

17 & 18 May 2024

DVOŘÁK & BERNSTEIN

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WELCOME

Welcome to **Dvořák & Bernstein: American Rhythms**, an enchanting program set in the intimate Utzon Room of the Sydney Opera House.

Handpicked Wines proudly presents the Sydney Symphony Orchestra's Cocktail Hour series, blending the power of passion and artistry.

Just as the Orchestra mesmerizes with brilliant music inspired by American energy, we craft wines that elevate experiences, drawing on technical skill and creative inspiration.

Like Australian winemakers, Antonín Dvořák merged New World ideas with European tradition, influencing American classical music profoundly. His 'American' String Quartet, written in Iowa, showcases his love for Czech and American folk music.

Leonard Bernstein, an American icon, revolutionized music with *West Side Story*. Our partnership celebrates innovation, reflected in Jack Gale's vibrant arrangement of *West Side Story* Suite for brass quintet.

Join us in embracing creativity and excellence as we present **Dvořák & Bernstein: American Rhythms**, paired with Handpicked Wines for a truly dynamic experience.

William Dong
Managing Director
Handpicked Wines

2024 CONCERT SEASON

COCKTAIL HOUR WITH HANDPICKED WINES

Friday 17 May, 6pm
Saturday 18 May, 6pm

Utzon Room,
Sydney Opera House

DVOŘÁK & BERNSTEIN

AMERICAN RHYTHMS

GENEVIEVE LANG presenter

ANTONÍN DVOŘÁK (1841–1904)

String Quartet No.12, Op.96 B179 ('The American') (1893)

- i. Allegro ma non troppo
- ii. Lento
- iii. Molto vivace
- iv. Allegro non troppo

ALEXANDRA OSBORNE violin

EMMA JEZEK violin

JUSTIN WILLIAMS viola

CATHERINE HEWGILL cello

LEONARD BERNSTEIN (1918–1990) ARR. JACK GALE

Suite from *West Side Story* (1957)

- i. Prologue
- ii. Something's comin'
- iii. Maria
- iv. Tonight
- v. America
- vi. One hand, one heart
- vii. Somewhere

ANTHONY DILORENZO (BORN 1967)

***Fire Dance* (2004)**

TRAD. ARR. LUTHER HENDERSON

Amazing Grace

BRENT GRAPES trumpet

ANTHONY HEINRICHS trumpet

EUAN HARVEY horn

SCOTT KINMONT trombone

CHRISTOPHER HARRIS bass trombone

Estimated durations

Dvořák – 27 minutes
Bernstein – 18 minutes
DiLorenzo – 4 minutes
trad. – 5 minutes.

The concert will run for
approximately 1 hour

Cover image

Photo by Keith Saunders

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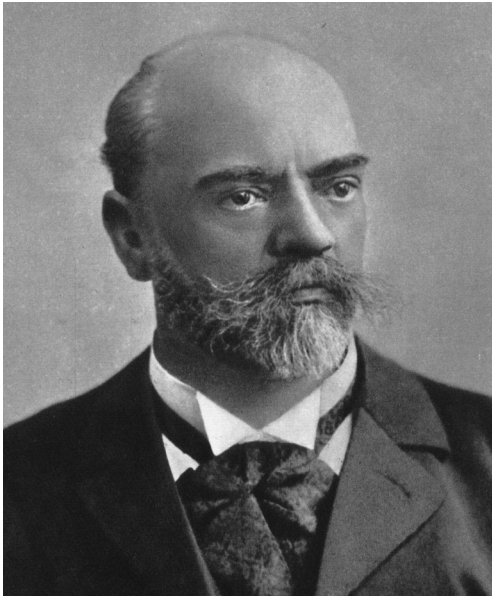
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ABOUT THE MUSIC

ANTONÍN DVOŘÁK (1841–1904) String Quartet No.12 in F major, Op.96 B 179 (‘The American’) (1893)

In 1892, Dvořák took up the position of director of the National Conservatory of Music of America. This institution had been founded a decade before, and was, as the definite article suggests, the only such school in the US at the time. In 1895 he wrote an article for *Harper’s Magazine* on the state of music in the US in which he argued passionately for government to take a financial interest in the training of young artists, and the support of colleges, orchestras and so on. (This was, after all, happening in Vienna and other cities of the Austro-Hungarian Empire, and Dvořák had benefitted immensely from such patronage). The other point that Dvořák was at pains to make was that composers should look to their vernacular musics for ideas. In particular, he believed that music by African- and Native Americans, the songs of Stephen Foster’s as well as the folk traditions of immigrant groups could be the basis for a distinctly American classical



Antonín Dvořák



Spillville, Iowa in the 19th century

music. As he said: ‘undoubtedly the germs for the best in music lie hidden among all the races that are commingled in this great country.’ ‘Nothing’, he added, ‘must be too low or insignificant for the musician. When he walks he should listen to every whistling boy, every street singer or blind organ grinder...it is a sign of barrenness which such characteristic bits of music exist and are not heeded by the learned musicians of the age’.

This glorious mixture found its way into the F Major Quartet, which Dvořák composed in 1893 during a visit to Spillville, Iowa. Here, there was a substantial Czech community that maintained a number of traditions, namely liturgical chorale singing; complementing this, Dvořák also heard both the religious and secular music of local African-Americans. And the work certainly gives the impression of a sense of space and a sensitivity to the sounds of nature.

The first movement is characterised by its use of pentatonic melodies, perhaps reflective of African-American folk music. The seraphically beautiful *Lento* also contains the odd ‘blues’ inflection, and the scherzo, full of dance-rhythm and birdsong, returns to the pentatonic material of the first movement. A mixture of more dances and strains of hymnal melodies contends in the finale. This gives us a work of wide contrast of mood and style, and yet through the judicious use of recurring material, the piece also has a profound unity: *e pluribus unum*.

ABOUT THE MUSIC

LEONARD BERNSTEIN (1918–1990)

ARR. JACK GALE

Suite from *West Side Story* (1957)

The idea, conceived as early as 1949, to use *Romeo and Juliet* as the basis for a story set in contemporary Manhattan was that of choreographer Jerome Robbins. Robbins discussed the idea with Arthur Laurents, who would go on to write the book, and Bernstein. The trio debated the various ways of representing the social chasm between their modern-day Montagues and Capulets: at one point it was to have been an *East Side Story*, with the star-cross'd lovers drawn from the Jewish and Catholic communities. Eventually the creators, who now included Stephen Sondheim as lyricist, agreed on a story that pits two street gangs – the 'American' Jets and the Puerto Rican Sharks – against each other, with tragic consequences for the lovers Tony and Maria. *West Side Story* was not, by any means, the first Broadway show based on Shakespeare: Rogers and Hart had produced *The Boys from Syracuse* (after *A Comedy of Errors*) in 1938, and ten years later, Cole Porter's



Leonard Bernstein



Scene from the original Broadway production of *West Side Story*

Kiss me, Kate – based on *The Taming of the Shrew* – appeared. But *West Side Story*, which hit the stage in 1957, was certainly the first work based on a Shakespearean tragedy to play on Broadway.

The action takes place in 1950s Manhattan. A fight between the gangs is disrupted by the police, so Riff, the Jets' leaders proposes to attend a dance at the local gym where he will challenge Bernardo, leader of the Sharks, to a 'rumble' which will establish the primacy of one of the gangs. Tony, Riff's best friend, has left the gang, but is persuaded to come to the dance; there he sees Maria, sister of Bernardo, who has recently arrived from Puerto Rico; they fall in love. After the dance, Tony serenades Maria outside her apartment, then joins the gangs in their discussion of the rules for the coming fight. The next day Tony and Maria meet and dream about marrying, and Tony agrees when Maria ask him to stop the rumble. But Tony, trying to break it up, inadvertently makes Riff vulnerable, and Bernardo kills him. In fury, Tony kills Bernardo.

ABOUT THE MUSIC

In Act II, Maria is at first horrified that Tony has killed her brother, but agrees to escape the city for a better life together in the countryside. Bernardo's girlfriend Anita, understanding that Maria loves Tony, tries to find Tony and warn him that one of the Sharks, Chino, is coming after him with a gun; but she is brutally treated by the Jets, and angrily claims that Maria has been killed by Chino. Tony seeks out Chino, and is mortally wounded just as he sees Maria alive. Her grief persuades the gangs to bring the war of attrition to an end.

The Prelude has a growing sense of macho swagger and latent violence.

Somethin's comin' is Tony's first solo, before he and Maria but feeling disenchanted with gang life. In *Maria* Tony expresses his overwhelming love for the girl he has just met at the dance.

Tonight is the equivalent of Shakespeare's balcony scene as Maria and Tony declare their love for each other.

The energetic *America*, full of contending Hispanic dance rhythms, was originally sung by Anita, Rosalia and a chorus of the Shark girls, and featured ironic comparisons between life in the USA and Puerto Rico.

In *One Hand, One Heart*, Tony and Maria perform an imaginary wedding, signalling that a real one is for the time being impossible, while *Somewhere* is the duet that Tony and Maria sing at the opening of Act II when they dream of leaving the violence of Manhattan behind them, and which Maria movingly reprises in the final scene of the work.

ANTHONY DILORENZO (BORN 1967) *Fire Dance* (2004)

Emmy Award winning composer, trumpet soloist, and Grammy nominated recording artist Anthony DiLorenzo has established himself as one of the most exciting composers of today.



Anthony DiLorenzo

DiLorenzo's career began growing in popularity in the 1990s with his original compositions written for brass. His brass quintet *Fire Dance* has become one of many standards used in competitions and universities throughout the world. DiLorenzo attended The Curtis Institute of Music and participated in festivals such as Tanglewood – where he received the Harry Shapiro Award for outstanding musician – and was nominated by Leonard Bernstein for an Avery Fischer Career Grant Award. He has been trumpeter in The New World Symphony, The Philadelphia Orchestra, The Santa Fe Opera, and The Utah Symphony. He was also a founding member of The Center City Brass Quintet and Proteus 7 Ensemble. DiLorenzo conducts, produces, and performs on all of his own television and film works.

ABOUT THE MUSIC

This work has been described as

a three-and-a-half minute (if you can play it that fast!) show stopper, a dazzling showcase of brass musicality and technique. Since its premiere, *Fire Dance* has quickly become part of the standard brass quintet repertoire used in competitions, festivals and brass workshops worldwide. *Fire Dance* has been performed in concert by many professional quintets, including the New York Philharmonic Principal Brass, The Chicago Symphony Brass Quintet and the Center City Brass Quintet.

TRAD. ARR. LUTHER HENDERSON

Amazing Grace

In 1747 a slave-ship crossing the North Atlantic encountered a storm off the coast of Ireland. It was so violent that the John Newton, despite being hardened by years in the Navy and then as an enthusiastic and brutal trader in African slaves, was terrified. So much so, that he was moved to prayer, for the first time in years, as he helped bail out the ship. He described this moment as 'the hour I first believed', though had he been brought up in the Calvinist tradition. The surrender to God wasn't total – recalling St Augustine's prayer to 'make me good, but not yet', Newton would continue as a slave-trader for a while, but his faith grew so did his conviction that slavery was a moral abomination. He would go on to mentor William Wilberforce, one of the most important early abolitionists. In the 1750s Newton got to know leaders of the Methodist movement, and he himself ultimately became a clergyman in the Church of England.



John Newton

One of several hymns that Newton wrote, *Amazing Grace* is an account of his conversion, and of the Calvinist view that God's grace is utterly unearned and undeserved by those who receive it. It has been sung to numerous tunes, including one known variously as New Britain, St Mary's, Gallaher, Symphony, Harmony Grove and Solon, and which gained immense popularity last century when the band of the Royal Scots Dragoon Guards released a version for bagpipes and brass in 1972.

Here Canadian composer Luther Henderson provides a version for brass quintet where the simple pentatonic tune is reimagined in blues, slow gospel, dixie and a faster jazz idioms.

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Collection Tasmania Cuvée

Crafted from the finest Tasmanian fruit, this sparkling blend features 50% Chardonnay and 50% Pinot Noir. With richness from time on lees and the oaked reserve wine and brioche notes from lees, it offers delicate red fruits, sweet lemon, and oyster shell nuances. Balanced acidity and a fine mousse leading to a clean finish.



Collection Mornington Peninsula Chardonnay

Whole bunch-pressed fruit ferments in French oak barrels with partial wild ferment and malolactic fermentation, stirred regularly. Aged for 11 months in a mix of seasoned and new barrels, it offers intense aromas of citrus, white stone fruits, and subtle mineral notes, with a textured, complex palate and a long, fine finish.



Regional Selections McLaren Vale Shiraz

Crafted from select organically farmed vineyards this wine, born from late March harvest, offers an effortless opulence. Vibrant black and blue fruits dominate the aroma and palate, supported by layers of chocolate, fine oak, and elegant tannins, all nurtured through 12 months in a blend of old and new French oak.



Trial Batch Skin Contact Riesling

This wine, sourced from a Mornington Peninsula vineyard in Dromana, undergoes gentle foot-treading before fermenting in ceramic and terracotta egg fermenters. Aromas of lime, candied lemon peel, and orange blossom precede a punchy palate of citrus and layers of spice. Acidity and textured tannins add depth, with no fining or filtering, ensuring a fresh delivery to your glass.



Collection Tasmania Pinot Noir

Handpicked with precision, this wine showcases pristine fruit and balanced flavour. Fermented in open fermenters with hand plunging, it matures for 10 months in French oak barrels. Aromas of rhubarb, cherry, and rose petals precede a palate of superfine tannins and balanced oak, reflecting our vineyards on both sides of the Tamar Valley.



A perfect
ARRANGEMENT



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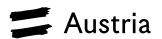


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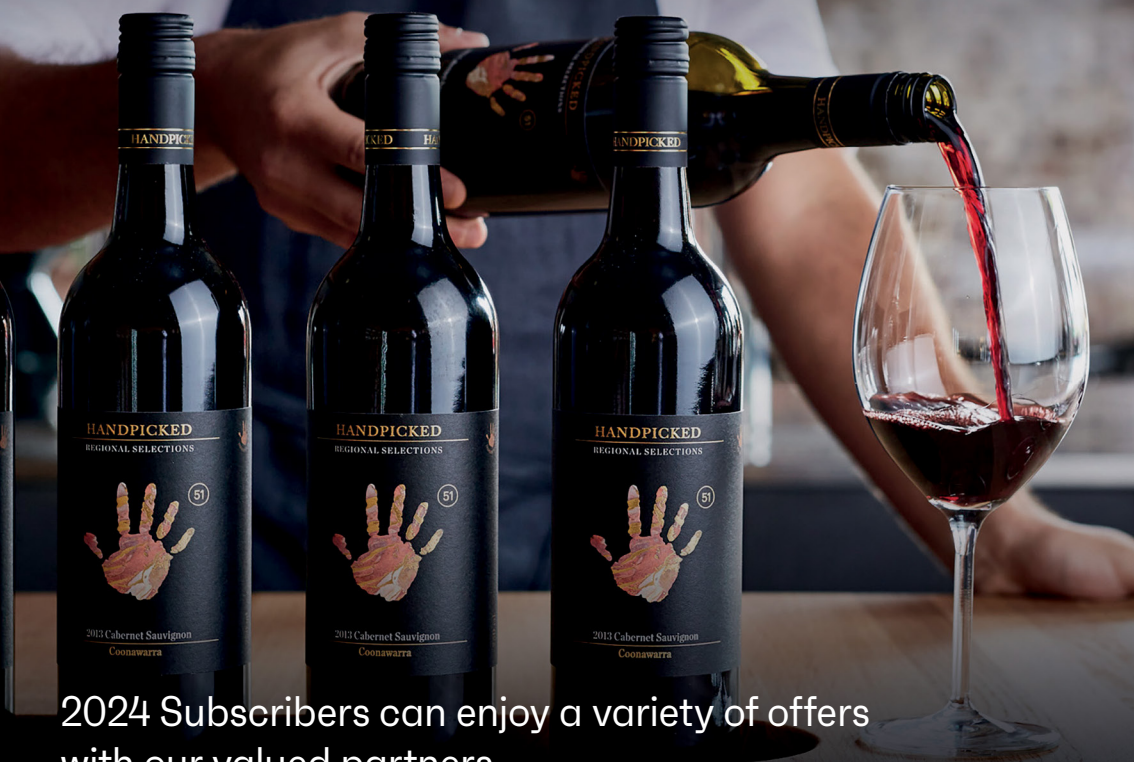
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