

# Last Night of the *Proms*

Fri 1 & Sat 2 April  
Festival Theatre



Adelaide Symphony Orchestra

*Perpetual Emotion*

Season 2022



# Last Night of the *Proms*

Guy Noble  
Conductor/Presenter

Desiree Frahn  
Soprano

Duration  
Approx. 2 hours and 15 mins,  
including interval

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Walton (1902-1983)  
*Orb and Sceptre*: Coronation March

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Vaughan Williams (1872-1958) arr. Greaves  
Fantasia on *Greensleeves*

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Strauss (1825-1899)  
*Die Fledermaus*: Act II – Czardas Desiree Frahn Soprano

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Puccini (1858-1924)  
*Gianni Schicchi*: Act I – O mio babbino caro Desiree Frahn Soprano

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Glanville-Hicks (1912-1990)  
*Sinfonia da Pacifica*: III. *Allegro giocoso*

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Walton (1902-1983) arr. Sargent  
*Henry V*: Suite – excerpts  
*I. Overture, the Globe Playhouse*  
*III. Touch Her Soft Lips and Part*  
*IV. Agincourt Song*

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INTERVAL 20 minutes

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Smyth (1858-1944)  
*The Wreckers*: Overture

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Gilbert (1836-1911) and Sullivan (1842-1900)  
*The Pirates of Penzance*: Act I – Poor Wand'ring One Desiree Frahn Soprano

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Wood (1869-1944) arr. Zalva  
*Fantasia on British Sea Songs*

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Parry (1848-1918) orch. Elgar  
*Jerusalem*

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Elgar (1857-1934)  
*Pomp and Circumstance* March No. 1 (*Land of Hope and Glory*)

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# Last Night of the *Proms*

Everybody knows what to expect from the *Last Night of the Proms*. British tradition, lashings of hope and glory, and everyone in the audience (and on stage) having a wonderful time carrying on like a pork chop. But if you're lucky enough to travel to London and take your place in the Royal Albert Hall for the concluding performance in the greatest music festival in the world, you might be in for a surprise. Like the rest of the Proms, the *Last Night* is in fact a pretty straight concert – until after interval, when the silliness starts.

The Proms started in 1895, and from the outset were planned to be widely accessible. The name comes from the very cheap tickets sold for the 'promenade', the standing room on the floor of the hall. In those days, the entire series featured a single orchestra. It played six nights a week for ten weeks over the summer, with barely enough rehearsal time to run each piece once. No wonder the *Last Night* has an end-of-term feel!

The concerts may have been inexpensive, but the audience wasn't patronised. Audiences heard the gamut of music from Bach onwards, thanks largely to the 26-year-old conductor **Henry Wood** (later Sir Henry), who conducted almost every Prom until 1943. Wood was one of the great evangelists of music. He wanted everyone to love the orchestral repertoire, and he wanted to extend it. Over his long career he gave the premières of more than 700 new works by 350-odd composers. Chewing through a particularly knotty piece of Schoenberg, he cheerfully told the orchestra: 'Stick to it, gentlemen. This is nothing to what you'll have to play in 25 years' time.'

Hence, you'll hear from the Australian composer **Peggy Glanville-Hicks** tonight. 'PGH' studied with Vaughan Williams, worked as a critic on the *New York Herald Tribune* and lived in Greece for 18 years. Her career ended tragically. Surgery for a brain tumour saved her life but robbed her of the urge to compose. She died 24 years later in Sydney. Her sparky *Sinfonia da Pacifica* of 1953 is typical of her fresh, clean, sun-drenched music.

The formidable **Dame Ethel Smyth** gave her most famous performance incarcerated in Holloway Prison, when she conducted (with a toothbrush for a baton) a choir of her fellow suffragettes. Her opera *The Wreckers* is a grim story about Cornish villagers who deliberately lure ships to their doom and plunder the cargo. The overture was first played in the Proms in 1913, and immediately became a staple. It was 15 years before there was a Proms season without it, and Smyth's music appeared in all but two seasons for the rest of her life.

In the year of the London Proms' inaugural season **Johann Strauss II** and **Giacomo Puccini** were contemporary composers. In Strauss' champagne operetta *Die Fledermaus*, the Czardas is sung by a woman impersonating a Hungarian countess, to a man who is trying to seduce her, who probably should have seen through the disguise, since he's her husband. The title character of Puccini's *Gianni Schicchi* gleefully defrauds the greedy relatives of a wealthy, recently deceased aristocrat. The lovely aria *O mio babbino caro* is sung by Schicchi's daughter, as she begs him to help so she can afford to marry her sweetheart.

As well as modern composers, Wood wanted to promote British ones. In 1895, the most distinguished was Smyth's friend **Sir Arthur Sullivan**. 'Distinguished' may seem a curious description if we only know Sullivan through the featherweight music of his much-loved partnership with W.S. Gilbert. Sir Arthur's knighthood, however, was awarded for lugubrious Victoriana like the long-forgotten grand opera *Ivanhoe*. To learn that he earned immortality through *The Pirates of Penzance* and its stablemates would have made him exceedingly cross.

English folk music was central to the work of **Ralph Vaughan Williams**, who incorporated a ravishing arrangement of the ancient song *Greensleeves* into his opera *Sir John in Love*. This was quite apt, as *Greensleeves* is mentioned several times in Shakespeare's

*The Merry Wives of Windsor*, on which the opera is based. Shakespeare also inspired **Sir William Walton's** score for Sir Laurence Olivier's 1944 film *Henry V*. The *Agincourt Song* is entirely splendid, but *Touch Her Soft Lips and Part* is one of Walton's loveliest inspirations. It depicts a soldier tenderly farewelling his wife before leaving for Henry's war. In cinemas across Britain, countless thousands would have had fresh memories of re-enacting the same scene. Olivier thought 'the music actually made the film'.

*Henry V* – Tudor propaganda repurposed for the age of Churchill – helped Walton in his unlikely journey from *enfant terrible* to National Composer. For the Coronation of Queen Elizabeth II in 1953 he composed *Orb and Sceptre*. It's an ebullient successor to the greatest march of them all, **Sir Edward Elgar's** *Pomp and Circumstance* March No.1. Elgar told a friend 'I've got a tune that will knock 'em flat' and he was absolutely right. The patriotic words *Land of Hope and Glory* were added later.

**Sir Henry Wood** wrote his *Fantasia on British Sea Songs* for the centenary of the Battle of Trafalgar, and from the 1920s it was an indispensable part of the *Last Night*. The tradition is to clap along with the Hornpipe, *accelerando*, and race the orchestra. Sir Henry said he liked the orchestra to win, 'by two bars, if possible'. If **Sir Charles Hubert Hastings Parry's** glorious setting of *Jerusalem* evokes national triumph, though, it shouldn't. William Blake's marvellous words are about building a new world. Appropriate, really: in a musical sense, Sir Henry Wood did just that.

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## Sung texts

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### *Jerusalem*

**Music: Hubert Parry**

**Words: William Blake**

**Orchestration: Edward Elgar**

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the Holy Lamb of God  
On England's pleasant pastures seen?

And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among these dark Satanic mills?

Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!

I will not cease from mental fight  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land!

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### *Pomp and Circumstance* – March No.1

**Music: Edward Elgar**

**Words: Arthur C. Benson**

Chorus:

Land of Hope and Glory, Mother of the Free,  
How shall we extol thee, who are born of thee?  
Wider still and wider shall thy bounds be set;  
God, who made thee mighty, make thee  
mightier yet, God, who made thee mighty,  
make thee mightier yet.

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**Guy Noble Conductor**

Guy Noble has conducted all the major Australian orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He was the host and accompanist each year for Great Opera Hits (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La bohème*, and loves to return as conductor and host for the ASO's *Classics Unwrapped* series each year. He has worked extensively on radio and TV and appeared four times on ABC TV's *Spicks and Specks*, in episodes which still air at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, Dianne Reeves, Alfie Boe and Olivia Newton John. He was the first conductor and host for the Symphony in the City for the West Australian Symphony Orchestra and returns regularly to entertain upwards of 25,000 happy concertgoers at Langley Park.

Career highlights include doing a raffle with Princess Margaret in London, singing the *Ghostbusters* theme with The Whitlams, and dancing an impromptu contemporary ballet in a bright silver unitard with the QSO.



**Desiree Frahn Soprano**

Originally hailing from country South Australia, soprano Desiree Frahn is a graduate of the Elder Conservatorium and a principal artist with State Opera of South Australia and the James and Diana Ramsey Foundation Opera Program.

For SOSA she has performed Vixen (*The Cunning Little Vixen*) Valencienne (*The Merry Widow*), Léïla (*The Pearlfishers*), Lauretta (*Gianni Schicchi*), Rose Pickles (*Cloudstreet* – World Premiere), Pamina (*The Magic Flute*), Rosalinde (*Die Fledermaus*), Bastienne (*Bastien and Bastienne*) and sung as a soloist in their regional tours, concerts and radio broadcasts. Other notable performances include the role of Stephanie in the Australian premiere of *Jake Heggie's To Hell and Back* with Gertrude Opera in Melbourne.

Desiree has performed in leading roles throughout South Australia with Co-Opera, the Gilbert and Sullivan Society of SA and the Therry Dramatic Society, and has been a soprano soloist in both new and established works with the Adelaide Symphony Orchestra, Adelaide Concert Collective, Elder Conservatorium Orchestra and the Adelaide University Choral Association. She appeared with the ASO most recently in the world premiere of Richard Mills' *Nativity*.

# Adelaide *Symphony Orchestra*

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## *Violins*

Cameron Hill\*\*  
Acting Concertmaster  
Shirin Lim\*\*  
Acting Associate  
Concertmaster  
Gillian Braithwaite\*  
Acting Principal 1<sup>st</sup> Violin  
Alison Heike\*\*  
Principal 2<sup>nd</sup> Violin  
Lachlan Bramble~  
Associate Principal  
2<sup>nd</sup> Violin  
Ann Axelby  
Louise Beaston  
Minas Berberyan  
Hilary Bruer  
Nadia Buck  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Madeline Melrose  
Alexis Milton  
Jennifer Newman  
Julie Newman  
Alexander Permezel  
Alison Rayner

## *Violas*

Justin Julian\*\*  
Linda Garrett~  
Guest Associate Principal  
Martin Alexander  
Anna Hansen  
Rosi McGowran  
Carolyn Mooz  
Michael Robertson  
Cecily Satchell

## *Cellos*

Simon Cobcroft\*\*  
Sarah Denbigh~  
Acting Associate Principal  
Christopher Handley  
Sherrilyn Handley  
Gemma Phillips  
David Sharp

## *Double Basses*

David Schilling\*\*  
Jonathon Coco~  
Jacky Chang  
Harley Gray  
Gustavo Quintino

## *Flutes*

Geoffrey Collins\*\*  
Samantha Hennessy

## *Piccolo*

Julia Grenfell\*

## *Oboe*

Joshua Oates\*\*  
An Nguyen

## *Cor Anglais*

Peter Duggan\*

## *Clarinet*

Dean Newcomb\*\*  
Bailey Coates

## *Bass Clarinet*

Jaclyn Hale\*  
Guest Principal

## *Bassoon*

Mark Gaydon\*\*  
Matthew Kneale

## *Contrabassoon*

Leah Stephenson\*  
Acting Principal

## *Horns*

Sarah Barrett~  
Timothy Skelly  
Emma Gregan\*  
Acting Principal 3<sup>rd</sup> Horn  
Lucy Rattigan

## *Trumpets*

David Khafagi\*\*  
Martin Phillipson~  
Gregory Frick  
Tim Keenihan

## *Trombones*

Colin Prichard\*\*  
Ian Denbigh

## *Bass Trombone*

Amanda Tillett\*  
Guest Principal

## *Tuba*

Emily Legg\*  
Guest Principal

## *Timpani*

Andrew Penrose\*

## *Percussion*

Steven Peterka\*\*  
Sami Butler~  
Jamie Adam  
Amanda Grigg  
Ryan Grunwald

## *Harp*

Carolyn Burgess\*  
Guest Principal

## *Organ*

Peter Kelsall\*  
Guest Principal

\*\* denotes Section Principal  
~ denotes Associate Principal  
\* denotes Principal Player