it had already been performed at a huge public ‘rehearsal’ by over a hundred musicians at the Vauxhall Gardens six days earlier. The press reported then that it attracted the ‘brightest and most numerous Assembly’ (12,000 according to one source), and that ‘so great a resort occasioned such a stoppage on London Bridge, that no carriage could pass for 3 hours’.

PROGRAM NOTES BY GRAEME SKINNER © 2018
**May–June**

92.9 ABC Classic FM

abc.net.au/classic

Friday 18 May, 8pm

Sunday 20 May, 2pm (repeat)

**SPIRIT OF DELIGHT**

John Wilson conductor

Lukáš Vondráček piano

Bach/Elgar, Prokofiev, Elgar

Friday 25 May, 8pm

Saturday 30 June, 8pm (repeat)

**ROYAL FIREWORKS MUSIC**

See this program for details.

Saturday 26 May, 2pm

Friday 22 June, 1pm

**YULI ANNA AVDEEVA IN RECITAL**

Yulianna Avdeeva piano

Chopin, Liszt

Wednesday 13 June, 8pm

**TAIKOZ AND THE SSO**

Gerard Salonga conductor

Riley Lee shakuhachi

Kaoru Watanabe shinobie, taiko

Taikoz (Ian Cleworth, Artistic Director)

Cleworth, Watanabe, Britten, Lee, Skipworth

**SYDNEY SYMPHONY ORCHESTRA HOUR**

Tuesday 12 June, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

finemusicfm.com

Saturday 16 June, 8pm

Sunday 17 June, noon (repeat)

**ANNE-SOPHIE MUTTER PLAYS TCHAIKOVSKY**

David Robertson conductor

Anne-Sophie Mutter violin

Kalinnikov, J Williams, Tchaikovsky

Thursday 21 June, 6.30pm

Sunday 24 June, 2pm (repeat)

**VERDI’S REQUIEM**

Oleg Caetani conductor

Angel Blue, Catherine Carby, Diego Torre, Jérôme Varnier soloists

Sydney Philharmonia Choirs

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PAPER

**K.W. DOGGETT**

Fine Paper
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- **JULIAN ANDERSON** The Imaginary Museum – Piano Concerto with soloist Steven Osborne
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