

ANAM ORCHESTRA

Violin

Jasmine Baric (N.S.W.)
Meg Cohen (N.S.W.)
Josef Hanna (VIC)
Natasha Hanna (VIC)
William Huxtable (W.A.)*
Concertmaster
Sunkyoung Kim (QLD)
Hana King (N.S.W.)* Principal
Second
Phoebe Masel (QLD)
Leanne McGowan (QLD)
Liam Osborne (VIC)
Mia Stanton (A.C.T.)
Claire Weatherhead (QLD)

Viola

Dasha Auer (VIC)
Eunise Cheng (alumna)
Cora Fabbri (N.S.W.)
Henry Justo (QLD)*
Jared Yapp (W.A.)

Cello

Nick McManus (N.S.W.)*
Charlotte Miles (VIC)
James Morley (S.A.)

Double Bass

Hamish Gullick (N.S.W.)*
Caroline Renn (W.A.)

Clarinet

Andrew Fong (QLD)
Jarrad Linke (W.A.)*

Bassoon

Tom St. John (guest)
Jye Todorov (VIC)*

Horn

Freya Hombergen (W.A.)
Josiah Kop (VIC)
Eve McEwen (N.S.W.)
Emily Newham (QLD)
Maraika Smit (TAS)
William Tanner (QLD)

Trumpet

Christopher Grace (VIC)
Sarah Henderson (alumna)
Darcy O'Malley (TAS)
Sophie Spencer (N.S.W.)

Trombone

Jackson Bankovic (N.S.W.)
Jarrod Callaghan (N.S.W.)
Pius Choi (N.S.W.)

Tuba

Sean Burke (QLD)

Timpani

James Knight (S.A.)

*Denotes Principal for the Mozart Horn Concerto

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 for more information.

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

Richmond

STYLISH INNER-CITY LIVING *Exclusive to over 55s*

VISIT OUR SALES CENTRE

Corner Bendigo & Khartoum Street, Richmond
9.00am to 5.00pm Monday to Friday
10.00am to 4.00pm Saturday and Sunday

richmondretirementliving.com.au
1800 550 550 | 8610 4889



May 2019. Published by Lendlease RL Realty (VIC) Pty Ltd ABN 55 124 646 484

*Melbourne Recital Centre proudly stands on the land
of the Kulin Nation and we pay our respects to
Melbourne's First People, to their Elders past and
present, and to our shared future.*



MELBOURNE
RECITAL
CENTRE

Cnr Southbank Blvd & Sturt St
Southbank, Victoria

melbournerecital.com.au
9699 3333

#MelbRecital

PRINCIPAL
GOVERNMENT
PARTNER

CREATIVE VICTORIA

mostly Mozart

2019

Mozart's French Horn
11am Tuesday 11 June 2019
Elisabeth Murdoch Hall
Melbourne Recital Centre
Ben Jacks horn/director
ANAM Brass
ANAM Orchestra

PROGRAM

Wolfgang Amadeus Mozart
(1756-1791)

Horn Concerto No.3 in E-flat, K.447
Allegro
Romance (*Larghetto*)
Allegro

Johann Sebastian Bach
(1685-1750)

Wachet auf, ruft uns die Stimme
(Awake, the voice is calling us), BWV 140*
Jesus bleibet meine Freude
(Jesu, joy of man's desiring), BWV 147*
Brandenburg Concerto No.3 in G, BWV 1048*
(*Allegro*)
Adagio (Cadenza) -
Allegro

Samuel Barber
(1910-1981)
Mutations from Bach

Richard Wagner
(1813-1883)
Reitermarsch (Gathering
of the armies) from Act III
Lohengrin, WWV 75*

*arr. for brass



ABOUT THE MUSIC

The Concerto K.447 is the third of the four horn concertos composed by **Mozart** between 1783 and 1791 for the French horn player Joseph Leutgeb (1732-1811), a friend whom Mozart knew for most of his life. In 1777 Leutgeb moved from Salzburg (where he was a member of the court orchestra) to Vienna, where he opened a cheese shop (with the help of a loan from Mozart's father Leopold) in addition to continuing his musical career. The jocular, at times insulting, comments that litter the autograph parts of the horn concertos bear witness to the close nature of the friendship between Mozart and Leutgeb.

More important, they are also a testament to the artistry of Leutgeb; the solo parts contain many passages that present a considerable challenge to players on the natural (valveless) horn. Among these was the use of so-called 'stopped notes', a technique that involved the player inserting his right hand into the bell to enable him to play notes otherwise unavailable on the horns of the day.

Mozart's horn concertos all include such stopped notes, in addition to bass notes obtained by the technique known as 'overblowing', another skill developed by Leutgeb. As with all the concertos (with the exception of No.1, K.412) K.447 is in the usual three-movement concerto form, with an *Allegro* followed by a slow movement marked Romance, and a concluding *Allegro* in rondo form with plenty of hunting-horn atmosphere.

© Brian Robins

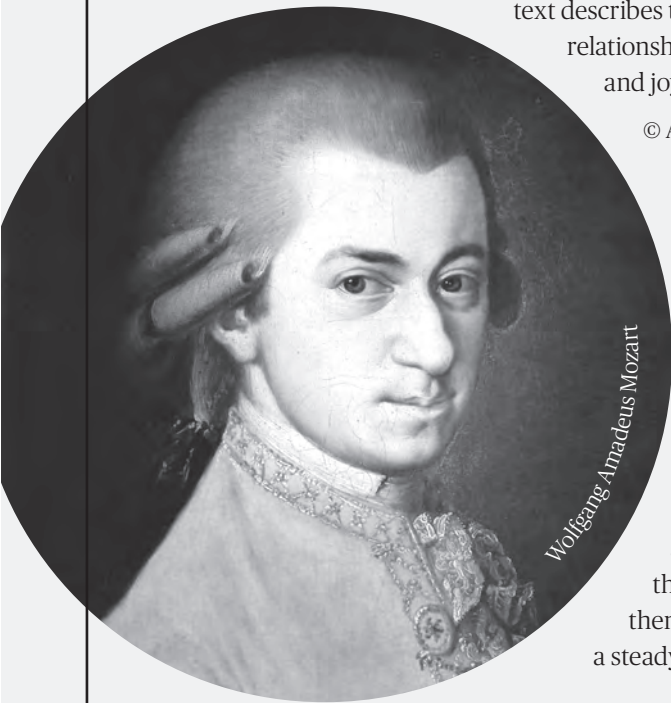
Johann Sebastian Bach is revered as one of the greatest composers of all time whose multitudinous compositions, with their combination of intellectual rigor and transcendent beauty, are among the foundational documents of Western art music.

Jesu, Joy of Man's Desiring (commonly seen in German as *Wohl mir, daß ich Jesum habe* or *Jesus bleibet meine Freunde*) is from the cantata *Herz und Mund und Tat und Leben*, BWV 147, written in 1716 when J.S. Bach lived in Weimar and revised for later use in Leipzig in 1723. The music appears twice, as both the sixth and tenth movements of the cantata, hence the two different German titles. It has become famous separately from the cantata, and is often played at slow tempos. However,

Bach may have intended for it to be more upbeat: the text describes the author's close and friendly relationship with Jesus in very familiar and joyful terms.

© Andy Pease

J.S. Bach's Brandenburg Concerto No.3 is the most 'symphonic' of the Brandenburgs, but at the same time harks back to the traditions of consort music, with its continual 'conversation' between the string groups. The interchangeable themes are continually tossed between the three sections while beneath them the basso continuo maintains a steady dignity.



This concerto can be seen as the apotheosis of the Italian concerto grosso, with its melding of peasant dance rhythms and melodic invention. But at the same time, it paves the way toward the string serenades of Mendelssohn and Tchaikovsky, with its great exploration of string colours, harmonic daring and the fragmentary use of themes.

This arrangement was created for the famed Phillip Jones Brass Ensemble by its principal trombonist, Christopher Mowat.

Adapted from a note by David Garrett © 2000
Reprinted by permission of Symphony Services International

Barber's short work for brass and timpani was composed in 1967. It is based on a chorale melody published in 1525 to set the words 'O Christ, Lamb of God, you take away the sins of the world, have mercy on us ... grant us your peace', the last 'fixed' section of the traditional text of the Mass.

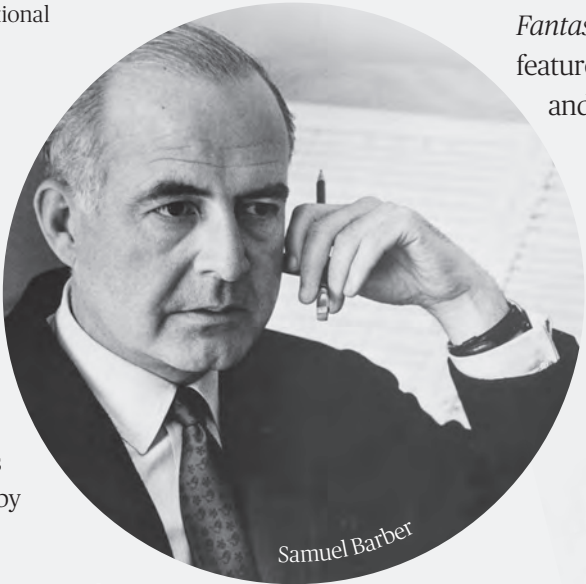
Joachim Decker was one of the early Lutheran composers to arrange liturgical melodies as 'chorales' for congregational singing, supporting the tune with simple harmony and regular metre. Barber begins with Decker's 1604 version, given here to the lower instruments of the ensemble. The addition of the brighter trumpets signals the beginning of Bach's harmonisation of the melody from over a century later. His Cantata BWV 23, 'You true God and son of David' was composed in 1723 and formed a part of Bach's job application to the city of Leipzig where he would spend much of his professional life. It concludes with a harmonically more elaborate version of the chorale.

Barber then derives an accompanying texture of overlapping descending scales from Bach's chorale prelude, BWV 619, based on this tune, from the *Orgelbüchlein* (Little Organ Book) composed some years earlier. The music returns to the mood of the Cantata, specifically its second-movement recitative where the tenor imagines himself as one of the blind people healed by Jesus, singing against a slow-movement version of the chorale. Barber has the chorale played by trumpet with the horn having the more expressive melody, before quietly restating Decker's harmony at the close.

© Gordon Kerry 2016
Reprinted by permission of Symphony Services International

Reitermärsch (Gathering of the armies) is an arrangement for brass of Act III, Scene III, from **Richard Wagner's Lohengrin**. *Lohengrin* tells the story of the Grail knight, Lohengrin, who is heaven-sent under the condition of total anonymity to be the champion for Elsa, who herself stands accused of murdering her younger brother and heir to the kingdom, Gottfried. Lohengrin is successful in the challenge. He and Elsa fall in love, and she vows never to ask about his origin. Yet, the machinations of those around them contrive to bring down Elsa by compelling her to break her oath.

© Mary Byrne



ABOUT THE ARTIST

BEN JACKS HORN

Ben Jacks holds the position of Principal Horn in the Sydney Symphony Orchestra and is a Faculty member at the Australian National Academy of Music (ANAM). He was born in Hobart in 1975 and, after studying with Heidi Kepper at the University of Western Australia, travelled overseas, studying with Dale Clevenger and Gail Williams in Chicago, Stefan Dohr in Berlin, Erich Penzel in Cologne and Hector McDonald in Vienna.

He joined the Sydney Symphony Orchestra as Principal Third Horn in 1998 and in 2001 was appointed Principal Horn. In Australia he has appeared as a guest principal with the Tasmanian, Adelaide, Queensland, West Australian and Melbourne Symphony Orchestras and the Opera Australia Orchestra. Internationally, he has performed with the period instrument ensemble Academy of Vienna, regularly appears as guest principal with the Malaysian Philharmonic Orchestra and Ensemble Kanazawa in Japan, and in 2017 was invited by Riccardo Muti to perform as guest principal with the Chicago Symphony Orchestra. He has also performed as guest principal with the London Symphony Orchestra (LSO) since 2014, and in 2018 joined the LSO on tour with Simon Rattle.

In 2003 he played Britten's Serenade for tenor, horn and strings with the Sydney Symphony Orchestra (also performing the same work with the West Australian Symphony Orchestra). Since then he has appeared as a soloist with the orchestra on a number of occasions, performing Mozart horn concertos (K.417 and K.447), Schumann's *Konzertstück* for four horns and Richard Strauss's Horn Concerto No.1. He is a founding member of the Australian Brass Quintet, and maintains a busy schedule as a soloist and chamber musician. His debut recording, *Rhapsodie: Fantasie: Poème*, conducted by Barry Tuckwell, features previously unrecorded works for horn and orchestra by Jean-Michel Damase.

Mozart