

SYDNEY
SYMPHONY
ORCHESTRA



2019

Last Night of the PROMS

6 – 8 JUNE • SYDNEY OPERA HOUSE

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CREDIT SUISSE 

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 sydney symphony
orchestra
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Welcome



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

MEET THE MUSIC

THURSDAY 6 JUNE, 6.30PM

SYDNEY SYMPHONY PRESENTS

FRIDAY 7 JUNE, 8PM

SATURDAY 8 JUNE, 2PM

SYDNEY OPERA HOUSE CONCERT HALL

Last Night of the Proms

Guy Noble conductor

Antoinette Halloran soprano

Sydney Philharmonia Choirs

Program

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

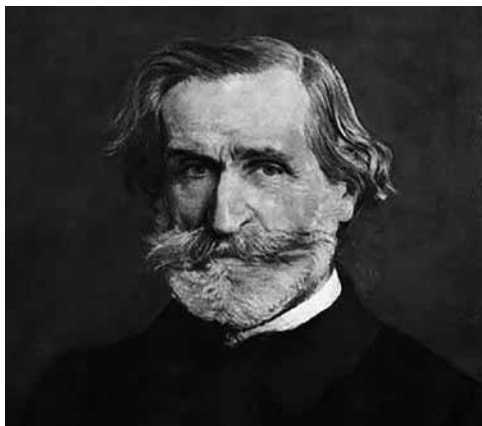
By Gioachino Rossini (1792–1868)

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...'

INTERVAL

The Dambusters: March

By Eric Coates (1886–1957)

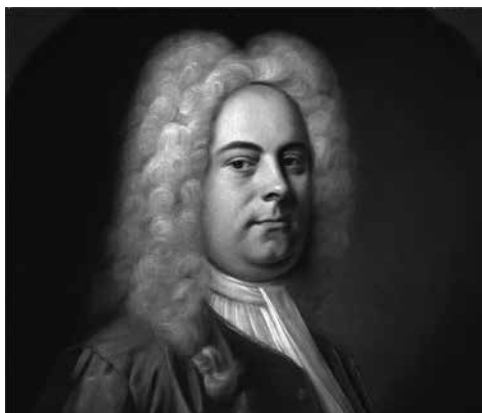
Conductor and composer Eric Coates was a favourite during World War II, writing many tunes for BBC Radio. He composed *The Dambusters: March* for a 1954 film starring Michael Redgrave and Richard Todd which recounts the World War II devastation by RAF bomber crews of dams in the industrial Rhine and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



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.



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

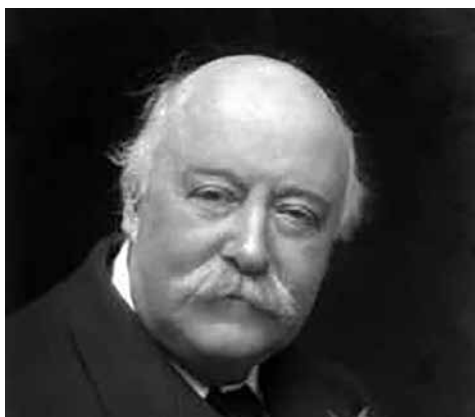
Thomas Arne’s *Rule, Britannia!* was originally the finale of a masque, *Alfred*, composed to flatter, and perhaps comfort, the then Prince of Wales, Frederick, who was ostracized by his father George II, but all that has survived posterity is the rousing finale with its text by James Johnson.

Jerusalem

By Charles Hubert Parry (1848–1918)

Arranged by Elgar

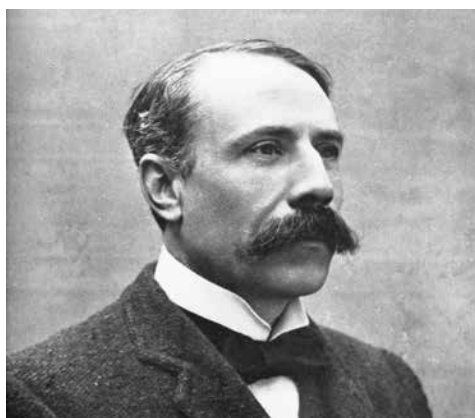
Far from being a piece of British jingoism – poet William Blake was on trial for treason at the time – ‘Jerusalem’ damns what Blake regarded as a war-mongering, imperialist society (the ‘dark Satanic mills’ referring to the manufacture of armaments). ‘Jerusalem’ is a symbol for a peaceful, utopian society, 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.



.....
GORDON KERRY © 2019

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.



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.

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK

Brett Weymark *Artistic and Music Director*

Elizabeth Scott *Music Director, VOX*

Marlowe Fitzpatrick *Assistant Chorus Master and Principal 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 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

Elizabeth Scott *Chorus Master*

SOPRANOS

Shelley Andrews
Debra Baker
Anne Blake
Valerie Blechar
Jodie Boehme
Simone Brereton
Natalie Brown
Catherine Bryant
Claire Christie
Anne Cooke
Pam Cunningham
Vanessa Downing
Kristin Dux
Jessica Franke
Liz Fuggle
Anamaria Gomez
Judith Gorry
Caroline Gude
Barbara Guzman Galeb
Alison Hardy
Samantha Hurenkamp
Carine Jenkins
Sue Justice
Timothea Lau
Elena Lucio Bello
Gillian Markham
Sarah McGarry
Kate Moloney
Stephanie Mooney
Charlotte Moore
Georgia Moore
Sarah Moore
Jane Nieminska
Nathalie O'Toole

Linda Peach
Laura Platts
Jolanda Rotteveel
Allison Rowlands
Amelia Shaw
Lily Tindale
Narelle Vance Perry
Laura Wachsmann
Laura Wade
Joanna Warren
Genni Wetherell
Jacqui Wilkins
Dorothy Wu

ALTOS

Leonie Armitage
Meaghan Backhouse
Katie Blake
Jasmin Borsovszky
Nicola Clement
Alison Dutton
Sophie Funston
Jennifer Gillman
Emma Gosbell
Jenny Harnett
Kathryn Harwood
Tracy Jordan
Marina Kendal
Janina Key
Naomi Leviton
Donna McIntosh
Janice McKeand
Tijana Miljovska
Jess Moore
Madi Moore

Olivia Robinson
Lara Rogerson-Wood
Virginia Rowlands
Susannah Russell
Jan Shaw
Megan Solomon
Robyn Tupman
Erica Venter
Sheli Wallace
Noriko Yamanaka
Fiona Young
Priscilla Yuen

TENORS

Alexander Best
Langzi Chiu
Daniel Comarmond
Malcolm Day
Giles Donovan
Robert Elliott
Bryce Gonlin
Nick Hazell
Boghos Keleshian
James Lane
Greg Lawler
Alistair McDermott
Ryan Queenin
Jeremy Richmond
Martin Stebbings
Nicholas Tong
Michael Wallace
Will Willitts
Kenji Yamashita

BASSES

Jock Baird
Lee Borkman
Peter Callaghan
Edwin Carter
Andy Clare
Julian Coghlan
Daryl Colquhoun
Paul Couvret
Philip Crenigan
Robert Cunningham
Benoit Deney
James Devenish
Roderick Enriquez
David Fisher
Tom Forrester-Paton
Paul Green
Eric Hansen
Derek Hodgkins
David Jacobs
Bruce Lane
Sean Moloney
Samuel Morrell-Feitelberg
Lei Mu
Michael Nolan
Ian Pettener
Peter Poole
Allan Redpath
Robert Sherrington
Andrew Skinner
Ben Waters
Arthur Winckler
David Wood
Lachlan Wrenford



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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

Lerida Delbridge

Assistant Concertmaster

Kirsten Williams

Associate Concertmaster

Emeritus

Jenny Booth

Brielle Clapson

Claire Herrick

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Emily Qin*

SECOND VIOLINS

Marina Marsden

Principal

Alice Bartsch

Victoria Bihun

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Stan W Kornel

Benjamin Li

Nicole Masters

Riikka 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

Andrew Jezek*

CELLOS

Kristy Conrau

Fenella Gill

Timothy Nankervis

Adrian Wallis

David Wickham

Eleanor Betts*

Eliza Sdrauligt

Paul Stender*

DOUBLE BASSES

Alex Henery

Principal

Richard Lynn

Jaán 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

Principal

Melissa Woodroffe*

Jordy Meulenbroekst

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 Vaill†

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

Tim Brigden*

Adam Cooper-

Stanbury†

Joshua Hill*

HARP

Julie Kim*

ORGAN

David Drury*

° = Contract

Musician

* = Guest

Musician

† = Sydney

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