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2024

LLEWELLYN SERIES:

FOREST LORE

Welcome



Welcome to our fourth Llewellyn Series concert for 2024 – Forest Lore – which explores the themes of nature and storytelling, reflecting the landscapes that surround us and indigenous connections to country.

Forest Lore also celebrates the return to their homeland of two eminent Australian performers – globally celebrated conductor Benjamin Bayl, and Principal Horn of the Los Angeles Philharmonic Andrew Bain. This talented pair promise a showstopping performance.

Under Bayl's baton, we open with Dvořák's joyful Serenade for Strings, before moving into Bain's performance of Mozart's lively and lyrical Second Horn Concerto.

Then follows an evocative new commission from Christopher Sainsbury, a composer of Dharug descent and one of Canberra's most eminent creative voices.

Our *Forest Lore* grand finale will be Haydn's Hornsignal Symphony – the perfect platform on which to demonstrate the skills of our orchestra's French horn section.

We hope you leave today's performance with a deeper appreciation of the landscapes and cultural heritage that define us here in Australia, and across the globe.

While this is the final concert in our 2024 Llewellyn Series, there is much more to enjoy in 2025. I encourage you to visit our website to check out the exciting program we have in store for you in the year of our 75th anniversary, if you haven't already.

Thank you for your support and patronage this year. It is very much appreciated.

Rachel Thomas
Chief Executive Officer

Image: Martin Ollman

The Canberra Symphony Orchestra acknowledges the Ngunnawal people, traditional custodians of the land on which our concerts take place. We pay our respects to Elders past, present and emerging.

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FOREST LORE

LLEWELLYN SERIES

7.30pm, Wednesday 13 /
Thursday 14 November 2024
Llewellyn Hall
ANU School of Music

Benjamin Bayl *Conductor*

Andrew Bain *French Horn*

Canberra Symphony Orchestra

ANTONÍN DVOŘÁK

Serenade for Strings in E major,
Op. 22 (B. 52) 25'

WOLFGANG AMADEUS MOZART

Horn Concerto No. 2 in E-flat major, K. 417 7'

CHRISTOPHER SAINSBURY

Antique Flight Stilled Through Millennia 14'
World premiere, new CSO commission

JOSEPH HAYDN

Symphony No. 31 in D major, Hob. I/31
'Hornsignal' 27'

** Timings are approximate*

Benjamin Bayl

Guest Conductor

Born and raised in Sydney, Benjamin Bayl is an internationally respected conductor known for his work in both orchestral and operatic fields.

His musical journey began as the first Australian Organ Scholar of King's College Cambridge, followed by conducting studies at London's Royal Academy of Music. An alumnus of the National Opera Studio, Bayl became Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer, and has assisted Yannick Nézet-Séguin, Richard Hickox, Harry Bicket, and Ivor Bolton. From 2007–2010, he served as Assistant Artistic Director to the Gabrieli Consort & Paul McCreech.

Recent guest conducting engagements include the Melbourne, Sydney, Queensland Symphony Orchestras, Iceland Symphony Orchestra, and Royal Liverpool Philharmonic. He has also conducted at the Wiener Staatsoper, Dutch National Opera, and Staatsoper Berlin. Notable debuts include the Mahler Chamber Orchestra,

Royal Philharmonic Orchestra, and Hong Kong Philharmonic. Bayl works extensively with period instrument ensembles and youth orchestras, and his recent festival appearances include Edinburgh, Melbourne, and Warsaw.

www.benjaminbayl.com/
[@maestroben1](https://www.instagram.com/maestroben1)

Image: Bart Barczyk





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**2024
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Kirsten Williams Concertmaster

**Kirsten Williams is
Concertmaster of the
Canberra Symphony
Orchestra (CSO) and one of
Australia's leading violinists.**

Kirsten studied with Alice Waten (Sydney Conservatorium) and Igor Ozim (Switzerland) before joining the Royal Opera House Orchestra at Covent Garden and the Academy of St Martin in the Fields. Upon returning to Australia, Kirsten was appointed Associate Leader of the Australian Chamber Orchestra and later Associate Concertmaster of the Sydney Symphony Orchestra.

Kirsten's versatility as a soloist and chamber musician both in Australia and internationally extends also to her passion for music for healing and she has

recorded two much-acclaimed CDs with American harpist Jane Rosenson.

A key figure in the CSO's Kingsland Pathways Program, Kirsten also works with the Sydney and Australian Youth Orchestras and teaches at the ANU School of Music. Her contributions to the CSO and wider ACT arts community were recognised in 2021 when she received the Governor General's Medallion.

Image: Martin Ollman

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∞ **Guest Principal**

^ **Acting Principal**

The orchestra list is correct at the time of printing and subject to change.

DVOŘÁK

**Antonín Dvořák
(1841–1904)**

Serenade for Strings, Op.22

Moderato

Tempo di Valse

Scherzo (Vivace)


Larghetto

Finale (Allegro vivace)

Dvořák's two Serenades, Op.22 for strings and Op.44 for winds, were written respectively at the beginning and end of a crucial three-year period in his career, when he moved from anonymity to international success. In part, this success was prompted by the Austrian State Stipendium for composition which he won on the basis of his E flat symphony. The judges for this stipendium included the notorious critic Eduard Hanslick, the influential conductor Johann Herbeck, and one Johannes Brahms, representing composers.

So impressed was Brahms with the young Dvořák that he wrote a letter of encouragement and put Dvořák in touch with the publisher Simrock, who immediately published Dvořák's Moravian Duets and commissioned the Slavonic Dances. With the latter of these two works in particular now widely distributed and performed throughout Europe, and with Brahms publicly singing his praises, the 34-year-old Dvořák began to achieve a reputation beyond his native Bohemia as one of the leading young European composers.

According to Dvořák's original manuscript, the score of the Serenade in E was 'begun on 3 May 1875' and 'finished on 14 May at 10pm'. Not only was it astonishingly quick in the composition, but it came in the middle of a five-month creative frenzy in 1875 which also saw the composition of the Moravian Duets, the Piano Trio in B flat, the Piano Quartet in D, and the Fifth Symphony. It was initially scheduled for a performance in Vienna under Hans Richter in the autumn of 1875, but when that failed to eventuate, it was ultimately premiered in Prague in 1876 under Adolf Čech.



In its structural simplicity, its genial moods and its sense of balance, the Serenade is in part conceived in the spirit of the 18th-century divertimento. Dvořák nonetheless was never a composer to be hidebound by tradition and the extensive use of canon and the occasional suggestions of cyclic form indicate quite clearly that there was also a more 'modern' impulse at work in its composition. It was, in fact, one of the first works in which the distinctive Dvořákian 'voice' became apparent, and remains one of his most spontaneous and charming creations.

The first movement – in uncomplicated ternary form and based on a folk-like melody – begins with an imitative dialogue between the second violins and cellos, and as the movement develops it becomes deceptively complex in its string writing. Himself a string player (a violist), Dvořák in this movement subdivides the viola and cello lines, at times dividing the orchestra into seven parts, leading to particularly rich instrumental sonorities.

It is followed by a waltz in C sharp minor in which the violins play the melancholy principal theme in octaves. An extended D flat major trio features extensive canonic repetition and includes an unusual modulation from D flat to E major. The enigmatic Scherzo follows, in F major and a tripping 2/4 time, beginning with a canon between the cellos and first violins which returns repeatedly throughout the movement. It is built on a whimsical main theme and two subsidiary melodies, which are treated almost like a rondo with coda.

The emotional core of the work is in the serene Larghetto, whose main theme not only looks forward to the characteristic Dvořákian 'dumka' movements of later works, but is also related to the waltz of the Serenade's second movement. Then follows the Finale, starting, like the equivalent movement in the Fifth Symphony, in a 'foreign' key, in this case F sharp minor. The tonic of E major is only re-established with the second subject, where the violins dance over running semiquavers in the violas. The movement continually brings back earlier material, including, toward the end, the moderato theme from the first movement.

Martin Buzacott
Symphony Australia © 1996

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GUEST ARTIST

Andrew Bain French Horn

Born and raised in Adelaide, Australia, Andrew Bain was appointed to the Chair of Principal Horn of the Los Angeles Philharmonic by Gustavo Dudamel in May 2011.

Prior to moving to L.A., Andrew held positions of Principal Horn of the Melbourne Symphony, Queensland Symphony, Münchner Symphoniker, and the Australian Opera and Ballet Orchestra, and Associate Principal Horn of the Adelaide Symphony Orchestra. From 2003 to 2012, he was the Principal Horn of the Colorado Music Festival. He has performed as guest Principal Horn with many of the world's great ensembles, including the Berlin Philharmonic, Chicago Symphony, Bavarian Radio Symphony Orchestra, Dallas Symphony, Malaysian Philharmonic, Baltimore Symphony and the Australian World Orchestra. A well-regarded solo artist, Andrew has performed regularly as a soloist with the Los Angeles Philharmonic since joining the orchestra. He has also appeared at the front of the stage with the Melbourne and Queensland Symphony orchestras, and ensembles such as the



Sapporo Symphony, Alabama Symphony, Taiwan Connection, Mainly Mozart Festival, Colorado Music Festival, Aspen Music Festival and with the Berliner Symphoniker at the Philharmonie in Berlin among many others.

Andrew has premiered concerti written for him with the LA Phil, Adelaide Symphony, Hollywood Chamber Orchestra. As a chamber musician, Andrew loves to explore the possibilities of the horn in various ensembles: he is a regular performer on the LA Phil's Chamber Music series, a founding member of the Los Angeles Philharmonic Wind Quintet, and has performed numerous world premieres featuring the horn.

As an educator, Andrew works with many of the best young horn players in the US and abroad as Horn Professor at the Colburn School, and at the Aspen Music Festival. He has also presented masterclasses and recitals across the US, Europe and Australasia at institutions such as the Guildhall, Juilliard School, Manhattan School of Music, Karlsruhe Hochschule, Shanghai Conservatory, University of Houston and Boston University. Andrew can be heard on numerous Hollywood film scores, and was honored to perform and Principal Horn for John Williams' incredible soundtracks for Star Wars: The Force Awakens, The Last Jedi and the Rise of Skywalker.

www.andrewbainhorn.com
[@andrewbainhorn](https://www.instagram.com/andrewbainhorn)

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MOZART

**Wolfgang Amadeus Mozart
(1756–1791)**

Horn Concerto in E flat major,
K.417

Allegro maestoso

Andante

Rondo

**The early months of 1783
were particularly happy ones
for Mozart.**

He had established his credentials as an opera composer with *Die Entführung aus dem Serail* (The Abduction from the Seraglio), he had a number of piano students and he very astutely carved a niche for himself as a composer and performer of brilliant piano concertos. These were the mainstay of his career and income from late 1782 to 1786. He had been married the previous year, and as he wrote:

My whole company consists of my little wife who is pregnant, and hers consists of her little husband, who is not pregnant, but fat and flourishing.

The Mozarts' first child, Raimund Leopold, was born in June.

Composers' states of mind don't necessarily have a direct connection with the music they produce. With the Horn Concerto, K.417, however, it is tempting to see Mozart's general contentment reflected in his work. As Maynard Solomon notes, this work, among others, displays beauties that are celebrations of sheer joy, expressions of mirth that revel in the pleasures of creation, that deliberately eschew conflict, that are embodiments of grace, decorum and other 'classical' virtues.

With friends like Mozart, maybe you can't blame Joseph Leutgeb for giving up a full-time 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, and he 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 the Horn Concerto, K.417, notes that he 'has taken pity on Leutgeb, ox, ass and fool, at Vienna, 27 March 1783...'

The work as we know it is generally performed from a published edition made by Johann André in 1802 (perhaps owing to Mozart's habit of throwing manuscripts around, parts of the autograph score are lost). It seems in fact that André himself had an incomplete score to work with; the published edition, for instance, leaves no opportunity for the soloist to improvise a cadenza. Recently, scholars such as John Humphries have attempted to reconstruct more faithfully the original score. It is in the standard three movements: a spacious first movement, an aria-like Andante and a hunt-inspired Rondo finale.

Gordon Kerry © 2005

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“As Maynard Solomon notes, this work, among others, displays beauties that are celebrations of sheer joy, expressions of mirth that revel in the pleasures of creation, that deliberately eschew conflict, that are embodiments of grace, decorum and other ‘classical’ virtues.”

Christopher Sainsbury Australian Composer



Christopher Sainsbury composes in various genres, and his recent works include an opera *The Visitors* commissioned by Richard Mills for the Victorian Opera Company's 2023 season (with libretto by Jane Harrison), a string orchestra work *String Talk* commissioned by the Sydney Symphony Orchestra for July 2024, *A Lithium Fascination* commissioned by the UBC Future Minerals Working Group and Axiom Brass Chicago as part of *The Heavy Metal Suite* (a collaboration between 8 leading international composers), *Singing Stone* – a 2024 ABC Classic album featuring his music performed by Australian guitar great Ken Murray with Melbourne Conservatorium Faculty, and *Ocean Song* – an album of ambient surf music with the Random Earth Band which features legendary Australian guitarist Guy Strazz and Chris on guitars (see www.sainsburymusic.com).

Some early commissions include works for the Australian Chamber Orchestra (1987), for Australian flute elder Gordon Yemm (1987), as well as for the Central Coast Philharmonia (1988) – a group from his long-term home region. He highlights that it is meaningful for him to work with community groups of his home region, not just professional groups.

Sainsbury is Associate Professor in Composition at the Australian National University (ANU) Canberra. He won the APRA National Luminary Award in 2020 for effecting change within the classical and new music industry through the Ngarra-burria First Peoples Composers program, and a Classical: NEXT Innovation Award was awarded to the program in 2022 for innovation in practice on the international stage. He was also winner of the (Boston) New England Philharmonic Orchestra's Open Call for Scores in 2010–11.

Since the mid-1980s he has made a sustained contribution to Australian music through composing, performing and teaching. In more recent years he has strongly advocated for the commissioning and programming of First Nations composers, a people to whom he belongs, and also advocated for more programming of all Australian composers. "It's so clear that your work and guidance have been invaluable to help the ABC forge a deeper engagement with Australian composers." (Matthew Dewey – former Music Director, ABC Classic).

What's next? He is currently working on a commission for a Concertino for Flute and Chamber Orchestra for Sally Walker and the CSO for their Australian Chamber Series in 2025, and a series of commissioned works for the AMEB.

www.sainsburymusic.com

Image: Jamie Kidston

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SAINSBURY

Chris Sainsbury

*Antique Flight Stilled Through
Millennia* (from the poem *Duck
Season* by Isobel Robin)

**World premiere,
new CSO commission**

***Antique Flight Stilled Through Millennia* is a
work that responds to the poem *Duck Season*
by Australian poet Isobel Robin (1924 – 2014).
In the final verse she writes:**

“In Cairo once, reaching for the past,
I chanced on antique flight
stilled through millennia, waiting for me –
prised with care from three thousand years
of sand that clogged some dead Egyptian
Aunty’s living-room:
one museum fragment, crazed a bit,
but most joyously alive with reeds,
rustling papyrus, and three
tense, turquoise birds flushed from their hides.
They knew me – summoned me with harsh duck cries;
swept me upward into old, pale air.”



“They knew me – summoned me with harsh duck cries; swept me upward into old, pale air.”

I am of Australian Indigenous heritage, and I too know this summoning, yet not from Egyptian shards but from ancient places here, high rock platforms where my Indigenous ancestors carved animals and gods, and other unknown figures. As still as they are, I'm often stirred to meditation by them, or to melody as in this work. What I like about the Robin poem is that it catches the “joyously alive” of the ancient still fragments, the “rustling papyrus”, and the suggestion of birds rising in flight despite their being frozen in stone, and that she is ‘known by them’. In my own situation I know her experience.

As the first performance of the piece was scheduled with the Haydn Symphony No 31, I utilised the same orchestral forces as in that piece which are 1x flute, 2x oboes, 4x horns and strings, which is quite unusual. I use an extended harmonic language that lends a little to the mystery of the ancient in the poem, a sense of melodic lift and an approach to the orchestration that at times gives a nod in the direction of Haydn which hopefully allows the birds in the “museum fragment” to take flight.

The poem is used with permission.

@Christopher Sainsbury

HAYDN

Joseph Haydn (1732–1809)

Symphony No. 31 in D
'Hornsignal'

Allegro

Adagio

Menuet

Finale

(Moderato molto — Presto)

When Prince Nicolaus Esterházy engaged two additional horn players in 1765 for the orchestra at his country seat in Eisenstadt, he was probably thinking of the hunting season on the new estate he was developing at Esterháza, not far away in Hungary. Whatever his motives, the appointments gave Haydn a total of four horn players whom he could show off in this agile and often demanding symphony. And not just four players who could make a rich, brassy sound together: rather, four potential soloists, though playing for the most part in two separate pairs juxtaposed against each other.

Joseph Haydn had by 1765 been four years in the service of the Esterházy court. He was 33 and in charge of his Prince's music in all but name: he would officially succeed the aging Gregor Werner as Kapellmeister within a year. So he had fully served his apprenticeship. The Symphony No. 31 celebrates the virtuosity of his prized little orchestra with a succession of bravura passages which give the work more the air of a sinfonia concertante than a symphony. It exuberantly demonstrates his own technical assuredness and joy of achievement as he stands on the threshold of a boundless maturity. It can be seen, in H.C. Robbins Landon's view, as the composer's farewell to youth.

The opening fanfare (which gives rise to the symphony's 19th-century nickname) is, in fact, two horn-calls, both probably familiar to Haydn's audiences. The first, played by the four horns in unison, is an old hunting call, and the leaping solo call immediately following is a posthorn signal. If an extraordinary series of skittering upward runs by the solo flute do not, perhaps, represent the flight of startled birds, they certainly reflect the composer's youthfully heady mood.

Following a dramatic development section, Haydn springs a brilliant surprise by beginning the recapitulation not with the unison hunting call from the opening, but with the solo posthorn call – and in the minor key, and marked piano! He proceeds to recapitulate in reverse order, as it were, bringing back the unison fanfare to end the first movement.

Solo violin and cello take centre stage in the serene, transparently orchestrated slow movement, with some virtuoso writing for the horns (now in two distinct pairs playing respectively in the dominant and tonic keys). The strings play now with bows, now pizzicato, and the woodwinds are admiring spectators throughout.

The minuet, one of Haydn's most irresistibly danceable, has oboes matching themselves against the horns in the central trio section.



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PROGRAM NOTES


Though Haydn returned throughout his life to the variation form for his slow movements, he rarely wrote variation finales. But he does so in the Hornsignal finale (and, indeed, in the finale of his companion symphony for four horns, the wildly misnumbered No. 72) as a means of displaying one after another of his orchestral soloists. Six variations are allotted in turn to: oboes, with horns; solo cello; solo flute; the four horns, each solo, in a variation of great technical difficulty; a skittish solo violin; then the whole of the orchestra, softly.

The seventh and final variation is marked for the violone, an ancestor of the modern double bass (which is clearly, in a modern orchestra, the appropriate instrument to play it). However, a mistaken allocation by some editors has given rise to a common practice of playing the variation (an octave higher) on the cello – which thereby gets a second plum, as against its colleagues' one!

Their demonstration ended, the musicians unite in a rousing Presto, unrelated to any of the preceding music, to send us on our way in the manner of a Kehraus, or sweeping-out dance. Only at the end does Haydn remind us of our hunting origins with a jubilant restatement of the original unison fanfare to bring the symphony full circle.

© **Anthony Cane**

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“The Symphony No. 31 celebrates the virtuosity of his prized little orchestra with a succession of bravura passages which give the work more the air of a sinfonia concertante than a symphony.”

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AN AFTERNOON AT GOVERNMENT HOUSE

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Hosted by Their Excellencies the Honourable Sam Mostyn AC, Governor-General of Australia,

and Mr Simeon Beckett SC, this intimate concert is the perfect early Christmas gift for someone special, or simply a wonderful way to wind down after a busy year.

The concert is made possible through the generosity of CSO supporter Joan Boston and includes afternoon tea and refreshments.

Image: Martin Ollman

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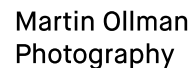
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