

28 May 2021  
Sydney Town Hall

# SYDNEY SYMPHONY BRASS



«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC QC

Founded in 1932 by the Australian Broadcasting Commission, 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 iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young has been the Orchestra’s Chief Conductor Designate since 2020. She commences her role as Chief Conductor in 2022 as the Orchestra returns to the renewed Concert Hall of the Sydney Opera House.

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, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## HORNS

Ben Jacks  
Euan Harvey  
Marnie Sebire  
Rachel Silver

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David Elton  
Anthony Heinrichs  
Fletcher Cox†  
David Johnson\*

## TROMBONES

Ronald Prussing  
Scott Kinmont  
Nick Byrne

## BASS

### TROMBONE

Christopher Harris

## TUBA

Steve Rossé

## TIMPANI

Mark Robinson

## PERCUSSION

Rebecca Lagos  
Timothy Constable

\* = Guest Musician

† = Sydney Symphony  
Fellow

**2021 CONCERT SEASON**  
TEA AND SYMPHONY

Friday 28 May 2021, 11am  
Friday 28 May 2021, 2.30pm  
Sydney Town Hall

# SYDNEY SYMPHONY BRASS

**FABIAN RUSSELL** conductor  
**DAVID DRURY** organ

## ESTIMATED DURATIONS

3 minutes, 7 minutes,  
4 minutes, 6 minutes,  
6 minutes, 3 minutes,  
13 minutes, 5 minutes

**AARON COPLAND** (1900-1990)  
Fanfare for the Common Man

**LOUIS VIERNE** (1870-1937)  
Triumphal March for the Centenary of Napoleon I, Op.46

**GEORGE FRIDERIC HANDEL** (1685-1759) **arr PAUL ARCHIBALD**  
Solomon HWV 47: Act III  
Arrival of the Queen of Sheba

## COVER IMAGE

Photo by Keith Saunders

**OLIVIER MESSIAEN** (1908-1992)  
L'Ascension  
I. Majesté du Christ demandant sa gloire à son père

**CHARLES-MARIE WIDOR** (1844-1937)  
Organ Symphony No.9 in C minor, Op.70, Symphonie Gothique  
II: Andante sostenuto

**MARC-ANTOINE CHARPENTIER** (1643-1704) **arr DAVID DRURY**  
Te Deum  
Prelude

**GEORGES BIZET** (1838-1875) **arr ROGER HARVEY**  
Carmen: Suite  
Aragonaise  
Les dragons d'Alcala  
Habanera  
La garde montante  
Danse bohème

**EUGÈNE GIGOUT** (1844-1925) **arr PHILIP DAVIS**  
Six Pièces d'orgue:  
VI: Grand chœur dialogue

PRINCIPAL PARTNER



This concert is dedicated to

## **BARRY TUCKWELL**

5 MARCH 1931 – 16 JANUARY 2020



### **Ben Jacks, Sydney Symphony Principal Horn reflects on the artistry of the celebrated horn soloist and one-time musician of the Sydney Symphony Orchestra.**

We're pleased to dedicate today's concert to Barry Tuckwell, one of the treasures of the 20th-century music world. He was certainly the most well-known horn soloist, and the most recorded. You can be anywhere in the world and mention you're a French horn player from Australia, and people will say, 'We know all about Australian horn players – Barry Tuckwell!' I can safely say he's been an inspiration for all the horn players in the orchestra; for me as a young man, the way he played with no apology really spoke to me.

His rich and full sound was unique; he could play with such power and passion, but also with an extraordinarily soft touch, and it all seemed effortless.

At 16, he won a position in the Sydney Symphony Orchestra before heading overseas at 19 and, eventually, pursuing his incredible solo career. Numerous composers, including Oliver Knussen, wrote works for him, greatly increasing the horn repertoire.

The last time he actually played with Sydney Symphony was when I sneaked him in as sixth horn for Rachmaninov's 'The Isle of the Dead', much to the surprise of the conductor, his great friend Vladimir Ashkenazy. In later years, he turned to conducting; a huge highlight for Sydney Symphony Brass Ensemble was a concert he conducted about 10 years ago. Copland's 'Fanfare for the Common Man' was on that program, which is why we're playing it today.

It's fitting that the concert is in Sydney Town Hall, one of Barry's favourites. He had played everywhere, but standing out the front here, the horn soloist sounds fantastic, and the no-fuss nature of the Town Hall appealed to him. It's also next to St Andrew's Cathedral School where, at 13, he started learning French horn. We'd like to acknowledge that his widow, Jenny Darling, is here today.

**If Barry were in the audience, he'd probably be thinking, 'Don't make a fuss, I was just a guy who was good at what I did for a little while.'**

But I think he'd enjoy the music, and want you to sit back and enjoy it, too.



# ABOUT THE ARTISTS

## FABIAN RUSSELL conductor

Fabian Russell is a multi-award-winning conductor, artistic director, pedagogue, orchestral musician and solo performer.

Orchestras he has conducted include the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, Victorian Opera, Malaysian Philharmonic Orchestra and Orchestra Victoria. He has also served as Associate Conductor of the Australian Youth Orchestra for twenty six seasons and is currently Principal Conductor and Artistic Director of The Orchestra Project, that he founded in 2002.

Fabian has a particular interest in commissioning new music and has conducted the Australian premieres of more than thirty works by composers such as Gordon Kerry, Brett Dean, James Ledger, Mary Finsterer, Harry Sdraulig and Kate Moore.

Born in Sydney, Fabian had a twenty-year career as an orchestral musician including Guest Principal Tuba of the Sydney Symphony for three years from the age of nineteen. In 1993 he was appointed to the MSO where he remained until the end of its 2006 season, as well as performing as a soloist across Australia. He was awarded the Elton John Melbourne Symphony Orchestra Scholarship in 1999.

In 2012 Fabian was the recipient of a Sir Winston Churchill Fellowship to research international orchestral training programs. In 2014 he received a Helpmann Award nomination and a Green Room Award for Outstanding Conductor for his critically acclaimed performances of *Nixon in China* for Victorian Opera. Later this year Fabian will conduct Franz Schubert's Singspiel *Friends of Salamanca* also for Victorian Opera, as well as engagements with the ASO, AYO and The Orchestra Project.

## DAVID DRURY organ

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

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

In 2018, David played for the Choir of The Pilgrim Church, Adelaide on a tour of 10 English Cathedrals. In June he played recitals in Notre Dame Cathedral, Paris and Southwark Cathedral, London. He also played in the Bach B minor Mass with the Sydney Philharmonia Choirs and solo recitals in the Sydney Symphony's Tea and Symphony series.

In 2019 he played in the Bach St Matthew Passion for the Royal School of Church Music Winter School, and the Bach Magnificat with the Sydney Philharmonia Choirs.

During December 2019 and January 2020 he toured England, France and Italy with the choir of St Andrew's Cathedral, Sydney.



Fabian Russell  
Photo: Pete Walker



David Drury

# WILL YOU HELP REBUILD THE FUTURE OF MUSIC?

Last year, thanks to the generosity of our Sydney Symphony family, we were able to find new ways to keep the healing power of music alive for our community in need.

We went digital and performed online for audiences everywhere – for free! More importantly, you helped us support all 100 musicians of the Orchestra while concert halls were closed.

As our musicians joyfully take the stage and perform for you today, we are reminded that nothing will ever replace the thrill of experiencing a live orchestra.

Your support will help us rebuild the future of music.

**Please consider a tax-deductible donation by 30 June.**

**“A huge and heartfelt thank you for standing by us! Your help will allow us to continue as an Orchestra that can serve and inspire everyone.”**

– Andrew Haveron  
Concertmaster

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# ABOUT THE MUSIC

In 1942 Eugene Goossens, soon to be Sydney Symphony Orchestra's Chief Conductor but then conductor of the Cincinnati Symphony Orchestra, commissioned 12 'patriotic fanfares' from American composers.

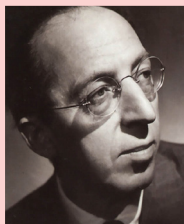
Aaron Copland decided that 'it was the common man, after all, who was doing all the dirty work in the war and the army' and dedicated his piece accordingly. He also wanted to make the music as simple and approachable as possible, with a harmony built of fourths that gives the piece its optimism and sense of grandeur and open space. It is thus perfect for the sonorities of massed brass, and forms a moment of climactic significance in his Third Symphony a few years later.

France celebrated the centenary of the death of Napoleon in 1921 (this year is his bicentenary) with events that included commissioned works by prominent composers. Louis Vierne, a pivotal figure in the story of French organ music, composed his *Triumphal March* for a service at Notre Dame Cathedral, where he was organist. Despite the organ's being in terrible disrepair at the time, Vierne's piece was highly effective and successful, playing off the powerful stereo effects between the brass choir and full organ. In the course of the piece the latter is allowed more florid ornamentation of the brass' ceremonial rhythms.

Handel gave up writing Italian opera for the London stage in the early 1740s and began concentrating on oratorios – unstaged operas on sacred themes in English. *Solomon*, which was first performed in 1749, is one of his most opulent scores. Solomon succeeded King David in ancient Israel and is celebrated as a builder and dispenser of wisdom. He had some hundreds of wives and concubines, but could always squeeze in another: the Queen of Sheba, for instance, who arrives in great pomp at the opening of Act III 'from Arabia's spicy shores, bounded by the hoary main.' Handel had a great deal of work on at the time, and this sinfonia, according to Christopher Hogwood, 'draws on' works by Porta, Telemann and Muffat. It featured in the Opening Ceremony of the 2012 Olympics alongside James Bond and Her Majesty the Queen.

Of the generation older than Vierne, whom he taught, Widor was steeped in the tradition of French church music, but sought to write secular music that showed off the magnificent instruments of builders like Cavaillé-Coll. His ten Organ Symphonies do this, though in the Ninth, or 'Gothic' of 1895, he was said to be evoking the Abbey Church of Saint-Ouen in Rouen, and uses the plainchant *Puer natus est nobis* (Unto us a child is born). Unlike the fiery Toccata from the Fifth Symphony, the *Andante sostenuto* shows Widor's contemplative side.

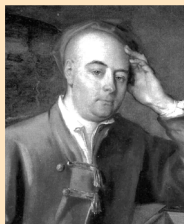
Olivier Messiaen dutifully played the organ at weekly services in Paris' Trinité church for some 60 years, yet published only one short piece for specifically liturgical use. He developed an intensely personal musical idiom to reflect unfashionable theological meditations, yet was the revered teacher of generations of diverse composers. He went 'back to nature' and explored bird-song to create a music anything but *faux-naïf*.



Aaron Copland, 1940s



Louis Vierne, 1910



Handel by Philippe Mercier, 1748



Charles-Marie Widor, 1900

# ABOUT THE MUSIC

*L'Ascension* is Messiaen's first major mature work. First an orchestral suite composed in 1932-3, a solo organ version (with a different third movement) appeared in 1934. Each of its four movements is a meditation on some aspect of Jesus' 'glorious ascension into heaven' after his resurrection (usually celebrated at this time of year), and is prefaced by a short scriptural or liturgical text..

The preface for the first movement, *Majesté du Christ demandant sa gloire à son Père* (The majesty of Christ claiming his glory from his Father) is 'Father, the hour is come; glorify your son, that your son may glorify you', and the music reflects on Christ's 'priestly prayer' (John 17:1), spoken after the Last Supper and immediately before his betrayal. 'Very slow and majestic', the music is a series of chant-like phrases which gain in volume and intensity. The original scoring is for wind (here played by the organ) and brass only, with the trumpets carrying the melodic weight.

*A Te Deum* (We praise thee, O God) is a lengthy and triumphant hymn of praise, and came to be sung in Catholic Europe to celebrate, among other things, military victories. Charpentier's D-major *Te Deum* was probably written to celebrate the victory at Steenkerque (in present-day Belgium), where the French beat an Anglo-Dutch army in 1692 during the Nine Years War. The prelude, heard here in David Drury's arrangement for solo trumpet and organ, has had a much longer life than the rest of the work thanks, in part, to Eurovision.

With his landmark opera *Carmen* of 1875, Georges Bizet challenged notions of good taste with his version of the tale of the gypsy seductress who meets a gruesome end at the hand of Don José, her insanely jealous lover.

The *Aragonesa* is a lively dance in triple time expressing the festive atmosphere surrounding the bullfight. *The Dragoons of Alcala* is Don José's song about military life, heard as he approaches the tavern to meet with Carmen; ironically he will shortly desert and take up with Carmen and her friends the smugglers.

In the famous Habanera Carmen sings of her attitude to the pleasures of love.

With its fanfares, *The Changing of the Guard* sets the scene of the fortress town while the *Danse bohème* opens Act II with Carmen and her friends Frasquita and Mercedes entertaining the tavern with songs and dancing.

Eugène Gigout was one of the many great French organist-composers of the late 19th and early 20th centuries. He studied, as did Saint-Saëns and Fauré, at the École Niedermeyer (a legendary trainer of church musicians) and from 1911 was Professor of organ and composition at the Paris Conservatoire. The *Grand chœur dialogué* is the processional finale of his Six Pieces of 1881; this transcription gives 'half' of the original material to the brass, creating thrilling antiphonal effects.

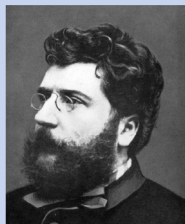
Gordon Kerry © 2021



Messiaen at the organ of the Trinité, 1931



Portrait believed to be of Marc-Antoine Charpentier



Georges Bizet, 1875



Eugène Gigout, 1910



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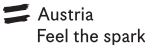
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