

25–27 May
Newcastle, Tamworth, Port Macquarie

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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 commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

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.

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2022 CONCERT SEASON
REGIONAL TOUR

Wednesday 25 May 7.30PM,
Newcastle City Hall

Thursday 26 May 7.30PM,
Tamworth War Memorial
Town Hall

Friday 27 May 7.30PM,
The Glasshouse,
Port Macquarie

ENERGY & ELATION

ROGER BENEDICT conductor
DAVID ELTON trumpet

FELIX MENDELSSOHN (1809–1847)
Ruy Blas – Overture, Op.95 (second version)

JOSEPH HAYDN (1732–1809)
Trumpet Concerto in E flat
Allegro
Andante
Allegro

ESTIMATED DURATIONS

7 minutes, 13 minutes,
interval 20 minutes,
5 minutes, 34 minutes

The concert will conclude at
approximately 9pm

COVER IMAGE

David Elton,
photo by Ben Morris

ANDREW ARONOWICZ (BORN 1989)
Pride for brass ensemble*

ANTONÍN DVOŘÁK (1841–1904)
Symphony No.8 in G major, Op.88 B163
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

* Andrew Aronowicz's *Pride* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, with new works funding provided by the New South Wales Government through Create NSW.

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ABOUT THE ARTISTS

ROGER BENEDICT conductor

Roger Benedict's career as a conductor has been informed and enriched by more than two decades as a principal player in some of the world's leading orchestras, by his extensive work as a soloist and chamber musician, and through his deep involvement in orchestral training and development.

From 1991, Roger Benedict was Principal Viola of the Philharmonia Orchestra, London, and from 2002-2020 held the same position in the Sydney Symphony Orchestra. Roger has been Artistic Director of the Sydney Symphony Fellowship Program since 2002. He also holds the positions of Chief Conductor and Head of Viola at the Sydney Conservatorium of Music, where he is an Associate Professor.

A frequent guest conductor with the Sydney Symphony Orchestra, Roger has conducted the Orchestra at the Sydney Opera House, City Recital Hall and in regional centres. He also works as a conductor with the Adelaide Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Southbank Sinfonia (UK), amongst others.

A devoted orchestral trainer, Roger has coached the European Union Youth Orchestra since 2000 and is a frequent conductor of the Australian Youth Orchestra and National Youth Orchestra (UK).

As a viola soloist, Roger has appeared with the Philharmonia, Royal Philharmonic, Royal Liverpool Philharmonic and Ulster orchestras, and on many occasions with the Sydney Symphony Orchestra. He has also appeared as soloist with the Canberra and New Zealand Symphony Orchestras and the Orchestra Ensemble Kanazawa, Japan.

Roger's recital album *Volupté* (Melba) was selected as one of the 10 best recordings of 2010 by The Classical Review. His recording of Vaughan Williams' *Flos Campi* with the Sydney Symphony Orchestra was released in 2011, and a disc of music by Hans Gál and Ernst Krenek (*Voices in the Wilderness*) in 2014. His most recent album, *A Winter's Tale*, with pianist Simon Tedeschi, was released in 2018 by ABC Classics.



Roger Benedict

Photo: Keith Saunders

ABOUT THE ARTISTS

DAVID ELTON trumpet

Currently Principal Trumpet of the Sydney Symphony Orchestra, David Elton's performance career has seen him hold positions with many of Australia's and the world's leading orchestras, most recently as Principal Trumpet with the London Symphony Orchestra. He has also performed as guest Principal Trumpet with orchestras including the New York Philharmonic, Chamber Orchestra of Europe, Mahler Chamber Orchestra, the Australian World Orchestra, Malmö Symphony Orchestra, and the Hong Kong Philharmonic.

As an educator, David has served on the faculties of many of Australia's tertiary institutions and the Royal College of Music in London. He is currently on the faculties of both the Australian National Academy of Music in Melbourne, and the Sydney Conservatorium of Music.

An enthusiastic mentor of young musicians, David regularly appears as a guest at workshops for community groups and youth orchestras. As an active soloist, David is in demand having performed concertos with a variety of ensembles including the London Symphony Orchestra, the Australian Chamber Orchestra, the West Australian Symphony Orchestra and Canberra Symphony Orchestra. Active as a chamber musician, he has joined other musicians performing at festivals including the Bendigo Chamber Music Festival and the Australian Festival of Chamber Music in Townsville.



David Elton

Photo: Ben Morris

ABOUT THE MUSIC

Victor Hugo's 1838 play *Ruy Blas* takes place at the Spanish court in 1699. Blas is valet to Don Salluste de Bazan, whose declaration of love has been rejected by the Queen. In revenge, Salluste disguises Blas (is also in love with the Queen) as a nobleman. Blas becomes prime minister, the Queen falls for him, they are betrayed by Salluste. Blas kills him, takes poison, and as he dies the Queen expresses her love for him.

Mendelssohn thought it an 'odious play' but agreed to write a song for a Berlin production that would raise money for the city's Theatrical Pension Fund. When various people told him of their disappointment that he hadn't been given time to write an overture he rose to the challenge, producing one in a matter of days before the opening night. Composing caused him 'amusing excitement' he wrote to his mother, 'but I mean to call it not the overture to *Ruy Blas*, but the overture to the Theatrical Pension Fund'.

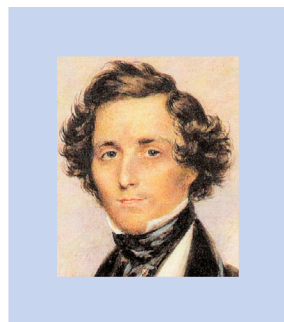
Like Haydn and Dvořák, Mendelssohn was popular in London, and in 1844 was persuaded to let the piece be performed privately for Queen Victoria and Prince Albert; it was performed publicly after Mendelssohn's death by the Philharmonic Society in 1849. For the London performances Mendelssohn provided a revised score (possibly made some years earlier), which edited by Christopher Hogwood, is the version we hear on this occasion. Mendelssohn added several new bars of music, and changed one loud orchestral entry to a solo clarinet.

There are three main themes to the piece, which commentators have interpreted freely as representations of the principal characters, or their emotions.

Mendelssohn's continued preference for Theatrical Overture rather than play's name suggests it is really a piece of 'absolute' music.

By 1796 Haydn had worked with the large orchestras of London and Paris. Like many composers, Haydn took great interest in the technological advances of instrument-building, and in 1796 wrote this – his last concerto – for an *organisierte Trompete* (organised trumpet). The trumpet of the day was a simple metal tube, like a bugle, and thus was very limited in the number of notes it could play. Good for fanfares; less so for tunes. Viennese court-trumpeter Anton Weidinger was one of several players who tried various ways to extend the instrument, and came up with a set of holes and keys that worked wonders; Haydn was no doubt only too glad to write a piece to show it off, and used every available note on the new instrument. The piece begins with a somewhat humorous gesture as the trumpet plays short 'fanfarish' motifs before embarking on the kind of florid passages only made possible by Weidinger's system.

One contemporary noted that the new instrument sounded a bit like an oboe – the key system inevitably meant a loss of some of the trumpet's brilliance. But Haydn made a virtue of this, giving the instrument nostalgic, lyrical lines (and not just in the slow movement) before again exploiting the trumpet's new agility in the finale.



Felix Mendelssohn in London, portrait by James Warren Childe



Joseph Haydn

ABOUT THE MUSIC

The composer writes:

The Sydney Symphony Orchestra asks you to write a celebratory piece. Soon after, COVID hits, and the world starts shutting down. What's there to celebrate?

It wasn't a great year, but something wonderful did happen to me in 2020: I proposed to my boyfriend of eight years. It was about time. And I reflected then that only a few years ago, equal marriage wasn't legal in Australia, and I couldn't marry the man I love.

We can all be proud of how far we've come since, accepting LGBTQIA+ people as equal. But there's still work to do, ensuring further marginalised members of the queer community are recognised and supported: particularly the trans community. We ALL deserve dignity, justice, and respect.

This fanfare touches on some of my feelings about being a gay man. It's a piece that celebrates the joy and the preciousness of being out as your true self. And the happiness you can find in being free to love, without boundaries and without fear.

The music starts as an inner glow of personal acceptance, and gradually unfolds like a rainbow pride flag. After struggle comes a proverbial shout from the rooftops to all members and allies of the LGBTQIA+ community: whoever and wherever you are, you belong. In the world, at work, at school, and especially here in the concert hall.

Andrew Aronowicz's *Pride* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, with new works funding provided by the New South Wales Government through Create NSW.



Andrew Aronowicz

From 1883 Dvořák made eight visits to England and in 1890 he arrived with the score his Eighth Symphony, which he had recently premiered in Prague but which for some time was colloquially known as the 'English Symphony'.

In fact the piece has, even for Dvořák, an especially Bohemian accent. Its formal freedom and melodic richness are precisely what made this work popular in Prague and London. According to his early biographer, Otakar Šourek, Dvořák aimed 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'.

While the Symphony is a work of absolute music, it was composed in close proximity to a series of concert overtures originally known as *Nature, Life and Love* – the more customary titles *In Nature's Realm*, *Carnival* and *Othello* came later. This triptych shows Dvořák's essential Romanticism in his adherence to the cult of Nature and his delight in celebrating his ethnic musical roots, and in similar musical language to that of the Eighth Symphony.

In the first movement Dvořák disguised the music's speed and major key by beginning with a slow-moving minor-mode melody in the cellos, richly doubled by horn, clarinet and bassoon. When the music makes it to the



Antonín Dvořák

ABOUT THE MUSIC

home key of G major it is with a chirping melody for the flute. In a breathtaking display of orchestration, that ranges from translucent shimmering to the richness of divided viola and cellos, Dvořák elaborates his themes through an audacious series of key changes; he returns to G major with a shining chord and the flute melody now given to a more introspective cor anglais. The *Adagio* in C minor, is often brightened with rapid, falling major scales like pealing bells, and has an impassioned central section. The scherzo begins with a lyrical G minor dance contrasting with a more buoyant E minor trio and fast coda. The finale is a set of variations on the bright fanfare announced by the trumpet as the movement opens.

The varying episodes are unified by rhythmic 'cells' in all the movements. The long-short-short figure with which the work opens also dominates the slow movement's main theme. Groups of four repeated notes appear at structural points; groups of triplets can appear as distant drum taps, or the opening gesture of an important melody (like the *Adagio*'s) and be transformed into the three note up-beat of the third movement; the dotted rhythm of the third movement's trio is transmuted in the rhythm of the fourth movement's fanfare, and when that theme is stated by the orchestra its rising arpeggio reveals it to be related to the flutes theme from the first movement. This almost subliminal motific manipulation gives coherence to some of Dvořák's most expansive and poetic music.

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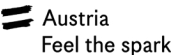
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