

8-9 June  
City Recital Hall

# THE ITALIAN BAROQUE

«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 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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Chair supported by  
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Concertmaster

### Lerida Delbridge

Assistant  
Concertmaster

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Claire Herrick  
Alexander Norton

### Harry Bennetts

Associate  
Concertmaster

### Fiona Ziegler

Assistant  
Concertmaster

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Brielle Clapson  
Georges Lentz  
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Emily Long  
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Cécile Glénot\*

### David Elton

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Anthony Heinrichs

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# THE ITALIAN BAROQUE

**BENJAMIN BAYL** conductor

**CLAUDIO MONTEVERDI (1567–1643)**

*L'Orfeo: Toccata*

**GIOVANNI GABRIELI (C.1556–1612)**

*Canzona duodecimi toni, CH.178*

**ANTONIO VIVALDI (1678–1742)**

*Concerto for four violins in B minor, RV580*

*Allegro*

*Largo – Larghetto – Adagio – Largo*

*Allegro*

**ARCANGELO CORELLI (1653–1713)**

*Concerto grosso in D, Op.6 No.4*

*Adagio – Allegro*

*Adagio*

*Vivace*

*Allegro – allegro*

**JEAN-FÉRY REBEL (1666–1747)**

*Les Éléments: symphonie nouvelle*

*Le Cahos – Les Éléments*

*Loure I: Le terre et l'Eau*

*Chaconne: Le Feu*

*Ramage: L'Air*

*Rossignols*

*Loure II*

*Premier tambourin*

*Second tambourin*

*Sicilienne*

*Air pour l'amour (rondeau)*

*Caprice*

**ESTIMATED DURATIONS**

5 minutes, 5 minutes,

9 minutes, 9 minutes,

20 minutes

**COVER IMAGE**

Photo by Thom Milkovic

# ABOUT THE ARTISTS

## **BENJAMIN BAYL** conductor

Benjamin Bayl is co-Founder of the Australian Romantic & Classical Orchestra and Associate Director of The Hanover Band. Born and raised in Sydney, he was the first Australian Organ Scholar of King's College Cambridge, and then studied conducting at London's Royal Academy of Music. He was Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer, and assisted Sir John Eliot Gardiner, Yannick Nézet-Séguin & Richard Hickox.

Benjamin recently made highly successful debuts with Mahler Chamber Orchestra in the Berlin Philharmonie, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Iceland Symphony Orchestra, Singapore Symphony Orchestra, Taipei Symphony Orchestra, Orquesta Filarmónica Medellín and Philharmonie Zuidnederland, as well as conducting extensively throughout Italy, Spain, Germany and Scandinavia. In Australasia he appears with the SSO, QSO, MSO, CSO, Hong Kong Philharmonic and Malaysian Philharmonic Orchestras.

In the realm of opera, he has led productions at Wiener Staatsoper, Dutch National Opera, Staatsoper Berlin, Staatsoper Stuttgart, Royal Danish Opera, Den Norske Opera, Theater an der Wien, Opera Vlaanderen, Opera de Oviedo, Budapest State Opera, Polish National Opera, Deutsche Oper am Rhein, Theater Aachen & Opera Australia.

Working extensively in the period instrument field, he collaborates regularly with B'Rock, Vocalconsort Berlin, Concerto Copenhagen, Concerto Köln, Wrocław Baroque Orchestra, Australian Haydn Ensemble, and The Hanover Band - with whom he just recorded a complete Beethoven Symphony cycle. He made his debut in Amsterdam's Concertgebouw with Collegium Vocale Gent and Akademie für Alte Musik Berlin, and other festival appearances include Edinburgh, Melbourne, Cartagena, Ruhrtriennale, Euro Klassik Berlin & Chopin Festival Warsaw.

Benjamin also works extensively with young musicians, often directing projects for training organisations including ANAM, Netherlands Youth Orchestra, and the Slovak Youth Orchestra.



Benjamin Bayl



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# VALE PAUL GOODCHILD

**The Sydney Symphony Orchestra pays tribute to former Associate Principal Trumpet Paul Goodchild.**

**Our Principal Trumpet David Elton and Tutti Horn Marnie Sebire share their memories.**



Paul Goodchild, photographed by Anthony Geernaert, 2018

**All of us at the Sydney Symphony Orchestra are enormously saddened by the death of our colleague, mentor and friend, former Associate Principal Trumpet Paul Goodchild. We are honoured that he was part of our Orchestra for more than 41 years, and grateful to have experienced his brilliant musicianship, his larger-than-life personality, generous spirit and love for life.**

“His professionalism on stage never faltered,” says Marnie Sebire. “He was always prepared, and knew his part note perfectly – his trumpet technique was flawless.” Among Paul’s many memorable performances, she singles out the post horn solo in Mahler’s Third Symphony, played offstage. “His beautiful, clear ringing sound, coloured with a gentle vibrato, never failed to bring a tear to my eye every time he played it.”

“He had astonishing natural talent and was a very hard worker – he set a very high standard for himself, and was incredibly solid and accurate,” says Principal Trumpet, David Elton, who had Paul as his teacher during his formative years between 14 to 19. “As a child, I was mesmerised by his quality of sound and wanted to play like him.”

While he was serious about playing well and “never had an off night”, says David, “there was always a lot of fun when Paul was around.” On Sydney Symphony tours – whether in regional Australia or overseas – “Paul was the one you wanted to be with. He knew how to party but was always fresh as a daisy in the morning. Wherever we went, everyone seemed to know him – you’d go to Dubbo or Bathurst, and it would be, ‘Paul, great to see you again, how’s it going?’ He just had such a love for life.”

That love for life included, says Marnie, “food, wine, good times, good stories, laughter” and an intense loyalty towards his family and friends. He also had what might diplomatically be described as an individual sense of style. He could look pretty flash with a handkerchief in his top pocket, but, she says, his unique dress sense more often than not involved “braces, Crocs, unusual combinations of patterns and colours”. However, nothing he wore, she adds, “could ever overshadow his towering presence”.

She initially encountered that presence on her first day with the Orchestra. “Despite what I considered to be an absolute disaster debut, he strode over with an enormous smile, firm handshake, and said ‘Welcome to the Sydney Symphony Orchestra.’ He instantly put me at ease, and I felt like I had already made a friend.”

It was, perhaps, unsurprising that Paul was the first one to welcome her – and other new players – to the Orchestra. His father, Cliff, was Principal Tuba from the 1950s, and so Paul had grown up with the Sydney Symphony before officially joining it at 18.

“He loved the orchestra and had great pride in it,” says David. “He thought it was a great institution.” It was through his father, too, that became heavily involved in the brass band movement. He also had his own ensemble, Sydney Brass, the reinvention of a group originally formed by his father. “He was very present in a lot of musical spheres,” says David. “You used to look in the Herald at the weekly concerts and he’d be playing somewhere or other. He loved playing his trumpet, he loved playing solo, he loved engaging with people of all walks – he just had a great time playing.”

“I know he felt very strongly about performing the Last Post on Anzac Day,” says Marnie. “Come rain, hail or shine, he would be playing it somewhere.”

He was also dedicated to teaching and mentoring young players, especially through the Sydney Symphony Fellowship program. “He always had students, several of whom have become very successful players,” says David. “He really challenged you, and you’d rise to it. When I was quite young, he gave me a chance to do professional gigs in a safe environment and would often play alongside me. He could be tough, though – if he wasn’t happy with you, you’d know it – he’d go quiet, and you’d want the other Paul back, which was an incentive to always do your best.”

It wasn’t just music that David learnt from Paul: “It was the way he interacted with people and related to things. And now I’m noticing how much of Sydney I’ve come to love because of him – the many pubs and restaurants I first went to with him, from cheap, really rundown ones that had great food to fancy ones.”

As a student, David also discovered Paul’s generosity of spirit when, not having a particularly good instrument himself for the Higher School Certificate performance, Paul lent him his. “Years later when I joined the Sydney Symphony, colleagues were talking about how crazy it was when, one day, Paul played a student’s trumpet in the Orchestra. I thought, ‘I know exactly why that was.’ The public saw the performer, the musician, the showman – but there were so many more sides to his character.”

A couple of weeks ago, the two friends spent the morning together, talking about music, as they often did. “Now, Dave, what’s going on in our section?” Paul wanted to know. His chair, says Marnie, “will never be adequately filled, but fortunately his light shines on with his students.”

Paul will always be part of the Sydney Symphony family and will be greatly missed by all of us. Our thoughts are with his wife, Yvette, and children Morley and Alana.



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Andrew Haveron, Concertmaster

# ABOUT THE MUSIC

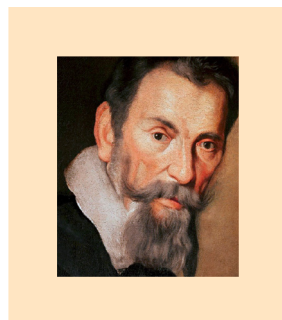
Monteverdi described *L'Orfeo*, which was premiered in Mantua in 1607, as a fable in music in which 'all the actors sing their parts'. What came to be known as opera had grown out of attempts by Italian Renaissance humanists to reconstruct ancient Greek drama (and by concentrating on solo vocal writing, called monody, supported by a strong bass line they inadvertently invented Baroque music). Classical mythology provided the stories for these new works, and that of Orpheus, the preternaturally gifted musician whose art so very nearly wins back his beloved from the realm of the dead, was attractive to a number of composers.

Monteverdi's intricate stage-work begins with a simple toccata consisting of three statements (which can be varied in volume, or spatial layout) of a decorated C major chord, designed to quieten the audience before the actual drama began.

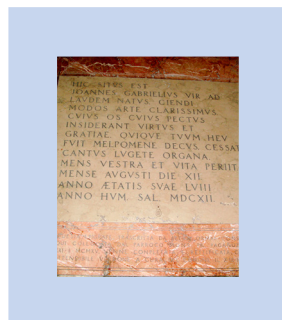
Baroque music frequently responded to the physical environment in which it was to be performed. In Venice, composers like Andrea and Giovanni Gabrieli, and Monteverdi at one time, employed at the basilica of San Marco, were inspired by the building's space and shape to develop a distinctive polychoral style, where groups of voices and or instruments were placed in different parts of the church to create antiphonal, or stereophonic effects and often, as in the work we hear today, the effect of echoes in a vast space. Gabrieli's *canzone* generally don't specify orchestration so much as the numbers of players, and are usually based on 'recitation tones' – melodic fragments to which certain parts of the Mass were routinely chanted.

Born in Venice in 1678, Vivaldi enjoyed great success during his lifetime as violin virtuoso, entrepreneur and composer.

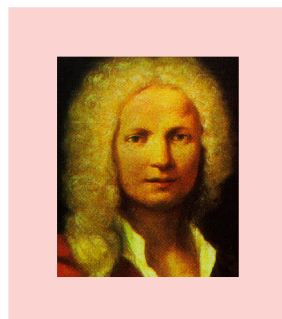
In 1711 he met Amsterdam-based printer Estienne Roger, who had revolutionised music-printing. Roger made engraved plates, and used beams to link shorter notes like quavers and semiquavers. The music could therefore be printed as often as needed, and it had the great virtue of being much more legible. Vivaldi's *Opus 3*, or *L'estro armonico* (The harmonious fancy), a collection of twelve concertos – four featuring soloists or, as here, *concertino* groups of two or more soloists – appeared in Roger's edition in 1711. Its enormous currency helped establish Vivaldi's approach to concerto writing as standard: his concertos are usually in three movements (fast-slow-fast). The first and third movements are structured around the alternation of a ritornello (or refrain) from the orchestra interspersed with virtuosic episodes, while the central slow movement is usually simple in form, although in this case falls into four quite different chapters. *L'estro armonico* certainly captivated the imagination of a slightly younger German composer who transcribed and arranged some of the music in order to perfect his own concerto form. His name was Johann Sebastian Bach.



Claudio Monteverdi  
in later life



Giovanni Gabrieli's tomb  
in Venice, photo Giovanni  
Dall'Orto



Antonio Vivaldi

# ABOUT THE MUSIC

After Vivaldi, the most influential composer of the Italian Baroque was Arcangelo Corelli. Born near Bologna, Corelli made his name as a violinist and composer in Rome. After 1708, Corelli concentrated on composition, and codified certain formal models for the Baroque concerto and sonata.

The first batch of concertos in Opus 6 pitch the characteristic group of two solo violins and cello against the ripieno, or orchestral tutti. The D-major Concerto differs from the others in the set in that it is a concerto da chiesa, generally avoiding secular dance forms. After a brief Adagio introduction, the main Allegro proceeds with much deft counterpoint, while the Adagio is almost completely harmonic music, with little differentiation between concertino and ripieno groups. The triple-time Vivace movement is almost a proto-scherzo, while the finale consists of two discrete sections. One, in 2/4 is festooned with triplets giving it the flavour of a jig, but this is swept away by urgent 'scrubbing' string writing in 4/4.

French music has a long tradition of celebrating the natural world in sound. Composers elsewhere have done so too, of course, but less wholeheartedly: Haydn referred to such things in his own works like *The Creation* as 'Frenchified trash'. It is a tradition that reaches to composers of the present and recent past, like Messiaen, and stretches back through the work of Debussy and Berlioz, to name but two, all the way to Clément Janequin.

Jean-Féry Rebel was at various times a player and *batteur de mesure* in the 24 Violons du Roi, and chamber composer to the French court, but was most successful as a composer for dance. *Le Cahos* (Chaos) and *Les Éléments* – it was originally conceived and performed as two independent ballets – was composed late in his life and seeks to depict the creation of the world itself. In his own note, Rebel's wrote that Chaos is:

*that confusion which reigned among the elements before the moment, when subjected to invariable laws, they took their ordained places in the order of nature... I dared to undertake to link the idea of the confusion of the elements with that of confusion in harmony. I hazarded to make heard first all sound together or rather all of the notes of the octave united as a single sound.*

In doing so Rebel creates a sound unlike any that would be heard until the early 20th century when composers began experimenting with 'cluster harmony'.

*Les Éléments* was first performed (without the Chaos introduction) by a stellar cast of dancers in September 1737 at an *Académie Royale* in Paris, where, according to the *Mercure de France* it was received with great applause.



Arcangelo Corelli in 1700



Jean-Féry Rebel, engraving by Jean Moyreau after Jean-Antoine Watteau c.1730.



# ABOUT THE MUSIC

The 'Chaos' introduction, in fact does more than set a scene, however: it introduces musical motifs associated with the four classical elements of earth, water, air and fire, and these are alluded to in the following suite of dances that constitute this 'new symphony'.

The first *Loure*, for instance begins low in the band's compass to depict the earth and largely remains there, but with liquid higher passages to suggest water. The *Chaconne* that follows uses its recurrent theme as the basis for flickering figures that gain and lose energy like fire. The *Ramage* and *Rossignols* (nightingales) celebrate the air, and specifically birdsong, while the second *Loure* seems to return us to earth. The *Tambourin*, of which Rebel gives us two, is derived from Provençal folk music, while the provenance of the *Sicilienne* is obvious. A *Rondeau* 'Aria for Love' leads to a final general dance, the *Caprice*. Perhaps like Dante, Rebel sees love as the force that moves the world; he certainly celebrates Nature in a way comparable to French painters of the later 18th century.

There is no single source for this music; editor Stefan Fuchs has shown that Rebel drafted three versions, for the Grand Choeur, the very large orchestra, of the Académie Royal, a chamber version for flutes, violin and thoroughbass, and a version for harpsichord.

Gordon Kerry © 2022

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in memory of Dr Bill Webb & Helen Webb*



# THANK YOU

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The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

The Sydney Symphony Orchestra is supported by the NSW Government through Create NSW.



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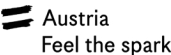
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