

Australian Brandenburg Orchestra

HANDEL CORONATION

Paul Dyer Artistic Director and conductor

Brandenburg Choir (Sydney)

The Choir of Trinity College (University of Melbourne)
& **Melbourne Grammar School Chapel Choir**

PROGRAM

Purcell Suite from *Abdelazer*
Purcell Birthday Ode to Queen Mary *Come Ye Sons of Art*

INTERVAL

Handel Concerto a due cori No. 2, HWV 333
Handel Coronation Anthem No. 1 *Zadok the Priest* HWV 258
Handel Coronation Anthem No. 3 *The King Shall Rejoice* HWV 260

The concert will last approximately two hours including interval.

SYDNEY

City Recital Hall Angel Place

Friday 30, Saturday 31 July,
Wednesday 4, Friday 6, Saturday 7 August 2010 all at 7 pm
Saturday 7 August 2010 at 2 pm

MELBOURNE

Melbourne Recital Centre

Sunday 1 August 2010 at 5pm, Monday 2 August 2010 at 7.30pm

Cameras, tape recorders, pagers, video recorders and mobile phones
must not be operated during the performance.

This concert will be recorded for broadcast.



MACQUARIE

PRINCIPAL PARTNER



The Australian Brandenburg Orchestra is assisted
by the Australian Government through the Australia
Council, its arts funding and advisory body.



Communities
arts nsw

The Australian Brandenburg
Orchestra is assisted by the NSW
Government through Arts NSW.



AUSTRALIAN
MAJOR PERFORMING
ARTS GROUP

Artistic Director's Message

There is no doubt about it, the Brandenburg love the music of Handel!

The Orchestra performed Handel in their very first concert and Handel features prominently on three of the Orchestra's ARIA winning recordings. The important thing is, when it comes to Handel, you're in good hands.

Tonight, as part of our 21st birthday celebrations, we perform one of the most exhilarating choral works ever written, Handel's *Zadok the Priest*. A few years ago *Zadok* was performed at the Danish Royal Wedding of Princess Mary. In that moment, millions around the world discovered how triumphant and thrilling music written over 250 years ago could be. If you haven't yet experienced *Zadok* live, then you're in for a royal treat!

There is always so much anticipation and excitement around our Choir concerts. Presenting the genius of Handel and the majesty of Purcell would not be possible without the wonderful 'voice' of three very special choirs: Our glorious Brandenburg Choir in Sydney, and in Melbourne the exciting Choir of Trinity College (University of Melbourne) and the splendid Melbourne Grammar School Chapel Choir.

Tonight you will hear a rare sound from the 18th century, the sound of four period horns in Handel's Concerto 'for Two Choirs' (instrumental). Presenting these rare sounds over the years has been made possible by the tireless support of this Orchestra's extended family.



Tonight, we not only pay tribute to the English Baroque, but also to the memory of our dear friend and former Patron of the Orchestra, Ken Tribe who passed away last week at the grand age of 96. His dedication to the Brandenburg over twenty years has ensured a long life for Baroque music in Australia. We hope you're listening Ken.

The launch of our 2011 concert season is approaching fast. And for the first time in Brandenburg history we invite you to be among the first to experience our new season exclusively on our website. See you at www.brandenburg.com.au on August 11th from midday. You won't want to miss it!

Let the music begin!

Paul Dyer Artistic Director



Handel Coronation

Paul Dyer artistic director and conductor

The musicians on period instruments



violin 1

Madeleine Easton
Guest Concertmaster
Matt Bruce
Matt Greco
Skye McIntosh
Bianca Porcheddu



violin 2

Ben Dollman*
Aaron Brown
Claire Conolly
Sarah Dunn



viola

Monique O'Dea*
Tara Hashambhoy
Marianne Yeomans



cello

Jamie Hey*
James Beck
Anthea Cottee



double bass

Jacqueline Dossor

recorder

Melissa Farrow*
Mikaela Oberg

oboe

Kirsten Barry*
Andrew Angus
Adam Masters
Aaron Reichelt

bassoon

Peter Moore*¹
Jane Gower



horn

Darryl Poulsen*
Dorée Dixon
Michael Dixon
Lisa Wynne-Allen

trumpet

Leanne Sullivan*
Helen Gill
Simon Wolnizer

timpani

Brian Nixon*

theorbo/guitar

Tommie Andersson*

organ/repetiteur

Heidi Jones

harpsichord

Paul Dyer*

* Denotes section leader

¹ Peter Moore appears courtesy
of the School of Music,
University of Western Australia

Harpsichord preparation
by Geoffrey Pollard.

Baroque Horns (Richard Seraphinoff,
Indiana USA) appear on loan from
the School of Music, Australian National
University, Canberra

Handel Coronation

Brandenburg Choir

soprano

Siobhan Stagg*
Julia Booth
Bryony Dwyer
Julia Golding
Belinda Montgomery
Amy Myers
Louise Prickett
Jennifer Rollins
Veronique Willing
Emma Zampieri

alto

Tim Chung*
Phil Butterworth
Chris Hopkins
Roberto Keryakos
Mark Nowicki
Max Riebl
Paul Tenorio
Adam Leslie

tenor

Andrei Laptev *
Philip Chu
Edmond Park
Eric Peterson
Jake Ryan
Richard Sanchez
Paul Sutton

bass

Ashley Giles *
Craig Everingham
David Hayton
Denis Lee
Sebastien Maury
Rodney Smith
Simon Turnill

* Denotes soloist in both
Sydney and Melbourne

The Choir of Trinity College, University of Melbourne

soprano

Siobhan Stagg
Leonie Axford
Alice Backwell
Kristy Biber
Louise Bottomley
Michelle Clarke
Hannah Hornsby
Emma Muir-Smith
Alice Young

alto

Liz Chong
Stephanie Firth
Helen Hughson
Katherine Lieschke
Cecilia Tulloch
Annabel Wilder

tenor

Will Cunningham
Andrew Justo
Will Lennie
Douglas Porteous

bass

Sam Allchurch
Thomas Bland
Jeremy Bottomley
Rob Hansen
Joshua McLeod
Tim Newton

Melbourne Grammar School Chapel Choir

trebles

William Anders
Hasith Balapatabendi
Thomas Batt
Dylan Casey
James Choi
Nicholas Dosses
Takshin Fernando
Daniel Jasper
Hunter Johnstone
Sam Lovejoy-Hall
Alexander McLeod
Fergus Nash
William Nuske
Ted Wyles

alto

Arik Caderamanpulle
David Cunningham
Sam March
Max Mezger
Joshua Patacca
Joseph Penington

tenor

Kai Chee
Andrew Devonport**
Anthony Hall
Chris Okey
Edward Perin**
Raoul Zambelli

bass

Oscar Berry
Will Hoang
Michael How
Nicholas Langford
Thomas Li
Edward Penington
Thomas Singleton
Bradley Tjandra

** Denotes Senior Chorister

Paul Dyer

artistic director

Paul Dyer is one of Australia's leading specialists in period performance styles. He founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of Baroque and Classical music, and has been the Orchestra's Artistic Director since that time.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Orchestra, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and recently the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny and Emma Kirkby. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 Paul toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and has won numerous International and National awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005 and 2009 ARIA Awards for Best Classical Recording. Paul is the presenter of the Inflight program "Symphony" on Qantas International flights and is a Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music and in 2010 the Sydney University Alumni Medal for Professional Achievement.







Handel Coronation

Henry Purcell

(1659–1695)

The pride and darling of the stage

Anonymous,

A Poem Occasioned on the Death of

Mr. Henry Purcell ... By a Lover of Music,

1695

Purcell was the greatest English composer of the Baroque era and arguably the greatest English composer of all time. He was trained as a chorister under the direction of the great English musician John Blow in the Chapel Royal, a prestigious body of priests and singers who served the spiritual needs of the English sovereign. At the age of eighteen, in 1677, Purcell received the first of a number of royal appointments, that of “composer in ordinary” for King Charles II’s string orchestra, modelled on the French King Louis XIV’s famous *Vingt-Quatre Violons du Roi*. Two years later, now just twenty years old, he was appointed organist at Westminster Abbey in 1679, a position he would hold for the rest of his life, and in 1682 he became organist of the Chapel Royal.

Like many other composers in Restoration England, Purcell’s career and even the type of music he composed was directly affected by the fortunes of the English monarchs. During the 1680s Purcell was fully occupied with composing anthems and ceremonial and sacred works for the courts of the Francophile Charles II and his brother, James II, both of whom had spent long periods in exile in France.

James was an unpopular king, partly due to being Catholic, and he was forced to abdicate in 1689 after William of Orange was invited by dissident nobility to invade England and claim the throne. (William was the grandson of Charles I, and his wife Mary was the daughter of James II and therefore also a grandchild of Charles I.) The more austere reign of the Calvinist William and Mary saw a decline in royal patronage of music and the court lost its place as the centre of musical life in London. Purcell remained on the court payroll as one of the forty “musicians for the private music”, but the focus of his writing changed instead to the theatre.

Suite from *Abdelazar*, or *The Moor’s Revenge*, Z 570

Overture

Rondeau

Aire

Minuett

Aire

Jigg

Hornpipe

Aire

I must tell you that we shall have speedily a New Opera, wherein something very surprising is promised us: Mr Purcel, who joyns to the Delicacy and Beauty of the *Italian* way, the Graces and Gayety of the *French*, composes the Music ... Other Nations bestow the name of Opera only on such Plays whereof every word is sung. But experience hath taught us that our English genius will not relish that perpetual Singing ... Our English Gentlemen, when their Ear is satisfy’d, are desirous to have their mind pleas’d, and Musick and Dancing industriously intermix’d with Comedy or Tragedy.

***The Gentleman’s Journal*, London,**

January 1692.

The “new opera” was Purcell’s

***The Fairy Queen*.**

When we think of Purcell, the first work which springs to mind is probably his short opera *Dido and Aeneas*, so it may be surprising to learn that it was his only true opera (that is, a dramatic work where the text is completely sung). The rest of the considerable number of his compositions for the theatre were all incidental music of one sort or another composed for nearly fifty plays from 1690 to 1695 (about fifteen years after *Dido*). Some of the plays, such as *The Fairy Queen* and *King Arthur*, contain so much music that they were called semi-operas, but although Purcell contributed the music he did not conceive the plot or write the dialogue, and other composers also contributed items to many of the plays.

Handel Coronation

Purcell and his collaborators were following a long held tradition in the English theatre of combining music, dialogue and dance, for an audience that expected to hear plenty of music, but not “that perpetual singing”. Opera took much longer to capture popular taste in England than in continental Europe, and did not become established until the arrival of Handel in London in the 1710s. Even then, it was predominantly a pastime for the wealthy upper classes. Plays, on the other hand, attracted people from all walks of life (King Charles II was a regular attendee).

In Purcell's time a play commonly contained at least eight short instrumental items, as well as songs and dances scattered throughout the drama. A French visitor to London in the 1680s wrote, “Before the Comedy begins, that the audience may not be tired with waiting, the most delightful symphonies are played; on which account many persons come early to enjoy this agreeable amusement.” These short pieces were known as the “First and Second Musicks”. The overture, or the “Third Musick”, came after the prologue, and then a “Curtain Tune” was played while the curtain was being raised at the beginning of the play. There were no formal intervals and the curtain was left up throughout the play, but “Act Tunes” marked the end of each of the customary five acts. Audiences did not sit in respectful silence and the machinery to produce the often spectacular stage effects and change the sets was noisy, so the music provided both distraction and structure.

Abdelazer is a bloodthirsty Restoration tragedy from 1695. Its author was Aphra Behn, whose plays were very successful on the London stage (Nell Gwynn, mistress of Charles II, played the lead in one of them). Behn was one of the first professional female writers in England, but her work was lampooned because of the frequent use of sexual subjects. She is now considered somewhat of a torchbearer in feminist literature and her plays and poems have been republished in modern editions. Virginia Woolf referred to her in *A Room of One's Own*: “All women together ought to let flowers fall upon the tomb of Aphra Behn, ... for it was she who earned them the right to speak their minds.”

What to listen for ...

Purcell wrote one song and ten items of instrumental music for *Abdelazer*, some of which were included in *A Collection of Ayres Compos'd for the Theatre*, selections of his incidental music that Purcell's widow had published in 1697. The individual short pieces were formed into suites to be played at private gatherings or at the new public concerts. They were arranged with the overture at the beginning and the other pieces organised according to mood and key, which probably would not have been the order in which they were originally performed. It is only in these suites (or collections of dances) that Purcell's incidental music survives.

Unlike the theatrical music of later periods, the incidental music was not intended to convey the mood of the play, although *Abdelazer's* Overture is in a suitably dark, minor key with a chromatic theme. A strong French influence can be heard in the elegance of dance movements like the Rondeau and Minuett, and in the Overture, whose two slow-fast sections are modelled on the overtures of Louis XIV's favourite, Jean-Baptiste Lully, a style still in use a generation later in the grand French overtures favoured by Handel. The Hornpipe (based not on a sailor's, but on a country dance) became a popular dance tune. The Rondeau second movement may be familiar: Benjamin Britten used it for a set of variations in his *Young Person's Guide to the Orchestra*, and it was also used (anachronistically!) in the Netherfield ball scene in the 2005 movie of *Pride and Prejudice*.



Handel Coronation

Henry Purcell

(1659–1695)

Ode for the Birthday of Queen Mary, Come, ye sons of art, away, Z 323

Symphony: Largo – Allegro – Adagio

Alto solo & chorus: Come, ye sons of art, away

Duet: Sound the trumpet

Symphony

Chorus: Come, ye sons of art, away

Alto solo: Strike the viol

*Bass solo & chorus: The day that such a
blessing gave*

Soprano solo: Bid the Virtues

Bass solo: These are the sacred charms

Duet & chorus: See Nature rejoicing

The musical ode was a peculiarly English musical genre that began with the restoration of the monarchy in the 1660s and continued until the beginning of the nineteenth century. Most often it was used to offer formal praise to the monarch and other members of the royal family on significant occasions such as birthdays or weddings, to welcome them back after a holiday or to commemorate victory in battle, although the occasions that required an ode differed depending on the taste of the monarch. The work of composing the odes was distributed among the composers on the court payroll, and it fell to Purcell to write those for Queen Mary's birthday. *Come, ye sons of art, away*, considered the finest of these celebratory odes, was for Mary's thirty-second birthday in April 1694. It was the sixth and last, as the Queen died in November of that year.

The royal odes were performed at the palace by the Gentlemen and Boys of the Chapel Royal with the King's Band of Twenty-four Violins in the presence of an invited audience and the subject of the ode, to whom it was addressed. The text of this ode was probably written by Nahum Tate, Poet Laureate in 1692, who also wrote the libretto of *Dido and Aeneas*. Although its flowery language strikes us now as grandiose and overblown, it was completely in keeping with the manner of addressing an absolute monarch, still seen in the seventeenth century (and beyond) as deriving his or her power directly from God.

What to listen for ...

The work is scored for trumpets, oboes and strings, and begins with a solemn and grand “symphony” in three short movements, very much in keeping with the regal nature of the occasion the ode was honouring. The sparkling and lively score of the ode itself is built around three extended minuets for vocal soloists and choir: “Come, ye sons of art, away”, “The day that such a blessing gave”, and “Thus nature rejoicing”. Purcell was a master at using the music to express the meaning of the words, and in the other four movements, three of which use a repeating ground bass, he appears to have been particularly inspired by the text, which is heavily laced with musical references.

Despite its title, “Sound the trumpet” features no trumpets, but is instead a virtuosic duet with trumpet-like figures sung by the voices. Not to use trumpets when the text so obviously called for them was an in-joke by Purcell, the libretto a pun on the names of the trumpeters in the royal band, Matthew and William Shore, who were indeed “the listening [and not playing] shores”.

The bass solo “These are the sacred charms” praised Mary's husband, King William III, who had been away fighting the French for most of the five years of his and Mary's joint reign. Both text and music reflect this strong military interest. Softer, more reflective moments are provided by “Strike the viol” and the beautiful and poignant “Bid the virtues”, a duet for soprano soloist and oboe.

By the time he died in 1695 at the age of only thirty-six (Mozart and Schubert coincidentally both died at thirty-five), Purcell was the pre-eminent English orchestral composer. His was the only music regularly heard by large audiences in the commercial theatre and the success of his theatrical works also ensured the popularity of his printed songs and instrumental music. He was buried in Westminster Abbey – to the funeral music he had himself composed for the funeral of Queen Mary earlier in the year. His epitaph reads, “Here lyes Henry Purcell Esq. who left this Life and is gone to that Blessed Place where only his Harmony can be exceeded.”



Handel Coronation

Come, come, ye sons of art, come, come away.

Tune all your voices, and instruments play,
to celebrate this triumphant day.

Sound the trumpet

till around you make
the listening shores rebound.
On the sprightly hautboy play,
all the instruments of joy
that skilful numbers can employ,
to celebrate the glories of this day.

Strike the viol,

touch the lute,
wake the harp,
inspire the flute.
Sing your patroness's praise
in cheerful and harmonious lays.

The day that such a blessing gave,

no common festival should be.
What it justly seem'd to crave
grant, oh grant, and let it have
the honour of a jubilee.

Bid the Virtues,

bid the Graces to the sacred shine repair,
round the altar take their places
blessing with returns of prayer
Their great defender's care;
While Maria's royal zeal
best instructs you how to pray,
hourly from her own conversing
with the Eternal Throne.

These are the sacred charms

that shield her daring hero in the field;
thus she supports his righteous cause,
thus to his aid immortal power she draws.

See Nature, rejoicing,

has shown us the way,
with innocent revels to welcome the day.
The tuneful grove, the talking rill,
the laughing vale, the replying hill,
with charming harmony unite,
the happy season to invite.
Thus Nature, rejoicing, etc.
What the Graces require,
And the Muses inspire,
Is at once our delight and our duty to pay.
Thus Nature rejoicing etc.

George Frideric Handel

(1685–1759)

Concerto a due cori, No 2, HWV 333

Pomposo

Allegro

A tempo giusto

Largo

Allegro ma non troppo

A tempo ordinario

On 16 April 1746, English soldiers under the command of George II's son the Duke of Cumberland defeated rebel Jacobite forces under Prince Charles Edward Stuart (Bonnie Prince Charlie), grandson of the deposed James II, at the Battle of Culloden in Scotland. The atrocities committed by the English soldiers in hunting down the fleeing rebels and the annihilation of remaining Jacobites and their families later earned Cumberland the title of "the Butcher", but at the time he was hailed as a hero who had finally subdued the Jacobite menace, and he was feted on his return to London. Handel, who relied heavily on patronage from the royal family, composed not one but three oratorios in Cumberland's honour for his 1747–48 subscription season. All were based on Old Testament stories where God's chosen people (with whom the English audience would have strongly identified) are victorious over their enemies (that is, the Jacobites).

Following his usual practice, Handel composed three concertos to be played as interval music during these oratorios, which he titled "*a due cori*". A new style of orchestral concerto, they are for three groups of instruments, the usual strings and continuo, plus two wind bands, the *due cori* (two choirs).

Handel took nearly all the material for these concertos from earlier compositions. Like many other Baroque composers he was an inveterate recycler of his own (and occasionally others') material, and in an age before recordings and where published music was available to only a relative few, no-one was likely to remember or to care as long audiences had the "new" music that they craved.



Handel Coronation

What to listen for ...

The concertos supported the confident, buoyant mood of the oratorios, although there was a contrasting moment of quiet reflection in the middle movement. Concerto No 2 opens in the style of a French overture with a first movement full of military flourishes marked *pomposo* (with pomp, ceremonious). A theme heard in the following *Allegro* featuring horns is reminiscent of *The Water Music* (1717), but the whole movement is a transcription of a chorus from Handel's first version of his oratorio *Esther*, dating from a year later, 1718.

The third movement is a version of the chorus "Lift up ye heads, o ye gates" from *Messiah*, with a dialogue now between two wind groups instead of two choirs. The concerto's central slow movement is adapted from another chorus from *Esther*, and Handel drew on *Esther* again for the fifth movement, an exhilarating *Allegro* set over a ground (repeating) bass, here extended and given new instrumentation. Handel first used it in the Birthday Ode he wrote for Queen Anne in 1713. The final movement gives the oboes a chance to shine with flashy scalar passages.

George Frideric Handel (1685–1759)

Anthems for the Coronation of King George II: No 1, *Zadok the Priest*, HWV 258 No 3, *The King Shall Rejoice*, HWV 260

On 11 June 1727, the news reached London that King George I had died of apoplexy during a trip to the Continent. Luckily, one of the late King's last actions before leaving England had been to sign into law "An Act for naturalizing ... *George Frideric Handel*, and others", so there was no problem when the new king, George II, requested that Handel (previously a German citizen) compose the anthems for his coronation and that of his wife, Queen Caroline.

The English coronation ceremony has remained essentially unchanged since it was first devised more than a thousand years ago. Heavy with

religious symbolism, it consists of a series of rituals designed to impress those present with the wealth and power of the monarch and to emphasise that the monarch derives his or her power from God. Anthems have been part of the coronation liturgy for centuries, sung at significant points in the ritual, with the same texts frequently used, taken from the Bible or the Anglican Book of Common Prayer. According to the eighteenth century English musicologist Charles Burney, "Handel had words sent to him, by the bishops, for the anthems; at which he murmured, and took offence, as he thought it implied his ignorance of the Holy Scriptures: 'I have read my Bible very well, and shall chuse for myself.'" Handel composed four new anthems: *My heart is inditing, Let thy hand be strengthened, The King shall rejoice and Zadok the Priest*. The texts are from the Old Testament: *Zadok* is based on I Kings and *The King shall rejoice* comes from Psalm 21.

Mr Hendel has composed the Musick for the Abbey at the Coronation, and the Italian Voices [Italian singers from Handel's opera company], with above a Hundred of the best Musicians will perform; and the Whole is allowed by those Judges in Musick who have already heard it, to exceed any Thing heretofore of the same Kind: It will be rehearsed this Week, but the Time will be kept private, lest the Crowd of People should be an obstruction to the Performers.

Parker's Penny Post, 4th October 1727

Handel's was not the only music in the service. In an age when most music had a very short "shelf life", it is notable that much of the music for the Coronation Service was to be old, tradition dictating the choice of works dating back as far as the late Renaissance, including music by Thomas Tallis and Orlando Gibbons, and from the seventeenth century, by Henry Purcell and John Blow. The rehearsal went well, according to the *Norwich Gazette*, which reported that there were "40 Voices, and about 160 Violins, Trumpets, Hautboys [oboes], Kettle-Drums, and Bass's proportionable; besides an Organ, which was erected behind the Altar: And both the Musick and the Performers were the Admiration of all the Audience".

Handel Coronation

The actual ceremony on 11 October 1727 did not go so well, at least as far as the music was concerned. The performers were arranged on two specially constructed platforms on either side of the altar, which obstructed their view of each other, and the first anthem (not one of Handel's) was omitted altogether "by the Negligence of the Choir of Westminster" as the Archbishop of Canterbury noted tersely in the margin of his order of service. Then, where the printed order showed Handel's *The King shall rejoice* being performed, "The Anthem all in confusion: All irregular in the Music", wrote the Archbishop.

What to listen for ...

Zadok the Priest was immediately popular, and is the only piece of music to be performed at every subsequent coronation of a British monarch. It was sung at the most crucial point of the coronation, the Anointing, when the monarch is anointed on hands, head, chest, shoulders and elbows with holy oil to show he or she has been chosen by God. It must have made an astonishing impact, from the whisper-quiet instrumental introduction to the thundering power of the first choral entry with all voices and instruments sounding. Handel's dynamic marking in the score at that point is simply "loud". The music's sense of inexorability is enhanced by its being in three continuous movements, ending in shouts of "God save the King!" and a jubilant *Alleluia*.

The King shall rejoice actually came first in the coronation service, at the Recognition, when the people are asked to pay homage to the monarch: "The People signify their Willingness and Joy, by loud and repeated Acclamations, all with one Voice crying out, 'God Save King George the Second'. Then the Trumpets sound. And the choir sing this Anthem." Whether it was actually sung at that point, or later on during the Crowning, remains unclear. Unlike *Zadok*, this anthem is in four distinct contrasted movements. The future composer of *Messiah* can be heard in the pastoral triplets of the second movement, and in the long seemingly endless vocal melismas that depict the word

"blessings" in the third (listen for a little of *Worthy is the lamb* and *And he shall purify*). The final movement is a weighty and majestic *Alleluia*, again with all voices and instruments blazing, leaving the congregation in no doubt about the legitimacy of George II's power.

Zadok the priest
And Nathan the prophet
Anointed Solomon King.
And all the people rejoiced and said:
God save the King!
Long live the King!
May the King live for ever.
Alleluia. Amen.

The King shall rejoice in Thy strength, O Lord!
Exceeding glad shall he be of Thy salvation.
Glory and worship hast Thou laid upon him.
Thou hast prevented him*
with the blessings of goodness,
And hast set a crown of pure gold upon his head.
Alleluia.

*"prevent": to anticipate his needs

© Program notes Lynne Murray 2010

Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra is Australia's finest period instrument orchestra, made up of leading specialists in the performance of Baroque and Classical music. The Orchestra is committed to energetic and lively programming, combining popular Baroque and Classical favourites with première Australian performances of seldom heard masterpieces.

The musicians play from original edition scores and on instruments of the period. These have been restored or faithfully reproduced to recreate an eighteenth century orchestral sound and differ significantly from their modern equivalents – softer and more articulated with an often raw and earthy timbre.

The Orchestra's name pays tribute to the Brandenburg Concertos of JS Bach, whose musical genius was central to the Baroque and Classical periods.

Our history

Flying home from Europe in 1989, Artistic Director Paul Dyer had the bold vision of forming Australia's first period instrument orchestra. Paul brought together a team of hand-picked musicians for debut performances at the Sydney Opera House for its 1990 Mostly Mozart Festival.

The success of those first concerts still rings true to this day – the Australian Brandenburg Orchestra combines historical integrity with a distinctly fresh Australian style.

Since the beginning, the Orchestra has been popular with both audiences and critics. In 1998 *The Age* proclaimed the Orchestra had "reached the ranks of the world's best period instrument orchestras". In 2001 *The Guardian* exclaimed the Orchestra's sold-out London Proms performance at the Royal Albert Hall was "an event that just seemed to

stop the audience in its tracks – and had everyone roaring for more. The whole concert was just bliss, every single stupendous second of it." And recently *The Sydney Morning Herald* described the Orchestra as "decidedly rapturous and deserving of every bit of the foot-stamping, cheering ovation".

Concert performance

The Australian Brandenburg Orchestra makes regular appearances in the major concert halls and historic cultural venues of Australia, and has performed with guest artists such as Andreas Scholl, Emma Kirkby, Christoph Prégardien, Andreas Staier, Cyndia Sieden, Marc Destrubé, Elizabeth Wallfisch, Hidemi Suzuki, Andrew Manze and Derek Lee Ragin.

The Orchestra has appeared at both Sydney and Melbourne Festivals, performed Monteverdi's *L'incoronazione di Poppea* with Opera Australia in 1993, and from 1994 established a sell-out annual series of "salon style" concerts at the Art Gallery of NSW.

In March 1998 the Orchestra made its Tokyo debut with countertenor Derek Lee Ragin. Moving from strength to strength, the Orchestra accompanied "the world's leading countertenor of our time", Andreas Scholl, in a concert tour to Europe in August 2001, finishing at the London Proms.

The year 2000 brought two major developments: the use of the newly built City Recital Hall Angel Place as the Orchestra's major concert venue and the highly successful launch of the Orchestra's first subscription season. Since then the Orchestra has developed into a significant player in the Australian music scene and was admitted into the Major Performing Arts Group of the Australia Council in 2003.

Recordings

The Australian Brandenburg Orchestra has released fourteen compact discs, of which four have won ARIA awards for Best Classical Recording.

Baroque Tapas

Paul Dyer, artistic director
Spicy 17th Century baroque flavours from Southern Europe

Handel Concerti Grossi

Paul Dyer, artistic director
The complete Opus 6 Concerto Grossi
2009 ARIA: Best Classical Album

Great Vivaldi Concertos

Paul Dyer, artistic director
Genevieve Lacey, Elizabeth Wallfisch, Hidemi Suzuki, Lucinda Moon and many more

Sanctuary

Kirsten Barry, baroque oboe
Lucinda Moon, baroque violin
Jamie Hey, baroque cello
2005 ARIA: Best Classical Recording

Mozart Clarinet Concerto and Arias

Craig Hill, basset clarinet
Cyndia Sieden, soprano

Noël! Noël!

Christmas with the Australian Brandenburg Orchestra

Il Flauto Dolce

Genevieve Lacey, recorder
2001 ARIA: Best Classical Recording

Vivaldi – Andreas Scholl

Andreas Scholl, countertenor

The Australian Brandenburg Orchestra Collection

Paul Dyer, artistic director

Handel Arias

Yvonne Kenny, soprano
1998 ARIA: Best Classical Recording

The Four Seasons

Elizabeth Wallfisch, baroque violin
1997 24 Hours Magazine
Listener's Choice Award

If Love's a Sweet Passion

Sara MacLiver, soprano

Handel Arias

Graham Pushee, countertenor
1995 ABC Classic FM
Best Recording of the Year
1995 24 Hours Magazine
Listener's Choice Award

Brandenburg Favourites

Vivaldi, Bach, Handel and Gluck

CDs available online at
www.brandenburg.com.au

5 minutes with Jane Gower

Bassoonist Jane Gower reflects on her experience performing *Zadok the Priest* at the Danish Royal Wedding.

"I've been a member of Concerto Copenhagen, one of Europe's leading period instrument orchestras, since 2002. My being an Australian provoked a lot of good-natured banter about the romance between Prince Frederik of Denmark and Princess Mary. Excitement overflowed when The Royal Wedding was finally announced for May 2004, and our orchestra was invited to perform at the ceremony.

Our participation involved being locked in the top balcony of Copenhagen's *Vor Frue Kirke* for the entire day! Still, I couldn't help being caught up in the emotion, pomp, and glamour. From our loft in the cathedral where we performed, unseen to those below, we not only could see the royal guests arriving outside in all their finery, but the entire ceremony as it unfolded.

The piece chosen for us was Handel's *Zadok the Priest*. All who have seen the video will remember the handsome Prince Frederik waiting at the altar in nervous anticipation for his bride as the caressing, soft and atmospheric arpeggios of the strings begin. The camera reveals Frederik's tears of joy and the suspense builds until beautiful Mary in her gorgeous dress enters through the cathedral doors. The Copenhagen Boys Choir, with splendid trumpets and drums, enters in an explosion of triumphant joy as she walks down the aisle.

Whilst the text of a coronation anthem might not exactly befit a wedding, I have to say that the music perfectly suited the occasion - and inestimably enhanced the most moving moments of the entire ceremony."

