

## ABOUT THE ARTISTS

### STEFAN DOHR

**Stefan Dohr** became Principal Horn of the Berlin Philharmonic in 1993 and is a sought after soloist and chamber musician throughout the world. He is a member of the Ensemble Wien-Berlin, the Berlin Philharmonic Horns and the Berlin Philharmonic Octet. He regularly performs world premieres of new horn concertos written for him by composers such as Toshio Hosokawa and Wolfgang Rihm and looks forward to further commissioned works in coming years. Stefan Dohr was also appointed visiting professor at London's Royal College of Music and at Helsinki's Sibelius Academy. In his free time Stefan Dohr loves sailing. For more information please visit: [stefandohr.com](http://stefandohr.com)



### ANAM MUSICIANS

#### OBOE

David Reichelt – alumnus  
Owen Jackson (QLD)

#### CLARINET

Andrew Fong (QLD)  
Mitchell Jones (QLD)

#### BASSOON

Chris Martin – alumnus  
Jenna Schijf (W.A.)

#### FRENCH HORN

Stefan Dohr – guest artist  
Aidan Gabriels (W.A.)  
Rebecca Luton (QLD)  
Alexander Morton (N.Z.)  
Emily Newham (QLD)  
Melissa Shirley (VIC)

#### TRUMPET

Samuel Beagley (VIC)  
Fletcher Cox (W.A.)  
Christopher Grace – guest  
Sarah Henderson (N.Z.)  
Michael Olsen (W.A.)  
Joel Walmsley – guest

#### TROMBONE

Jackson Bankovic (N.S.W.)  
Sung Kyu (Pius) Choi (N.S.W.)  
Dale Vail (N.Z.)

#### EUPHONIUM

Doug Lewis – guest

#### TUBA

Jason Catchpole (W.A.)  
Alexander Jeantou – guest

#### PERCUSSION

Madeleine Chwasta (VIC)  
Mathew Levy (N.S.W.)  
Zela Papageorgiou (VIC)  
James Townsend (N.S.W.)

#### VIOLIN

William Huxtable (W.A.)

#### VIOLA

Eunise Cheng (W.A.)  
Mariette Reefman (N.S.W.)

#### CELLO

Daniel Smith (QLD)

#### DOUBLE BASS

Alexander Arai-Swale (N.Z.)

### ANAM

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. Renowned for its innovation and energy, ANAM is committed to pushing the boundaries of how music is presented and performed. Contributing to the vibrancy of the local music culture, ANAM aims to inspire future music leaders encouraging audiences to share the journey. Visit [anam.com.au](http://anam.com.au) for more information.

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

# Glories of the French Baroque

Brenda Rae sings suites and arias by Jean-Philippe Rameau  
– the greatest composer you've never heard of.



Audiences from Vienna and Paris to New York and Glyndebourne have fallen in love with Brenda Rae, and now it's our turn to see what all the excitement is about. The stunning young American coloratura has won accolades for her golden soprano, and now, in association with Melbourne Festival, she joins the ANAM Orchestra for her exclusive Australian debut. A vocal feast, offering some exquisite treasures from the master of the French baroque, Jean-Phillipe Rameau.

Friday 6 October 7.30pm  
Tickets from \$65

Presented by Melbourne Recital Centre & Australian National Academy of Music in partnership with Melbourne Festival

## JOIN US IN 2017 FOR MOSTLY MOZART

Friday 4 August 11am, Grand Mozart

Thursday 23 November 11am, Mozart & Papa Haydn

Tickets \$47 (\$40 concession)

To Book: [melbournerecital.com.au](http://melbournerecital.com.au) | 9699 3333

In person at the Box Office

Melbourne Recital Centre acknowledges the people of the Kulin nation on whose land this concert is being presented.



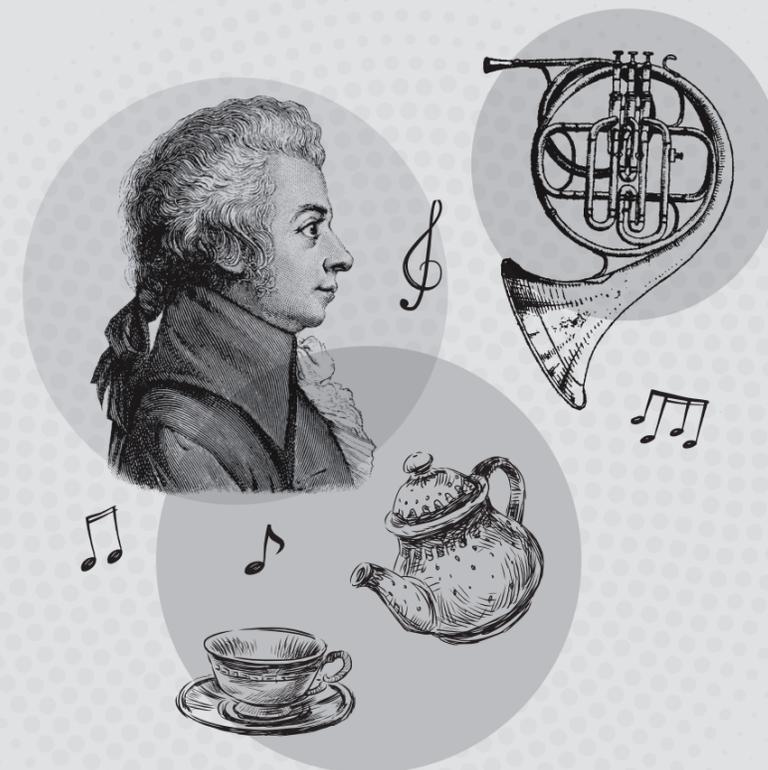
Cnr Southbank Blvd & Sturt St  
Southbank, Victoria  
[melbournerecital.com.au](http://melbournerecital.com.au) | 9699 3333  
#MelbRecital

PRINCIPAL  
GOVERNMENT  
PARTNER

CREATIVE VICTORIA

# MOSTLY MOZART

2017



## Mozart Dances

11am Tuesday 30 May 2017

Elisabeth Murdoch Hall, Melbourne Recital Centre

Stefan Dohr horn/director

ANAM Musicians

## PROGRAM

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

WOLFGANG AMADEUS MOZART  
(1756–1791)  
Horn Quintet in E-flat, K.407  
I. Allegro  
II. Andante  
III. Rondeau (Allegro)

Serenade for Winds  
in C Minor, K.388  
I. Allegro  
II. Andante  
III. Menuetto in canone  
IV. Allegro

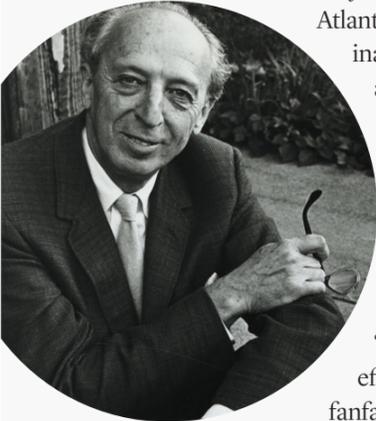
LEONARD BERNSTEIN  
(1918–1990)  
*West Side Story* – Suite  
(arr for brass ensemble)

**AARON COPLAND (1900–1990)**

***Fanfare for the Common Man***

In many ways, it was Aaron Copland who invented the American sound. His plucky rhythms and angular melodies are emblematic of the Wild West – though he himself was an urbane New Yorker – and his bold melodies, underscored by sparse chords, typify the ‘American heroic’ expression.

This *Fanfare* is his most popular work. It was used at the Atlanta Olympic Games and President Clinton’s inauguration. Bands like Emerson, Lake and Palmer and The Rolling Stones have made versions. It originated in a commission in August 1942 from Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra (later of the Sydney Symphony Orchestra).



America was at war. Goossens invited a dozen composers to write short patriotic fanfares as ‘stirring and significant contributions to the war effort’. Most of the other composers dedicated fanfares to branches of the armed services, like the signal corps. Copland decided on the Common Man:

‘it was the common man, after all, who was doing all the dirty work in the war and the army...’

During the 1930s, Copland, sensing a danger that new music might end up alienating the public, felt it was ‘worth the effort to see if I couldn’t say what I had to say in the simplest possible terms’. *Fanfare for the Common Man* is written in such a simple and universal language. Timpani and brass are juxtaposed ritualistically. The open harmonic texture stems from an emphasis on the interval of a fourth. The initial solo call of the trumpet is gradually harmonised by the staggered entries of the brass which round out and strengthen the resolve of the original trumpet. Copland later incorporated some of the material from *Fanfare for the Common Man* in the finale of his Third Symphony.

G.K. Williams. Symphony Australia © 2001.  
Reprinted by permission of Symphony Services Australia

**WOLFGANG AMADEUS MOZART (1756–1791)**

***Horn Quintet in E-flat, K.407***

With friends like Mozart, maybe you can’t blame Joseph Leutgeb for giving up his career as a horn player and opening a cheese shop. Leutgeb and Mozart knew each other from Salzburg days, when Leutgeb played in the Archbishop’s orchestra, but moved to Vienna around the time that Mozart established himself there. The composer constantly abused his friend: one day when Leutgeb called in to see how a piece was going, Mozart scattered sheets of the manuscript all over the floor and insisted that the poor horn player put them in order again. Often Leutgeb would find ‘messages’ scrawled on his music by the composer: ‘Go it, Signor Asino’ [little ass] – ‘Take a little breath’ – ‘Wretched pig’ – ‘Thank God, here’s the end’. And Mozart’s dedication of one of the horn concertos notes that he ‘has taken pity on Leutgeb, at Vienna, 27 March 1783...’

Whether or not he was ass, ox or fool, long-suffering Leutgeb was clearly a player of the highest quality, and it was for him that Mozart wrote his four concertos, a rondo and, perhaps most challenging of all, the Horn Quintet in E-flat. This work has been described as a mini-concerto, and certainly the fast outer movements are written in what might be called a concertante style; Mozart, does, however, give the strings some wonderful quartet-style writing in the slow movement – quartet-style because Mozart substitutes a viola for the second violin, making an unconventional string quartet of violin, violas and cello. Mozart, of course, was a violist as well as many other things, and particularly enjoyed playing viola in chamber music as it gave him a sense of being inside the texture (In his string quintets, too, Mozart uses two violas to enrich the middle strata of the texture).

The work was completed in late 1782, the time of his early successes in Vienna (notably the German opera *The Abduction from the Seraglio*) and his marriage to Constanze Weber. After Mozart’s death, it was Leutgeb, ‘ass, ox and fool’, who helped Constanze collect and order the composer’s scores, thus doing us all a great favour. And he did open a cheese shop (though kept playing professionally) with money he had borrowed from Mozart’s father, Leopold.

Gordon Kerry © 2004  
Reprinted by permission of Symphony Services Australia

***Serenade for Winds in C Minor, K.388***

Fleeing the constraints of the court musician’s life in Salzburg, young Mozart arrived in Vienna in 1781 and his first priority was to establish himself as a freelance composer. In the first year or so his major project was the opera *The Abduction from the Seraglio*, but most of his music from this time is designed to display his breadth of talent and was written for specific occasions. Aristocratic patrons provided a good market for such pieces: dance music, chamber works for the salon, and pieces such as serenades which frequently accompanied evening festivities in the outdoors. Mozart wrote numerous serenade-type works in Salzburg, where, as one contemporary put it, such works were only performed once. Often they contain up to nine separate dance-based movements and are scored for relatively large groups of strings and winds. Writer Paul Henry Lang has noted that after the move to Vienna, Mozart’s serenades decrease in number and change in style, as if he ‘lost his faith’ in the music which ‘symbolised’ Salzburg society. Certainly the two Serenades K.375 in E-flat and K.388 in C minor are different from the Salzburg works. Both are for wind octet. As well as being appropriate scoring for outdoor entertainment, it reflects a fashion among the Bohemian nobility resident there, which even the Emperor took up, for maintaining a wind band. The K.388 Serenade is notable for its use of C minor (a key Mozart often used for intense emotion) and its restriction to a mere four movements.

Symphony Australia © 2003. Reprinted by permission of Symphony Services Australia



**LEONARD BERNSTEIN (1918–1990)**

***Suite from West Side Story* (arr for brass ensemble)**

Leonard Bernstein’s *West Side Story* is perhaps one of the most successful of orchestral music’s forays into ‘jazz influence’. It comes from a classically trained musician famous as the Principal Conductor of the New York Philharmonic for many years, but who was also one of music’s great communicators, as his early telecasts, the *Young People’s Concerts*, attest. *West Side Story* was Bernstein’s fourth show, following *On The Town* (1944), *Wonderful Town* (1953) and *Candide* (1956). It opened its New York run of 732 performances in September 1957. The film version in 1961 garnered 10 Academy Awards, including Best Picture.



If we think of American music as typically infectious, brash and exciting, and yet conversely accessible, simple and touching, then *West Side Story* is surely one of America’s greatest scores. It has real urban heat, a grasp on the rhythmic springboard that is American popular music’s beat, and a melodic simplicity which can get right to the heart of a character. On stage and screen its brilliantly constructed musical ensembles were matched in the choreography and setting.

The idea for *West Side Story* originated in 1949, when choreographer Jerome Robbins approached Bernstein and playwright Arthur Laurents with the idea of doing a ‘Romeo and Juliet story’ set on New York’s lower east side, the story of a young Jewish boy and a Catholic girl. Busy work schedules prevented the collaborators bringing *East Side Story* to fruition at this point. When they got around to resuming work on the project, the original ethnic conflict seemed old hat. Instead, *West Side Story* is about Tony, the American descendant of Polish forebears, and Maria, the daughter of recent Puerto Rican immigrants, and their love, played out against the violent background of rival gangs on the upper west side of town.

Tony and Maria meet and fall in love at a dance at the local gym. But Maria’s brother Bernardo kills Tony’s friend Riff, and Tony then kills Bernardo in retaliation. When Maria learns the true circumstances of Bernardo’s murder – that he was killed by Tony in the heat of the moment – she sends for Tony but he is gunned down by another gang member, Chino, at the moment of their reconciliation.

Bernstein himself created a concert work from the music which he called ‘Symphonic Dances from *West Side Story*’. Inspired by Bernstein’s example this brass arrangement includes the following moments from *West Side Story*: Prologue – Something’s Coming – Mambo – Maria: Cha Cha – Scherzo – America – Cool: Fugue – Somewhere

© Symphony Australia. Reprinted with permission

