

20 March 2025



GLOWING BRASS IN THE CITY

«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

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. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made 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.

PERFORMING IN THIS CONCERT

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Brent Grapes

Associate Principal

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Isabella Thomas*

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Christopher Harris

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Bradley Lucas*

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Timothy Constable

Brian Nixon*

Bold Principal

* Guest Musician

° Contract Musician

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Fellow

2025 CONCERT SEASON

CLASSICS IN THE CITY
Thursday 20 March, 7pm

City Recital Hall,
Angel Place

GLOWING BRASS IN THE CITY

GRAND AND TRIUMPHANT

SCOTT KINMONT conductor*

JOHN WILLIAMS (born 1932)
Fanfare for a Festive Occasion (1980)

HENRY PURCELL (1659–1695)
arr. Eric Crees (born 1952)
Suite from The Fairy Queen, Z629 (1692)
i. Symphony
ii. Air – Rondeau
iii. Two Hornpipes
iv. *Dance of Chinese Man and Woman* (Chaconne)

MORTEN LAURIDSEN (born 1943)
O magnum mysterium (1994)

MODEST MUSSORGSKY (1839–1881)*
arr. Elgar Howarth (1935–2025)
Pictures at an Exhibition (1874)
i. Promenade 1
ii. *The Gnome*
iii. Promenade 2
iv. *The Old Castle*
v. Promenade 3
vi. *Tuileries (Children's Quarrel after Games)*
vii. *Bydło (Cattle)*
viii. Promenade 4
ix. *Ballet of Unhatched Chicks*
x. *'Samuel' Goldenberg and 'Schmuÿle'*
xi. Promenade 5
xii. *The Weekly Market at Limoges*
xiii. *Catacombs (Roman Sepulchres)* –
xiv. *Cum mortuis in lingua morta* (With the Dead in a Dead Language)
xv. *Baba-Yaga (The Hut on Fowl's Legs)*
xvi. *The Great Gate of Kiev*

Pre-concert talk

By Jim Coyle in the
Function Room, Level 1
at 6.15pm

Estimated durations

Williams – 3 minutes
Purcell – 10 minutes
Lauridsen – 6 minutes
Mussorgsky – 36 minutes

The concert will run for
approximately 60 minutes

Cover image

Photo by Craig Abercrombie

Principal Partner



ABOUT THE MUSIC

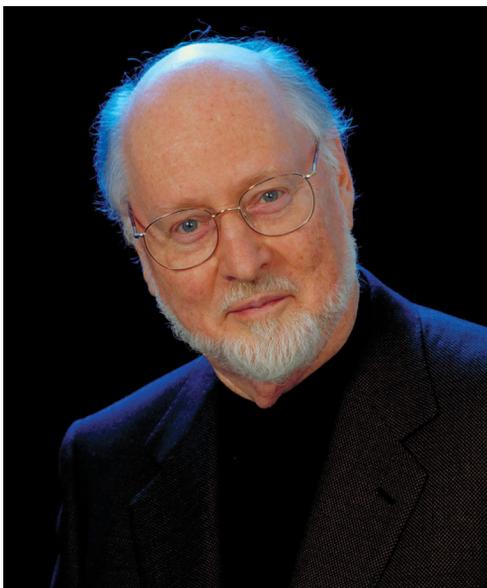
JOHN WILLIAMS (born 1932)
Fanfare for a Festive Occasion (1980)

John Williams composed this work for the Boston Civic Orchestra and its conductor, Max Hobart, who premiered it on 14 November 1980. Something of a second cousin to Williams' *Jubilee 350 Fanfare*, written earlier the same year, this work for brass and percussion runs about two and half minutes in length. Largely in C major, it opens with a fanfare led by the trumpets and trombones. Horns introduce a syncopated, mixed-meter second subject accompanied by timpani. Trumpets and trombones join the tune and then return to the opening fanfare. The second subject makes a brief return in the horns, this time accompanied by the full percussion section and dissonant, accented scale passages from the trumpets and trombones. The work concludes with a coda based upon the opening fanfare.

HENRY PURCELL (1659–1695)
arr. **Eric Crees** (born 1952)
*Suite from *The Fairy Queen*, Z629* (1692)

Purcell's one foray into the peculiarly Restoration treatment of Shakespeare is his music for perhaps the greatest of the 'semi-operas', *The Fairy Queen*, which appeared in 1692. The text is a rewrite of *A Midsummer Night's Dream*, where the passions and estrangements of the Fairy King and Queen and of four young human lovers interact – thanks to the magical intervention of Puck – with each other, and with a bunch of innocent mechanicals, or tradesmen, rehearsing a play for the wedding of Theseus of Athens to the Amazon queen, Hippolyta.

The 'opera' part of the equation was in what were known as 'entries' (a bowdlerisation of *entr'actes*). These were masques (self-contained musical entertainments, to a sensibly anonymous libretto) whose stylised pageantry was performed, ostensibly for the characters in the play, by the usual suspects: fauns, naiads, dryads, Greek gods, stock characters of the 'pastoral' genre such as Corydon and Mopsa, and, just for good measure, a troupe of 'Chineses' in their own magical Chinese garden. Purcell composed overtures, *entr'actes* and incidental music, and of course, scores for the masques. Naturally it was extravagant, but as John Downes noted, with 'the expenses... the company got very little by it'.



John Williams. Photo courtesy LucasFilm



Portrait of Henry Purcell attributed to John Closterman (1660–1711).

ABOUT THE MUSIC

This selection has been chosen and arranged by Eric Crees, one of the most distinguished trombonists, arrangers and educators in the UK. He has played with the London Symphony Orchestra, Orchestra of the Royal Opera House, Covent Garden, and is a Professor at the Guildhall School of Music and Drama, internationally recognised as a conductor and arranger of brass music at the highest level.

The movements in Crees' suite that we hear tonight include a Symphony (a generic instrumental piece); an Air and Rondeau played before the curtain went up on Act II; generic dances such as the hornpipes that introduce Acts I and III; and, from the *Masque of Marriage*, the 'Chinese Dance' (a *passacaglia*, beloved of Purcell, with its repeated bass pattern supporting variations in the melody).

MORTEN LAURIDSEN (born 1943)
O magnum mysterium (1994)

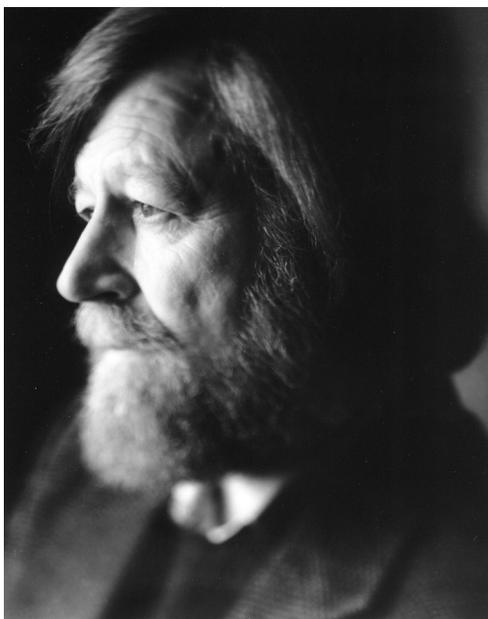
Morten Lauridsen's eight vocal cycles, instrumental works, art songs and series of motets (including *O magnum mysterium*) are performed throughout the world.

He has served as Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music. An award-winning documentary by Michael Stillwater, *Shining Night – A Portrait of Composer Morten Lauridsen*, was released in 2012.

In 2006, Morten Lauridsen was named an 'American Choral Master' by the National Endowment for the Arts, and in 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, by President George W Bush in a White House ceremony 'for his composition of radiant choral works combining musical beauty, power, and spiritual depth.'

The composer writes:

O magnum mysterium was commissioned by Marshall Rutter in honour of his wife, Terry Knowles, and had its premiere in 1994 by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ, men's chorus and brass ensemble (for the Bay Brass of San Francisco). For centuries, composers have been inspired by the beautiful *O magnum mysterium* (O how great a mystery) text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.



Morten Lauridsen

ABOUT THE MUSIC

MODEST MUSSORGSKY (1839–1881)

arr. Elgar Howarth (1935–2025)

Pictures at an Exhibition (1874)

Early 1874 provided the only high point of Mussorgsky's career as a composer. His opera *Boris Godunov* had received its premiere and was an immediate popular success. The critics, however, were uniformly unkind, and the negative response from one in particular upset the composer deeply. This was Cesar Cui, one of the group of composers known in English as 'The Five' or 'The Mighty Handful' which also included Mussorgsky. Cui's criticism centred on certain technical faults in Mussorgsky's writing. The deliberate 'roughness' Mussorgsky's music was part, of course, of the charm: Debussy, meaning no disrespect, likened him to 'an inquisitive savage discovering music for the first time, guided in each step by his emotions'.

Perhaps as a way to harness Mussorgsky's emotions at this time (which might otherwise have led Mussorgsky further into the alcoholism which killed him), critic VI Stasov suggested that the composer write a tribute piece to the artist Viktor Hartmann. Mussorgsky had been distraught when his friend Hartmann had died the previous year, and was happy to contribute such a piece when Stasov proposed a memorial exhibition of Hartmann's work.

The resulting piece has been much arranged, notably by Ravel for symphony orchestra. Tonight we hear a brass version by the late Elgar Howarth, who died in January after a stellar career as trumpeter, arranger and conductor. Part of the generation of Manchester-educated musicians like Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr, he worked extensively with contemporary composers, premiering operas by Ligeti, Birtwistle and Nigel Osborne, and commissioning new works from like of William Walton, Toru Takemitsu and Hans Werner Henze. He also became a much sought after conductor of standard repertoire, especially opera, in the UK, Europe, the USA and Australia.

Howarth's career as a trumpeter included a long association with the Philip Jones Brass Ensemble, for which he made his arrangement of 'Pictures', inspired by its 'grandeur, vivacity and rich variety of mood'. Howarth modestly noted that it may be a 'useful' addition to the brass ensemble repertoire, but it is now considered a breakthrough work.



Russian painter Ilya Repin's portrait of Mussorgsky, painted only a few days before the composer's death in 1881.



Elgar Howarth. Photo by Tom Yates.

ABOUT THE MUSIC

‘Pictures’ begins with and is punctuated by statement of a ‘promenade’ theme, representing the composer strolling through an exhibition of Hartmann’s work. Howarth scored five versions of the promenade first, as ‘Each of the first four promenades is in a different key, each with its own tempo and mood, each thus featuring different instruments’.

In the first the solo melody is given to the flugelhorn answered by a series of chords for full ensemble.

It is interrupted by the *Gnome* a short, cantankerous movement inspired by Hartmann’s design for a nutcracker shaped like a gnome.

A new statement of the *Promenade*, featuring ‘the nobility of the euphonium (tenor tuba)’ takes us to *The Old Castle*, a watercolour of a troubadour singing in front of a medieval pile. Here Howarth uses a ‘favourite offstage effect’.

A heavy statement of the *Promenade* for trumpets and trombones leads into a delicate sketch of the gardens of Tuileries that uses fluttering sounds to depict the subtitle, ‘Children quarrelling at play’.

Bydlo was said to depict an ox-cart. Howarth, unlike Ravel, follows Mussorgsky’s manuscript which has the music starting very loudly, but dying away at the end.

The *Promenade*, magically scored for muted brass, now leads to *Ballet of the Chicks in their Shells*, Mussorgsky’s response to a design for a ballet on the fairy-story Trilby.

Two Jews, one rich, one poor also known as ‘*Samuel*’ *Goldenburg* and ‘*Schmuyle*’ raises the unfortunate issue of Mussorgsky’s anti-Semitism. As musicologist Richard Taruskin has pointed out, the composer frequently referred disparagingly to Jews in his letters. There is, moreover, no known picture of two Jews in Hartmann’s catalogue.

At this point Howarth adds a fifth, ‘extra’ *Promenade*, noting that ‘it seems to me to be structurally important in terms of the whole piece – especially in view of the placing of the promenade theme in the final “Great Gate” movement.’

We then move to the glittering world of *The Weekly Market at Limoges Market*, which provides a huge contrast with the baleful austerity of the *Catacombs (Roman Sepulchres)*. This in turn passes into *With the Dead in a Dead Language*, of which Mussorgsky wrote ‘Hartmann’s creative spirit leads me to the place of skulls and calls to them – the skulls begin to glow faintly from within’. Here the music is based on that of the promenade.

The Hut on Fowl’s Legs (Baba-Yaga) evokes a Russian fairy-tale of Baba-Yaga, a witch who flies through the night in an iron mortar (of the kitchen, not military, variety) propelling herself with a pestle. Mussorgsky’s music depicts the witch in full flight, although Hartmann’s image was of a clock-face which showed Baba-Yaga’s house with its distinctive feature of a pair of hen’s legs. The wild excitement of this movement builds inexorably into the final section, *The Great Gate of Kiev*. Hartmann’s design for such a gate was never built, and was possibly not as grandiose as Mussorgsky’s music suggests.

**Notes by John Williams © 1980,
Gordon Kerry (Purcell and Mussorgsky
© 2025), Morten Lauridsen © 2004**

ABOUT THE MUSIC

SCOTT KINMONT conductor

Since winning the position of Associate Principal Trombone with the Sydney Symphony Orchestra at the age of 20, Scott Kinmont has established himself as one of Australia's leading brass musicians and teachers. He has performed with orchestras throughout Australasia and in Europe, and is a member of the Australian World Orchestra.

Originally hailing from Brisbane, he began learning trombone through the excellent Queensland Education Department Instrumental Programme that provides free music tuition to all students; he began his studies with Jim Hartingdon, before continuing with Arthur Middleton and Michael Mulcahy. As a Fulbright Scholar he completed a Masters of Music degree at Northwestern University with Michael Mulcahy and Charles Vernon. He has also undertaken further studies with many of the world's leading trombonists.

As a soloist, Scott holds the unusual distinction of winning international solo competitions on both the trombone and the euphonium. He appears regularly as a guest soloist at festivals and with professional and amateur ensembles, and in 2008 he made his debut as a soloist with the Sydney Symphony Orchestra, performing Lee Bracegirdle's Euphonium Concerto, written for him. Scott is also an enthusiastic chamber musician and is a member of the Australian Brass Quintet, founding member of the Sydney Ophicleide Quartet and the New Holland Sackbut Ensemble.

Scott studied conducting with Dr Mallory Thompson at Northwestern University in Chicago while there as a Fulbright Scholar in 2002–03. In addition to being a regular guest conductor and advisor for the Tasmanian Symphony Orchestra Brass Ensemble since 2017, Scott has directed community bands and university ensembles for workshops, radio broadcasts, national competitions and concerts throughout Australia.

Currently a lecturer in trombone at the Sydney Conservatorium, Scott has held teaching posts at the Canberra School of Music, was Guest Lecturer in Euphonium at Northwestern University in Chicago and the Australian National Academy of Music in Melbourne. Many of his former students have won teaching and playing positions throughout Europe, the US and Australia, including the Berlin Philharmonic, the Munich Philharmonic, and almost all of Australia's symphony and opera orchestras.

Scott also performs occasionally on the obscure Renaissance instrument, the Serpent, mostly to annoy his family.



Photo by Jez Smith

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Rachel Scanlon
Juliana Schaeffer
Ali Smyth
James Stening
Russell Van Howe
Mary Whelan
Brian White AM
Kathy White
Rosemary White
Andrew Wiseman

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Yvonne Kenny AM
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Associate Director – Concerts and Programming
Vico Thai
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Ilmar Leetberg
Artist Liaison Manager

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Victoria Grant
Library
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Library

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Ruth Tolentino
Interim Finance Manager
Nusrat Khan
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Rachel Shafran
Development Manager
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Sabrina Jelcic
Corporate Relations Officer
Fleur Griffiths
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Events Manager
Gabriela Postma
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Alison Eom
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Program Manager, Artists Development & Public Engagement
Daniella Garnerio
Program Manager, Schools & Families
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Learning & Engagement Coordinator

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Ann He
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Pim den Dekker
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Jennifer Calacoci
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Georgia Mulligan
Customer Service Team Leader
Meg Potter
Customer Service Team Leader

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Tom Farmer
Production Manager
Elissa Seed
Production Manager
Jacinta Dockrill
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Shanell Bielawa
Production Coordinator

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Brighdie Chambers
Orchestra Manager
Emma Winestone
Orchestra Coordinator

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Director of People & Culture
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