SYDNEY SYMPHONY ORCHESTRA

2019

Last Night of the PROMS

6 – 8 JUNE • SYDNEY OPERA HOUSE

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Welcome to a sensational night of classic British entertainment, featuring celebratory tunes for all ages. Conductor Guy Noble returns to lead the concert and, as always, will invite you to join in and sing along to *Rule, Britannia!* and other favourites.

We are pleased to support Sydney Symphony Orchestra’s presentation of Last Night of the Proms for you. A tradition that dates back to 1895, Prom is short for promenade concerts, the outdoor music festival that took place during the summer in London’s pleasure gardens – public parks for entertainment, where the audience could stroll around while listening to the orchestra. The performances, held across the UK for eight weeks each year, also included educational and family events.

With this popular and inclusive tradition in mind, we decided to support this wonderful concert, a truly lively and engaging event suitable for everyone.

Our commitment to the Sydney Symphony Orchestra doesn’t end in celebrating the music of the past. At Credit Suisse, we are dedicated to spreading the love of classical music and training the musicians of the future. We are honoured to work together with the Orchestra in presenting an educational program for primary schools – the Credit Suisse Sydney Symphony Orchestra Schools Music Education Program. We take great pride in developing this effort, that reaches over one thousand students and their communities.

As Credit Suisse celebrates its 50th anniversary in Australia, we look forward to extending our support to the Sydney Symphony Orchestra and its invaluable cultural endeavour for the years to come.

John Knox
Chief Executive Officer
Credit Suisse Australia
Conductor Henry Wood established his Promenade concerts in 1895 to broaden the appeal and standard of orchestral music in London. He championed the music of living composers such as Schoenberg, Mahler and Sibelius, but the last night has been traditionally given over to a celebration of British music.

**Die Fledermaus: Overture**  
By Johann Strauss II (1825–1899)  
The Overture to Johann Strauss’ operetta Die Fledermaus (‘the bat’) is a mixture of themes from the show, beginning with the music from the prison scene in Act III (everyone, having been to a masked ball, ends up in prison) but dwells lovingly on the waltz.

**Il barbiere di Siviglia: Una Voce Poco Fa**  
By Gioachino Rossini (1792–1868)  
Rossini’s masterpiece The Barber of Seville, based on the first of the three ‘Figaro’ plays by Beaumarchais. The character of Rosina, who disagrees with her guardian about whom she will marry, is established in her celebrated cavatina ‘Una voce poco fa’. It falls into two parts: the imperious dotted rhythms of the opening section indicate serious strength of purpose, and the vivacity of the second (the cabaletta) depicts the energy that she will use in getting her own way.

**Il trovatore: Anvil Chorus**  
By Giuseppe Verdi (1813–1901)  
Verdi’s Il trovatore (the troubadour) dates from 1853 and tells a story, set in medieval Spain, of complex and tragically hidden relationships that are revealed only too late; murder, revenge, love, jealousy, soldiers, nuns and gypsies. All in all, a Romantic opera par excellence. The Anvil Chorus opens Part II, set in the mountains above the Bay of Biscay where the gypsies are encamped, and where their matriarch Azucena is about to reveal a dark secret.
Rusalka: Song to the Moon
By Antonín Dvořák (1841–1904)
The heroine of Dvořák’s *Rusalka* is a nymph who lives in an enchanted lake but falls in love with a handsome prince. She decides to become human, which means losing the power of speech, which in turn has tragic consequences. Before that happens, however, Rusalka sings the ‘Song to the Moon’, asking the moon to tell the prince that she waits for him.

Prince Igor: Polovtsian Dances
By Alexander Borodin (1833–1887)
Alexander Borodin’s opera *Prince Igor* relates how in 1185, Igor, Prince of Novgorod–Seversk, while raiding the Polovtsi people, was taken captive by Khan Kontchak. The Khan treated Igor and his son magnanimously, arranging for them a festival featuring the *Polovtsian Dances*, which include the famous melody borrowed by the creators of the musical, *Kismet*: ‘Hold my hand, I’m a stranger in Paradise...’

Judas Maccabæus: See the Conqu’ring Hero Comes
By George Frideric Handel (1685–1759)
Handel’s 1747 oratorio, *Judas Maccabæus*, used the biblical story of the Jewish Maccabean revolt against the Seleucid Empire (around 160BC) to celebrate the English victory over the Scots at Culloden. ‘See the Conqu’ring Hero Comes’ opens the third and final section of the piece, when the idolatrous Seleucids have been overcome, partly with the help of the idolatrous Romans.

The Dambusters: March
By Eric Coates (1886–1957)
Conductor and composer Eric Coates was a favourite during World War II, writing many tunes for BBC Radio. He composed *The Dambusters*: March for a 1954 film starring Michael Redgrave and Richard Todd which recounts the World War II devastation by RAF bomber crews of dams in the industrial Rhine and Ruhr valleys using the famous ‘bouncing bombs’ which skidded along the surface of water before smashing into dam walls.

My Fair Lady: I Could Have Danced All Night
By Alan Jay Lerner (1916–1966) and Frederick Loewe (1901–1988)
After George Bernard Shaw’s death, Alan Jay Lerner and Frederick Loewe turned his play *Pygmalion* into the ‘perfect musical’. *My Fair Lady*, which introduced Julie Andrews to the world as Eliza, the flower girl taught to speak and act like a ‘lady’, opened on Broadway in 1956 and ran for over 2000 performances before enjoying a similar run in London’s West End. ‘I Could Have Danced All Night’ depicts her exhilarated understanding that she has been transformed.
Variations on an Original Theme, Op.36 Enigma: Nimrod
By Sir Edward Elgar (1857–1934)
The *Enigma Variations* began as a bit of harmless fun one evening at the piano as Elgar imagined how various friends would have treated his new theme. ‘Nimrod’ (the ‘mighty hunter before the Lord’ of Genesis) was Elgar’s publisher A.J. Jaeger (German for ‘hunter’). Once when Elgar was going through a slump in morale, Jaeger told Elgar that whenever Beethoven was troubled he poured his frustrations into still more beautiful compositions. In memory of that conversation, Elgar opens *Nimrod* with a reference to the slow movement from Beethoven’s *Pathétique* Sonata.

Fantasia on British Sea Songs
By Henry Wood (1869–1944)
Arranged by Zalva
Founder of the Proms, Henry Wood, created his Fantasia on British Sea Songs for a 1905 concert to celebrate the centenary of the battle of Trafalgar. It features bugle calls and several (then) well-known tunes, including: *Jack’s the Lad, Farewell and adieu Ye Spanish Ladies, Home Sweet Home, See the conqu’ring Hero Comes and Rule, Britannia*.

Rule, Britannia!
By Thomas Arne (1710–1778)
Arranged by Sargent
Thomas Arne’s *Rule, Britannia!* was originally the finale of a masque, *Alfred*, composed to flatter, and perhaps comfort, the then Prince of Wales, Frederick, who was ostracized by his father George II, but all that has survived posterity is the rousing finale with its text by James Johnson.

Jerusalem
By Charles Hubert Parry (1848–1918)
Arranged by Elgar
Far from being a piece of British jingoism – poet William Blake was on trial for treason at the time – ‘Jerusalem’ damns what Blake regarded as a war-mongering, imperialist society (the ‘dark Satanic mills’ referring to the manufacture of armaments). ‘Jerusalem’ is a symbol for a peaceful, utopian society, an image captured in the beautiful tune to which Parry set Blake’s words in 1916 for a rally to extend voting rights to women.

Pomp and Circumstance – March No.1
By Sir Edward Elgar (1857–1934)
Elgar recognized that people liked to celebrate public events with music, and was very pleased with himself when he came up with ‘a tune that will knock ‘em flat’. The first *Pomp and Circumstance* March was premiered in 1901 – Henry Wood had to play it three times before the audience would let him go on! Archbishop A C Benson’s words were added the next year.
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*

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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

ANTOINETTE HALLORAN soprano
One of Australia’s most accomplished and best-loved sopranos, Antoinette Halloran performs regularly with all the major Australasian opera companies and symphony orchestras and appears frequently on national television and radio.

Leading appearances for Opera Australia have included the title roles in Madama Butterfly and Rusalka, Mimi in La Bohème, Stella in A Streetcar Named Desire (Green Room Award), Donna Elvira in Don Giovanni, Fata Morgana in The Love for Three Oranges and Rosalinde in Die Fledermaus; for New Zealand Opera – Mimi, Cio-Cio-San and Mrs Lovett in Sweeney Todd; for Victorian Opera – Fiordiligi in Così fan Tutte, Adina in L’elisir d’amore and Mrs Lovett (Helpmann Award nomination); for Opera Queensland – the title role in The Merry Widow; for State Opera of South Australia – Micaela in Carmen.

In 2019, she sings Lady Macbeth (Macbeth) and Mrs Lovett (Sweeney Todd) in Perth and The Fox in Adelaide.

In concert, she has sung with Elvis Costello and the Brodsky Quartet for the Sydney Festival, Mozart’s Requiem with the Hong Kong Philharmonic, Carmina Burana with the Melbourne Chorale, El Niño with Sydney Philharmonia and Haydn’s Creation and Fauré’s Requiem with the Royal Melbourne Philharmonic.

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.
Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises four regular choirs that perform a range of 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, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler’s Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs appear in the Sydney Symphony Orchestra’s concert season every year. In 2018 Sydney Philharmonia Choirs performed in Beethoven Mass in C, The Bernstein Songbook, Verdi’s Requiem, The Last Days of Socrates, Beethoven Nine and Last Night of the Proms. This year they will sing in Peter Grimes in Concert, Holst’s Planets, Fauré’s Requiem and Mahler’s Klagende Lied under Simone Young.

Highlights of Sydney Philharmonia Choirs own concert series this year include Bach and Mozart at Easter, Music from the Movies, Dvořák’s Requiem, and Messiah in December as well as PopUp Sing, their free singing workshops held at Carriageworks and Riverside Theatre.

For more information visit sydneyphilharmonia.com.au
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The Orchestra

SYDNEY SYMPHONY ORCHESTRA

Founded in 1932 by the ABC, the Sydney Symphony Orchestra 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 Sydney Symphony also performs regularly at City Recital Hall, tours NSW and internationally. 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 Sydney Symphony Orchestra’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, Burt Bacharach, Dianne Reeves, George Benson, John Farnham, Sting, Tim Minchin, Kenny Rogers, Natalie Cole, Olivia Newton-John, Idina Menzel, Dame Kiri Te Kanawa and Tina Arena. More recent highlights include concerts with Josh Groban, Diana Krall, Lea Salonga, Conchita Wurst and Paloma Faith, and tribute concerts for David Bowie and George Michael. The Sydney Symphony Orchestra 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, Amadeus, Star Wars and Casino Royale.

sydneysymphony.com

THE MUSICIANS

FIRST VIOLINS
Sun Yi
Associate
Concertmaster

Second Violins
Marina Marsden
Principal
Alice Bartsch
Victoria Bihun
Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Benjamin Li
Nicole Masters
Rikka Sintonen
Jessica Oddie

Violas
Anne-Louise Comerford
Associate Principal
Justin Williams
Acting Associate Principal
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
Stuart Johnson
Felicity Tsai
Leonid Volovelsky
Emily Qin

Celllos
Kristy Conversu
Fenella Gill
Timothy Nankervis
Adrian Wallis
David Wickham
Eleanor Betts
Eliza Sdraulig
Paul Stender

Double Basses
Alex Henery
Principal
Richard Lynn
Jaun Pallandi
Benjamin Ward
David Barlow
Axel Ruge

Flutes
Emma Sholl
Associate Principal
Carolyn Harris
Kim Falconer

Oboes
Shefali Pryor
Associate Principal
Eve Osborn
Rixon Thomas

Clarinets
Francesco Celata
Acting Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

Bassoons
Todd Gibson
Cornish
Melissa Woodroffe
Jordy Meulenbroeks

Horns
Greg Curyla
Guest Principal
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Aidan Gabriels
Jenny McLeod
Sneyd

Trumpets
David Elton
Principal
Paul Goodchild
Acting Principal
Anthony Heinrichs
David Johnson

Trombones
Ronald Prussing
Principal
Dale Vail

Tuba
Steve Rossé
Principal

Timpani
Mark Robinson
Acting Principal

Percussion
Rebecca Lagos
Principal
Timothy Constable
Tim Brinden
Adam Cooper-Stanbury
Joshua Hill

Harps
Julie Kim

Organ
David Drury

° = Contract Musician
* = Guest Musician
† = Sydney Symphony Fellow

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