

**2009 SEASON**  
**TEA & SYMPHONY**  
**PRESENTED BY KAMBLY**

## **POLISHED BRASS**

**Friday 22 May | 11am**  
**Sydney Opera House Concert Hall**

**Sydney Symphony Brass Ensemble**  
Ronald Prussing director

**R STRAUSS (1864–1949)**  
arr. Peter Sharman  
**Festmusik der Stadt Wien**

**JS BACH (1685–1750)**  
arr. Christopher Mowatt  
**Brandenburg Concerto No.3**  
*[Allegro] – Adagio – Allegro*

**GRAINGER (1882–1961)**  
arr. Michael Allen  
**Irish Tune from County Derry**

**GERSHWIN (1898–1937)**  
arr. Michael Eberhardt  
**Three Preludes**  
*Allegro ben ritmato e deciso*  
*Andante con moto e poco*  
*rubato*  
*Allegro ben ritmato e deciso*

**BRUCKNER (1824–1896)**  
arr. Geoffrey Bergler  
**Christus factus est**

**HINDSON (born 1968)**  
**Siegfried Interlude No.1a**

**DEBUSSY (1862–1918)**  
arr. Michael Allen  
**Clair de lune**

**WAGNER (1813–1883)**  
arr. Ronald Prussing  
**Siegfried's Funeral March**  
from *Götterdämmerung*



This concert will be recorded  
for broadcast across Australia  
on ABC Classic FM 92.9.

The concert will conclude at  
approximately 12.10pm

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EXQUISITE SWISS BISCUITS

It is my great pleasure to welcome you to this concert in the 2009 Tea & Symphony series.

This morning we hear the members of the Sydney Symphony Brass Ensemble, moving from their usual place at the back of the orchestra to enjoy the spotlight, centre stage. The music they play represents the richness of our musical heritage, combining original brass works with arrangements of music they've 'borrowed' from piano, voices, the full orchestra, and beyond.

The Brass Ensemble made their first appearance in the Tea & Symphony series last year, in a concert so rapturously received that the Orchestra was delighted to present them again this season in another brilliant and exciting program. At this rate, we may be starting a tradition!

Kambly has epitomised the Swiss tradition of the finest biscuits for three generations. Each masterpiece from the Emmental is a small thank you for life; a declaration of love for the very best; the peak of fine, elegant taste.

Kambly is a way of life, dedicated to all those who appreciate the difference between the best and the merely good. In this way it is fitting that we partner with the internationally acclaimed Sydney Symphony, whose vision is to ignite and deepen people's love of live symphonic music.

We hope you enjoy this morning's program, and look forward to welcoming you future concerts in the Tea & Symphony series in 2009.



Oscar A. Kambly  
Chairman  
Kambly of Switzerland

# ABOUT THE MUSIC

Today's concert begins with an expression of civic pride. Richard Strauss's deep love for Vienna – and his gratitude at receiving the Vienna Beethoven Prize in 1943 – inspired him to dedicate the score of his **Festive Music for the City of Vienna** to the aldermen of the city. The music was intended for the Vienna Trumpet Ensemble – which pooled players from the Vienna Philharmonic, the Vienna Symphony Orchestra and the Volksoper orchestra – with the performing forces split into a magnificent double brass choir.

Johann Sebastian Bach's set of **Brandenburg Concertos** was also given a dedication: not in gratitude but with a view to impress. It was sent to the Margrave of Brandenburg in 1721 – a portfolio of Bach's work as an orchestral composer. Each concerto is very different, and in its original form No.3 divides a body of strings into three groups of equal strength. The emphasis is on 'conversation' between the groups, evoking the character of ancient consorts.

The shorter pieces on the program cover a wide territory, from the world of Bruckner's religious music and Debussy's poetic evocation to the old world/new world inspirations of Grainger and Gershwin. Percy Grainger's **Irish Tune from County Derry** (also known as the *Londonderry Air* or the song 'Danny Boy') came from a 19th-century collection of 'the Ancient Music of Ireland', and his setting is one of his finest interpretations of a traditional melody. George Gershwin's **Three Preludes** for piano date from around the time he made his name as the composer of *Rhapsody in Blue* and demonstrate his feel for the jazz idiom in its different forms.

The text of Anton Bruckner's vocal motet **Christus factus est** (1884) comes from Philippians ('Christ became obedient for us unto death, even unto the death of the cross. For which cause, God also hath exalted Him and hath given Him a name which is above all names.') and it's often cited as 'Bruckner's most complex piece of rhetorical symbolism'. The drowsy atmosphere of Claude Debussy's **Clair de lune** ('Moonlight', originally for piano) also has a literary inspiration: a sensual poem by the French symbolist Paul Verlaine, capturing the languor of an 18th-century garden party.

Matthew Hindson's **Siegfried Interlude** was composed for the Sydney Symphony's 2000 season launch. It uses themes from Wagner's opera *Siegfried*, but there are witty contemporary references too – you might recognise the bass line from *Take Five* in the tuba. The concert ends with

more Wagner: **Siegfried's Funeral March** from the final opera in Wagner's *Ring* cycle, *Götterdämmerung* (Twilight of the Gods). Its solemn, epic character matches the scale of the cycle itself – 16 hours of music in which stolen gold forged into a magic ring brings destruction to all who possess it. Siegfried, the great warrior, is destined to recover the ring, but pays with his life.

SYDNEY SYMPHONY ©2009

### **Ronald Prussing** director

PRINCIPAL TROMBONE, NSW DEPARTMENT OF STATE  
& REGIONAL DEVELOPMENT CHAIR

Ronald Prussing is one of Australia's leading brass players. He has been a member of the Sydney Symphony since 1980 – joining as the Associate Principal Trombone and appointed to the Principal chair in 1986.

During this time he has also played as Guest Principal Trombone in both the Melbourne and West Australian symphony orchestras, and he has performed in occasional and recording orchestras, as well as in some of Australia's leading chamber music ensembles.

He is also one of Australia's leading brass teachers, and has been the Lecturer in Trombone at both the Sydney and Newcastle Conservatoriums.

Ronald Prussing has always had a keen interest in conducting. He is constantly in demand to conduct orchestral reading classes. During 2006–2007 he held the post of Artistic Administrator and Chief Conductor of the Sydney Youth Orchestra, leading that orchestra on a very successful tour of Spain. He has conducted the Sydney Sinfonia in both orchestral reading rehearsals and at education presentations. Most recently, he conducted the Ku-ring-gai Philharmonic Orchestra in two concerts – a Movie Themes concert and a subscription program including Bruckner's Sixth Symphony. He has had a keen interest in the brass band movement for many years, and has both conducted and performed as a soloist with some of Australia's finest bands.



KEITH SAUNDERS

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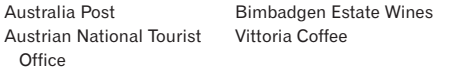
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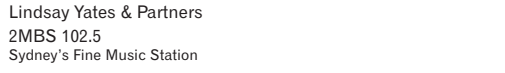
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Formed in 1997, the Sydney Symphony Brass Ensemble comprises many of Australia's finest brass players, drawn from the brass section of the Sydney Symphony. Varying in size from a quintet to a full brass section of 16, the ensemble has a repertoire that ranges from music of the Renaissance to contemporary composers, including specially commissioned works from Australian composers such as Matthew Hindson, Nigel Westlake and Ross Edwards. In addition to performances in Sydney, the Brass Ensemble tours regularly throughout regional New South Wales. The Ensemble made its first appearance in the Tea & Symphony series in 2008.

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