



sydney symphony orchestra



SSO PRESENTS

— LAST NIGHT OF THE —
PROMS

FRIDAY 8 JUNE 2018
SATURDAY 9 JUNE 2018
SYDNEY OPERA HOUSE



Principal Partner

Last Night of the Proms

with the Sydney Symphony Orchestra

FRIDAY 8 JUNE | 8PM

SATURDAY 9 JUNE | 2PM & 8PM

SYDNEY OPERA HOUSE CONCERT HALL

Guy Noble conductor**Lorina Gore** soprano**Sydney Philharmonia Choirs**

Program

God Save the Queen

Arranged by Gordon Jacob (1895–1984)

Sydney Philharmonia Choirs

Did you know... *God Save the Queen* uses the characteristic rhythm of the galliard, a vigorous 16th-century dance. (Sing it much faster to get the idea.) It's said that Elizabeth I danced several galliards each morning as her daily exercise.

Crown Imperial – Coronation March

By Sir William Walton (1902–1983)

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.

Fantasia on Greensleeves

By Ralph Vaughan Williams (1872–1958)

Arranged by Ralph Greaves

From the court of Henry VIII (he is said to have written the words, if not the tune) to the suburban ice cream van, *Greensleeves* has enjoyed five centuries of popularity. Along the way, Vaughan Williams included it in his 1929 opera *Sir John in Love*, and few years later Ralph Greaves arranged it for strings and harp, including another folk song, *O Lovely Joan*, in the middle.

I Was Glad – Coronation Anthem

Setting of Psalm 122 by Sir Hubert Parry (1848–1918)

Sydney Philharmonia Choirs

Composing for the Coronation of Edward VII in 1902, Parry kept the choreography as well as the drama of the occasion in mind. This ceremonial music begins with a march (up the nave of Westminster Abbey), followed by an interlude of prayer, and then a grand climax as the march returns in splendour. It has been used in all subsequent coronations and for many royal weddings.

'Chi il bel sogno di Doretta' – Magda's Aria from *La Rondine*

By Giacomo Puccini (1858–1924)

Lorina Gore, soprano

'Who can guess Doretta's beautiful dream?' sings Magda, the 'swallow' of the opera's title. For her, the dream ends with the revelatory kiss that awakens passion. Magda is a courtesan in the tradition of Violetta (*La Traviata*) and Satine (*Moulin Rouge*), and she longs for a world in which riches do not stand in the way of true love.

Themes from *Downton Abbey*

By John Lunn (born 1956)

Downton Abbey begins in 1912 but the series producers didn't want a period sound. Instead, John Lunn's score draws on contemporary influences, including the pulsing repetitions of Philip Glass and the harmonies of pop. 'You could imagine a Coldplay song,' says the Scottish composer, but because the

instrumentation is a string orchestra and solo piano, you don't notice it like that.' The title theme sets out to capture the energy of the train and the sound of arrival.

'Si ridesta in ciel l'aurora' and 'Sempre libera' – Chorus and Aria from *La Traviata*

By Giuseppe Verdi (1813–1901)

Lorina Gore and the choir

In the soaring finale to Act I of *La Traviata* Violetta Valery sings of following life's path as she pleases, 'always free' and finding new delights with each day. Among her pleasures are splendid all-night parties and her guests have just taken their leave: 'The dawn is breaking in the sky!'

The Dambusters March

By Eric Coates (1886–1957)

This stirring music emerged from a composing exercise: emulating the form and style of Elgar's *Pomp and Circumstance* marches. The influence is especially noticeable in the noble second theme. Soon after, Coates contributed the march as the main title music for the 1954 film *The Dam Busters*.

INTERVAL

Jupiter, the Bringer of Jollity from *The Planets*

By Gustav Holst (1874–1934)

Holst was an astrology enthusiast and, according to him, Jupiter brings 'an abundance of life and vitality'. His music for the planet is full of big tunes and in the middle a noble hymn-like melody rises from the depths. For many years Anglicans have sung its big central tune as the patriotic hymn, *I Vow to Thee My Country*, which was featured in the funeral service for the late Princess of Wales.

Medley from the film *Mary Poppins*

By Robert Sherman (1925–2012) and

Richard Sherman (born 1928)

Arranged by Anne Dudley

Lorina Gore and the choir

The Sherman brothers can be found behind some of the most popular musical films of our time, including *Chitty Chitty Bang Bang*, *The Slipper and the Rose* and *The Jungle Book*. In 1965 their music for *Mary Poppins* won the Oscar for Best Original Score and Best Original Song (*Chim Chim Cher-ee*). The medley of highlights also includes Julie Andrews' numbers *A Spoonful of Sugar*, *Feed the Birds* (*Tuppence a Bag*) and the showstopper *Supercalifragilisticexpialidocious!*

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 now formally known] in 1895. He remained involved in the annual series of concerts until his death. We're playing four songs from his *Fantasia: 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 Malcolm Sargent

Lorina Gore and the choir

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

And an orchestral accompaniment by Elgar

Sydney Philharmonia Choirs

This setting of the opening lines from Blake's epic poem *Milton* was first heard in 1916 at a meeting of the Fight for Right movement, founded to encourage steadfastness in the face of German propaganda during World War I. The following year, to Parry's delight, it was taken up by Millicent Garrett Fawcett and the National Union of Women's Suffrage, and in 1918 it was sung at London's Royal Albert Hall (later to become the home of the BBC Proms) to celebrate the final stage of the Votes for Women campaign.

Pomp and Circumstance – March No.1

By Sir Edward Elgar (1857–1934)

Lorina Gore and the choir

At the height of his fame, Elgar composed five military marches, their title taken from Shakespeare's *Othello*: 'Pride, Pomp and Circumstance of glorious war.' The best known is No.1 in D major, with its stirring melody of the middle section, to which was later set the poem 'Land of Hope and Glory'. 'I've got a tune that will knock 'em – knock 'em flat,' Elgar declared, and he was right. At its first London performance, conductor Henry Wood had to play it three times before the audience would let him get on with the concert!

Sing Along!

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

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 has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He is the host and accompanist each year for Great Opera Hits (Opera Australia) at the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Bohème*, is conductor and host for the Adelaide Symphony Orchestra's Classics Unwrapped series at the Adelaide Town Hall, and for the Queensland Symphony Orchestra's Music on Sundays series at QPAC. *His Opera! The Opera* was

premiered at WAAPA in 2016, and has since been workshopped by Opera Australia. He is also the host of Concert Hall on Qantas Radio.

Guy Noble has worked with a wide variety of international performers appearing with orchestras across Australia, including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton John. He has worked with the Sydney Symphony Orchestra over many years, first appearing with them as a boy soprano soloist in Mendelssohn's *Elijah* in 1977 at the Sydney Opera House.



LORINA GORE soprano

Helpmann Award-winning soprano Lorina Gore completed her postgraduate voice studies at the Australian National University and the National Opera Studio, London. Her numerous awards include the Dame Joan Sutherland Scholarship, Opera Awards, Covent Garden National Opera Studio Scholarship and the Australian National Aria Competition.

For Opera Australia she has sung Roxana (*King Roger*), for which she won a Helpmann, Queen of the Night (*The Magic Flute*); Die Fiakermilli (*Arabella*), Amina and Lisa (*La sonnambula*), Leila (*The Pearlfishers*), Tytania (*A Midsummer Night's Dream*), Violetta (*La Traviata*), Musetta (*La Bohème*); Woglinde (*Das Rheingold* and *Götterdämmerung*), Honey B (*Bliss* in Sydney, Melbourne and Edinburgh). She has also appeared for State Opera of South

Australia, Garsington Opera, English Touring Opera, Hanoi Opera Vietnam and NZ Opera.

In concert, she has performed with Sydney Philharmonia Choirs, Royal Melbourne Philharmonic, Collegium Musicum Choir, Melbourne Bach Choir and all the Australian state symphony orchestras, including the Tasmanian Symphony Orchestra, with whom she recently recorded *A Toast to Melba*.

Highlights in 2018 include Ophelia in the Australian premiere of Brett Dean's *Hamlet* (Adelaide Festival) and Bernstein concerts with the Adelaide and Hong Kong Philharmonic orchestras as well as the SSO. She sings Michal in *Saul* with Sydney Philharmonia Choirs and performs in Opera Australia's Opera in the Domain and Great Opera Hits concert series.

Sydney Philharmonia Choirs

Artistic & Music Director Brett Weymark

Brett Weymark *Artistic & Music Director*

Elizabeth Scott *Music Director, VOX*

Hannah Mason *General Manager*

David Taylor *Chorusmaster*

Claire Howard Race *Assistant Chorusmaster & Principal Rehearsal Pianist*

Estella Roche *Rehearsal Pianist*

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard and develops the talents of those with a passion for singing.

Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Brett Weymark, Sydney Philharmonia Choirs comprises four choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002 it was the first

Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the SSO's subscription series every year, most recently appearing in an all-Bernstein program and Beethoven's Mass in C, and are a mainstay of the annual Last Night of the Proms. Collaborations in 2018 include Verdi's Requiem later in June, Dean's *Last Days of Socrates* and Beethoven Nine. Forthcoming highlights of Sydney Philharmonia Choir's own 2018 concert series include Bernstein's *Candide* and Carols at the House.

www.sydneyphilharmonia.com.au

SOPRANOS

Peta Andreone
Shelley Andrews
Debra Bakers
Georgina Bitcon
Anne Blake
Valerie Blechar
Jodie Boehme
Simone Brereton
Natalie Brown
Catherine Bryant
Pam Cunningham
Jessica Franke
Jordan Hare
Carine Jenkins
Sue Justice
Clare Kenny
Timothea Lau
Yvette Leonard
Yeesum Lo
Maria Lopes
Sarah Moore
Jayne Oishi
Linda Peach
Laura Platts
Georgia Rivers
Jolanda Rotteveel
Allison Rowlands

Amelia Shaw
Marit Waaseth
Laura Wachsmann
Laura Wade
Joanna Warren
Abbey Whittle
Dorothy Wu

ALTOS

Dani Ashton
Meaghan Backhouse
Katie Blake
Sanna Byrd
Tahlia Crnjac
Julie Dowsley
Alison Dutton
Kristin Dux
Emma Gosbell
Kathryn Harwood
Cara Hitchins
Margaret Hofman
Kay Hughson
Tracey Jordan
Marita Lacota
Donna McIntosh
Tijana Miljovska
Kathleen Morris
Olivia Robinson
Virginia Rowlands

Susannah Russell
Debbie Scholem
Jan Shaw
Belinda Smith
Sheli Wallach
Nicole Zhou

TENORS

Langzi Chiu
Malcolm Day
Paul Ferris
Blade Fuller
Denys Gillespie
Tony Green
Tom Hazell
Greg Lawler
Alistair McDermott
Frank Maio
Martin Stebbings
Nicholas Tong
Michael Wallach
Alex Walter

BASSES

Peter Callaghan
Edwin Carter
Andy Clare
Daryl Colquhoun
Paul Couvret

Philip Crenigan
Robert Cunningham
James Devenish
Roderick Enriquez
Tom Forrester-Paton
Paul Green
Eric Hansen
Simon Harris
Derek Hodgkins
David Jacobs
Ian Jurd
Jason McFarland
Lachlan Massey
Samuel Morrell-Feitelberg
Neal Morris
Paul Myatt
Michael Nolan
Peter Poole
Allan Redpath
Robert Sherrington
Jesse van Proctor
Indiana Williams
David Wood
Ben Yi

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, the SSO also performs regularly at City Recital Hall, tours NSW and internationally, and it is well on its way to becoming the premier orchestra of the Asia Pacific region. The orchestra's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, and David Robertson took up the position of Chief Conductor in 2014.

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



KETH SAUNDERS

Folds, The Whitlams, Burt Bacharach, Dianne Reeves, George Benson, John Farnham, Sting, Tim Minchin, Kenny Rogers, Natalie Cole, Olivia Newton-John, Idina Menzel, Dame Kiri TeKanawa and Tina Arena. More recent highlights include concerts with Josh Groban, Diana Krall, Lea Salonga and Conchita Wurst, and tribute concerts for David Bowie and George Michael. The SSO also celebrates the role of the symphony orchestra in movies, television and video games with concerts such as the *Lord of the Rings* trilogy, *Raiders of the Lost Ark*, *Babe*, the Harry Potter film franchise and *Amadeus*.

www.sydneyssymphony.com

THE MUSICIANS

FIRST VIOLINS

Sun Yi

Associate
Concertmaster

Lerida Delbridge

Assistant
Concertmaster

Jenny Booth

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Sercan Danis°

Elizabeth Jones°

Gemma Lee*

Lachlan O'Donnell°

Emily Qin°

Tim Brigden*

Rollin Zhao†

SECOND VIOLINS

Marina Marsden

Principal

Alice Bartsch

Victoria Bihun

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Tobias Aant

VIOLAS

Tobias Breider

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro

Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Felicity Tsai

Amanda Verner

Andrew Jezek*

CELLOS

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy

Nankervis

Elizabeth Neville

Christopher

Pidcock

David Wickham

Daniel Pini†

DOUBLE BASSES

David Campbell

Steven Larson

Richard Lynn

Max McBride*

Andrew Meisel°

FLUTES

Lisa Osmialowski°

Associate Principal

Carolyn Harris

Rosamund

Plummer

Principal Piccolo

OBOES

Shefali Pryor

A/ Principal

Alexandre Oguey

Principal Cor Anglais

Eve Osborn†

CLARINETS

Francesco Celata

A/ Principal

Christopher

Tingay

Alex McCracken*

BASSOONS

Todd Gibson-

Cornish

Principal

Fiona McNamara

Alison Wormell†

HORNS

Ben Jacks

Principal

Geoffrey O'Reilly

Principal 3rd

Aidan Gabriels†

Jenny McLeod-

Sneyd*

TRUMPETS

Paul Goodchild

A/ Principal

Daniel

Henderson°

Jenna Smith†

TROMBONES

Scott Kinmont

Associate Principal

Christopher

Harris

Principal

Bass Trombone

Amanda Tillett†

TUBA

Perry Hoogendijk°

TIMPANI

Brian Nixon°

Assistant Principal

PERCUSSION

Tim Brigden*

Joshua Hill*

Alison Pratt*

Philip South*

Hugh Tidy*

HARP

Emily Granger*

ORGAN

Amy Johansen*

PIANO &

CELESTA

Susanne Powell*

° = Contract Musician

* = Guest Musician

† = SSO Fellow

Perry Hoogendijk

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