

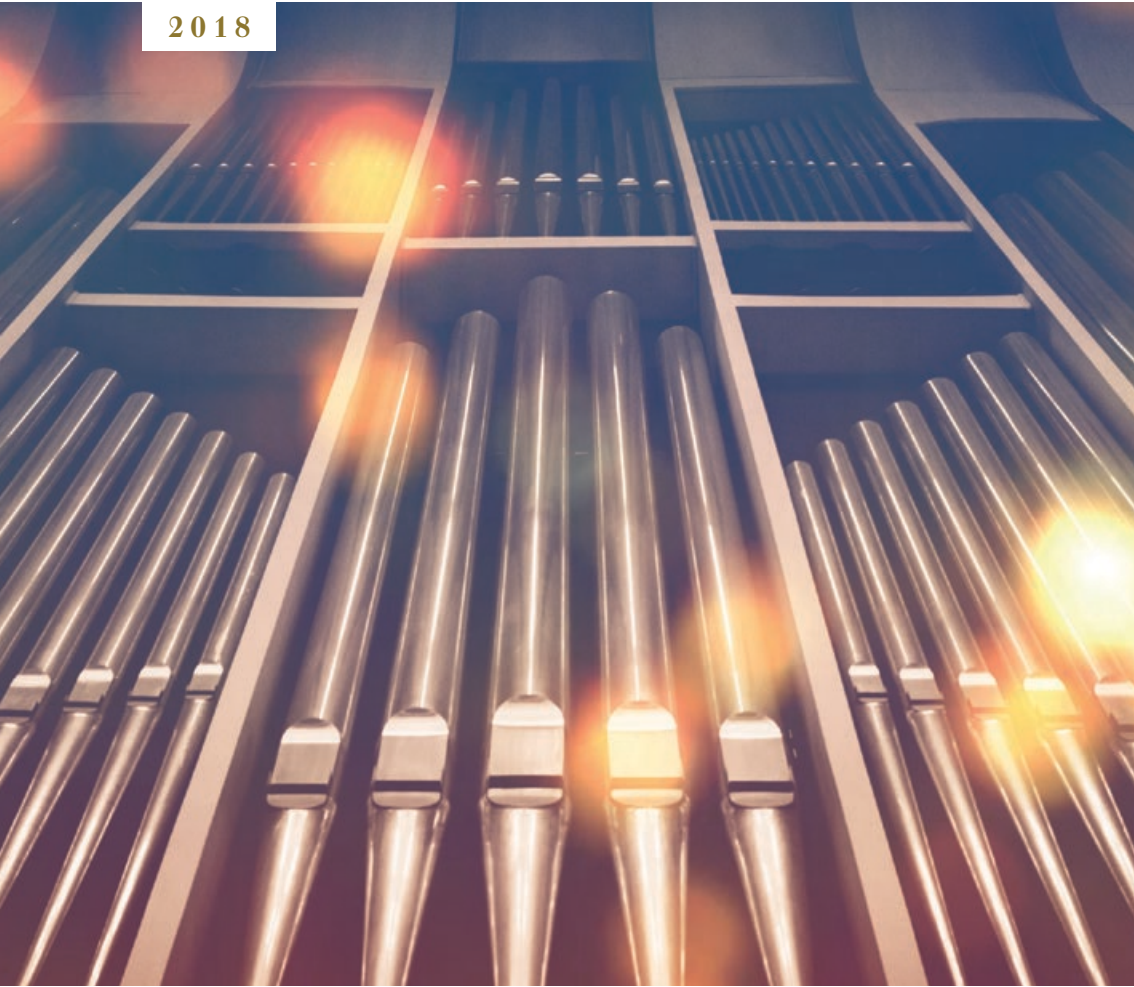


sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

David Drury in Recital

2018



TEA & SYMPHONY

FRI 23 MAR, 11AM



Principal Partner



CLASSICAL



Mozart and Mendelssohn

R STRAUSS Capriccio: Sextet
 MOZART Bassoon Concerto, K191
 MENDELSSOHN Symphony No.4, Italian

Roger Benedict conductor
 Todd Gibson-Cornish bassoon

Mozart in the City
Thu 5 Apr, 7pm
 City Recital Hall

Tea & Symphony
Fri 6 Apr, 11am
 complimentary morning tea
 from 10am



Beethoven's Mass in C

HAYDN Symphony No.95
 BEETHOVEN Mass in C

Masaaki Suzuki conductor
 Sara Macliver soprano
 Anna Dowsley mezzo-soprano
 Benjamin Bruns tenor
 Christian Immler bass
 Sydney Philharmonia Choirs

APT Master Series
Wed 11 Apr, 8pm
Fri 13 Apr, 8pm
Sat 14 Apr, 8pm



Marsalis and Korngold

Cocktail Hour

MARSALIS Meeelaan – Bassoon Quintet
 KORNGOLD String Sextet
 Musicians of the SSO

Sat 14 Apr, 6pm
 Utzon Room



Playlist with Matthew Wilkie

SSO bassoonist Matthew Wilkie introduces a program of music that has inspired him and which highlights the rich and varied sounds of his instrument. Including music by Brahms, Elgar, Schubert, Zelenka, Stravinsky and Shostakovich.

Roger Benedict conductor
 Matthew Wilkie bassoon and presenter

Tue 1 May, 6.30pm
 City Recital Hall

SSO PRESENTS



Paloma Faith with the SSO

Brit Award-winning and multi-platinum artist Paloma Faith makes her debut with your SSO in this exclusive Australian performance.

Featuring songs from her new album *The Architect* such as *Guilty*, *Cry Baby* and *Til I'm Done*, as well as her greatest hits.

Presented by
 Wilson Parking
Fri 6 Apr, 8pm
Sat 7 Apr, 8pm



Harry Potter and the Prisoner of Azkaban™

In concert with the SSO

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This concert will feature the SSO performing every note from *Harry Potter and the Prisoner of Azkaban™*.

Wed 18 Apr, 7pm
Thu 19 Apr, 7pm
Fri 20 Apr, 7pm
Sat 21 Apr, 1.30pm
Sat 21 Apr, 7pm
Sun 22 Apr, 1.30pm

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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

TEA & SYMPHONY

FRIDAY 23 MARCH, 11AM

.....
SYDNEY OPERA HOUSE CONCERT HALL

David Drury in Recital

David Drury *organ*

JOHANN SEBASTIAN BACH (1685–1750)

Sinfonia from Cantata No.29 – Wir danken dir, Gott
arranged for organ by Marcel Dupré and David Drury

Two Organ Chorales:

‘O Mensch, bewein’ deine Sünde gross’, BWV 622

‘Wachet auf, ruft uns die Stimme’, BWV 645

FELIX MENDELSSOHN (1809–1847)

Organ Sonata No.3 in A major, Op.65 No.3

Con moto maestoso

Andante tranquillo

ALEXANDRE GUILMANT (1837–1911)

Marche Religieuse on a Theme from ‘Lift up Your Heads’
from Handel’s *Messiah*, Op.15 No.2

MAURICE DURUFLÉ (1902–1986)

Scherzo, Op.2

LOUIS VIERNE (1870–1937)

Berceuse (sur les paroles classiques), Op.31 No.19

Carillon de Westminster, from Suite No.3 for organ, Op.54

Estimated durations: 4 minutes,
6 minutes, 5 minutes, 9 minutes,
7 minutes, 6 minutes, 4 minutes,
6 minutes

The concert will conclude at
approximately 12.05pm

.....
COVER IMAGE: Photo by Christie
Brewster



Principal Partner

ABOUT THE MUSIC

In an interview with the *Sydney Morning Herald* in 1939, organist Marcel Dupré remarked that 'different styles in music are like the different doors into a great temple. It does not matter much which one people go in, as long as they do go in'. Child and grandchild of organists, Dupré, heir to that great efflorescence of French Romantic organ music of the 19th century, was a fine composer, using all of the technological advance in organ building to create works of high drama and colour that display his schooling under the like of Charles Widor, Alexandre Guilmant and Louis Vierne. But another of those doors into the 'great temple' was the music of the Baroque era, and of Johann Sebastian Bach in particular. In 1920, Dupré gave the first concert cycle of the complete organ works of Bach.

The opening **Sinfonia to Bach's Cantata No.29**, *Wir danken dir, Gott*, composed to celebrate Leipzig's council elections in 1731, had been used two years previously in Bach's wedding cantata, *Beherrscher aller Dinge*, BWV 120a. Ultimately it derives from the prelude to the E major Partita for solo violin, BWV 1006, likely composed nearly ten years earlier. In the violin version Bach creates the illusion of harmony in the plunging arpeggios that open the piece and then the passagework that follows, which reiterates a single pitch every second note. In Cantata No.29 he fleshes this out with a relatively spare orchestration that supports the ornate organ part, and this is as it were 'reabsorbed' into the organ part in Dupré's transcription.



◀ Johann Sebastian Bach

Composers of the 19th- and 20th-century French school of organ music were often precise in their registration, specifying the various combinations of stops to create mass and density and to define, with colour, specific contrapuntal lines. Bach, however, made little or no indication of registration, though we do know that he routinely astonished people with the imaginative combinations of sound that he produced, and had strong views on how certain kinds of stop should sound. In the *Orgel-Büchlein* (a 'little' organ book only because of the paper size, composed mainly in the 1710s) any such markings were all about clarifying the relationship between moving parts.

The chorale prelude was meant to decorate, but nevertheless introduce, a hymn tune to be sung by a congregation. In '**O Mensch, beweine dein' Sünde gross**', however, Bach's treatment of the tune is almost so expressive as to occlude it in an ornate coloratura in the right hand, while the left and pedals create a sophisticated three-part counterpoint in accompaniment. As if in response to the sin, grief and pain with which the chorale text deals, Bach explores increasingly unstable chromatic harmony as the piece progresses.

'**Wachet auf, ruft uns die Stimme**', by contrast, reworks a chorale setting from the Advent cantata BWV 140. Published as part of a set of six near the end of Bach's life by Johann Schübler, 'Wachet auf' starts with the flowing countermelody in the right hand, while the chorale tune is introduced in separated phrases in the left over a regular 'walking' bass.

A major force in the Bach revival of the early 19th century, **Mendelssohn** was spurred to write his **Six Organ Sonatas, Op.65**, by the example of English composer Samuel Wesley's Organ Voluntaries – works that in a sense recall the 'fantasia' of Tudor and Stuart times in their use of contrasting sections within a single movement. The first movement of the third sonata, composed in August 1844, is by no means 'classical' in form: its musical frame is provided by a kind of heraldic music in A major, characterised by stepwise passages harmonised in thirds that suggest the sound of carillons. In a tribute to the Bachian tradition, the long central section – in a highly chromatic A minor – is given over to counterpoint under which the chorale tune 'Aus tiefer Not', by Luther himself, is sounded in the bass. Mendelssohn increases the tension with greater activity in the upper parts, leading to a restatement of the opening material in the major key. A gentle second movement, in simple binary form, is a reworking of a piece written by Felix for the wedding of his sister, Fanny.

'Different styles in music are like the different doors into a great temple. It does not matter much which one people go in, as long as they do go in'.

MARCEL DUPRÉ



Bach at the organ



Felix Mendelssohn



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◀ Alexandre Guilmant in 1898. American organist and composer Clarence Eddy stands in the background.

French composers of the 19th century also looked to the Baroque era but, as in the case of **Alexandre Guilmant's Marche Religieuse**, did so through the prism of a typically French fascination with instrumental colour, aided by the huge strides in instrument-building technology that made new sounds, and newly imagined volumes of sounds, possible.

The early to mid-19th century saw a revival of interest, after the disruptions of the Revolution and the Napoleonic period, in church music and architecture. Among the greatest organ builders of the age was Aristide Cavallé-Coll (1811–1899) who, incidentally, built an instrument in the home of the Dupré dynasty. His innovations, influenced by and influencing British organ-building in particular, include configuring the console so that the whole organ could be activated from a single manual or keyboard, developing the English idea of the swell box, whereby shutters can open or shut to create a real crescendo, and refining the mechanism whereby a player can 'store' different combinations of stops and recall them at the touch of button, rather than requiring extravagant choreography and/or a team of assistants. This new flexibility in manipulating volume, mass and colour led almost inevitably to the creation of genuinely symphonic works for the instrument in the music of Widor, Vierne and others.

Cavallé-Coll's instruments included those of Saint-Sulpice and Notre Dame in Paris, both of which were inaugurated by Guilmant in the 1860s. He would go on to become organist at La Trinité church from 1871 until 1901, and was also organist at

the Palais du Trocadéro, which also boasted a Cavaillé-Coll instrument. Guilmant's *Marche Religieuse*, based on the main motif in 'Lift up your Heads' from Handel's *Messiah*, is from the first of 18 volumes of 'Pieces in different styles'. This one, written in homage to pianist and composer Sigismond Thalberg, embodies Guilmant's love of Baroque music and his embrace of the modern organ's orchestral possibilities. The published score, for instance, displays this in its very opening bar. Where Mendelssohn only indicates which manual to use, and at what volume to play, Guilmant gives much more detail: both hands use the 'récit' (or swell manual) so as to be able to crescendo and diminuendo together, but the articulation of each of the three lines is different, with the theme played legato in the right hand and the accompanying left hand more detached while the pedals play short notes, on the beat, to enhance the sense of distance and space. Beginning quietly in the depths, the march gathers power and volume before the blazing of a toccata-like passage of semiquavers played on the louder 'grand organ'. This material is treated contrapuntally, and, as it goes on, with increasingly frequent changes of manual, and therefore of colour and heft. The final section is a triumphant statement of Guilmant's version of Handel's theme.

Organist and composer **Maurice Durufé** was, like Dupré, a native of Rouen. He studied with Charles Tournemire and Vierne in Paris, and produced a small but important number of works. The 19th century had seen a revival of French church music, with pedagogues like Louis Niedermeyer building on the long traditions of Catholic church music 'submitting modern harmony



◀ Maurice Durufé

to the form of the ancient modes'. Tournemire contributed to this in his compositions and improvisations, and this heavily influenced Duruflé. Many of the latter's works, like his sublime Requiem, use traditional plainchant melodies as their starting-point. The melodies are always recognisable, but clothed in Duruflé's rich, modally inflected harmony. The **Scherzo** is his first published work, dating from 1924 and dedicated to Tournemire, and while it quotes no particular chant, its melodic construction is primarily modal and uses a lot of stepwise movements, in both the delicate dance rhythms of the main scherzo material and the more introspective sections.

Louis Vierne is a pivotal figure in the story of French organ music. A student of César Franck and Charles Widor – whom he assisted at the Conservatoire and as deputy organist at Saint-Sulpice – he taught the likes of Dupré and Nadia Boulanger. Like Widor, he cultivated the organ symphony, producing six major works in the genre as well as numerous smaller pieces.

The **Berceuse**, or lullaby, comes from a collection of '24 Pieces in free style', published in 1914, which can be played on organ or harmonium. That is to say, they are written on only two staves, with suggestions for passages which can be taken by the pedals if played on the organ, and others that should be played in a different octave if played on harmonium. The opening eight bars of the Berceuse, for instance, are marked *dolce*; the organ registration calls for the soft sounds of 'gambe' and 'voix céleste'; it should be played an octave higher if on harmonium.

Vierne's musical language is, as we might expect, seemingly simple here, with sonorous parallel fifths accompanying gently

About the Organ

The Grand Organ of the Sydney Opera House Concert Hall is believed to be the world's largest mechanical action pipe organ, with 10,154 pipes. It was built by Ronald Sharp, who is on record as saying: 'I set out to build a musical instrument, not a piece of machinery.' Despite its ambitious size (many doubted that such a huge organ with a mechanical action could be built), sound was Sharp's main concern. When it was completed in 1979, he said 'I hope music lovers will like it'. The organ's mechanical tracker action contributes to something of a baroque character – articulated and sensitive – and the instrument has a warm but relatively gentle sound that most agree is extremely well-suited to earlier music by composers such as Bach. At the same time, says today's organist David Drury, the organ holds some surprises and its distinctive sound is also very effective in French music.



◀ Louis Vierne in 1933. His student Bernard Gavoty looks on.

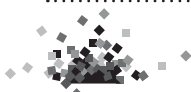
repetitious, regular, two-bar phrases. In fact, though, in a similar way to, say Debussy's *Des pas sur la neige*, simplicity and repetition gradually move the music through ever more remote, and fragrantly chromatic harmonies.

In 1927–28 Vierne published four volumes of 'Fantasy Pieces', consisting in turn of a series of suites from which individual, illustratively named pieces can be extracted. Of these the **Carillon de Westminster** is possibly the most famous.

Cavaillé-Coll worked in parallel with builders in Britain, such as Henry Willis and Sons and William Hill and Sons. (Hill, of course was the builder of the Sydney Town Hall instrument, which, as organist Robert Ampt has pointed out, Dupré praised: 'its diapason, its flutes, its reeds – they are some of the finest in the world. But ah, that 64ft, it is unique, it is superb.')

Vierne's piece is dedicated to Henry Willis III, hence its explicitly English connection. It begins as if all that mighty heart, as Wordsworth put it, were lying still, with a rippling ostinato in the right hand, using 8' and 4' stops (that is two octaves without any bright 'mixtures'). The 'Big Ben' chimes sound (in three octaves) in the left hand while the pedal, using the trick we noted in Guilment, plays isolated shorter notes to create a spatial effect. This material is varied and contrasted with passages where the chimes sound at double speed.

GORDON KERRY © 2018



sydney symphony orchestra

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David Drury

organ

Born in 1961, David Drury is well known to Australian audiences as an organist, choral conductor and composer. A graduate of the Sydney Conservatorium, in 1987 he became the first and only Australian to win the Tournemire prize for improvisation at the St Alban's International Organ Competition.

Since then he has toured England, France, Germany, Canada, USA and New Zealand as a recitalist, and appeared as a concerto soloist with the Sydney, Adelaide and West Australian symphony orchestras, the Australian Opera and Ballet Orchestra, Orchestra Victoria and the Hong Kong Philharmonic Orchestra.

He has recently performed solo recitals in Sydney, Adelaide, Hobart and Los Angeles, and at the Ballarat Goldfields Festival and New England Bach Festival. In addition to performing with the Sydney Symphony Orchestra when organ is required, he has also performed in concerts with Sydney Philharmonia Choirs, Bel a cappella, Coro Innominata, Australian Baroque Brass and the early music ensemble Camerata Antica.

He has recorded four solo albums and performed on recordings with the SSO, The Song Company, Cantillation and Australian Baroque Brass. He is also Director of Music at St Paul's College at the University of Sydney. His choral music is published by Crescendo Music Publications.

David has recently returned from playing for the Choir of The Pilgrim Church, Adelaide on a tour of ten English Cathedrals. In June he will play again in Notre Dame Cathedral, Paris and Southwark Cathedral, London. He will also play the Bach B minor Mass with Sydney Philharmonia Choirs, and give recitals in the Sydney Town Hall and Brisbane City Hall.

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PHOTO: JAY FRAM

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PHOTO: KEITH SAUNDERS

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