



Tweet us @The_Halle
using the hashtag
#ComeAndPlay2019

HALLÉ

EDUCATION

COME AND PLAY WITH THE HALLÉ 2019 CONCERTS FOR SCHOOLS

‘FLY ME TO THE MOON’



The Earth rising above the moon's horizon, taken from the Apollo 11 spacecraft (credit: NASA/JSC)

PROGRAMME PACK FOR TEACHERS

Supported by:

The Harding Trust

Cecil Pilkington Charitable Trust

Zochonis Charitable Trust

The Bernarr Rainbow Trust

The Irving Memorial Trust



© Hallé Concerts Society 2019

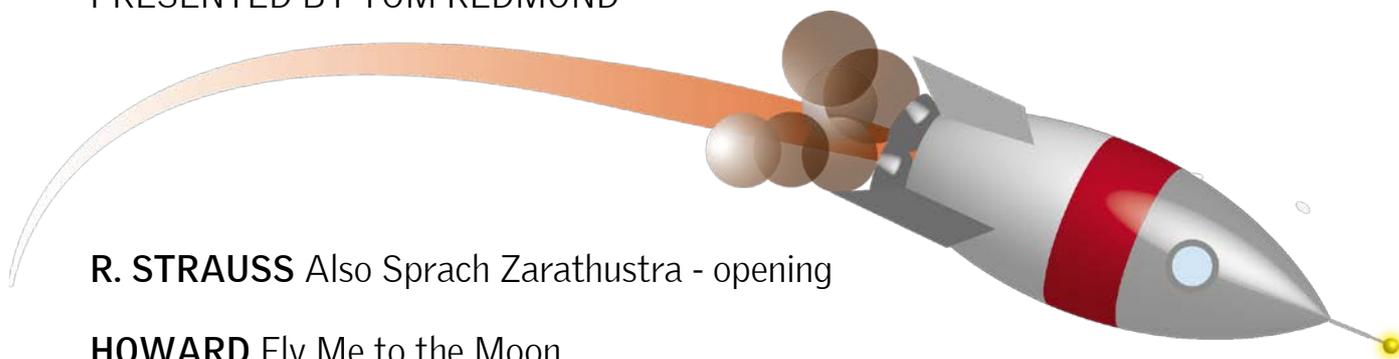


Supported using public funding by
**ARTS COUNCIL
ENGLAND**

COME AND PLAY WITH THE HALLÉ 2019

FLY ME TO THE MOON

CONDUCTED BY JONATHON HEYWARD
PRESENTED BY TOM REDMOND



R. STRAUSS Also Sprach Zarathustra - opening

HOWARD Fly Me to the Moon

J. STRAUSS II On the Beautiful Blue Danube
Audience Participation {Instrumental}

HOLST *The Planets* - 'Jupiter, the Bringer of Jollity'

MARY GREEN & JULIE STANLEY (arr. Pickett) One Step on the Moon
Audience Participation {Song}

DVORAK *Russalka*, 'Song to the Moon'

PUENTE (arr. Pickett) Ran Kan Kan
Audience Participation {Instrumental}

JOHN WILLIAMS Star Wars: Episode I *The Phantom Menace* - 'Duel of the Fates'

PICKETT/BENNISON Galactic Groove
Audience Participation {Song}

PICKETT Three Alien Dances from the Planet Zog

JOHN WILLIAMS Superman: March

PROGRAMME NOTES

RICHARD STRAUSS (1864-1949)

ALSO SPRACH ZARATHUSTRA - OPENING

Also Sprach Zarathustra is an ambitious musical distillation of Friedrich Nietzsche's book of the same name. In the book, Nietzsche outlined the figure of the mighty 'superman', a figure that was to feature prominently in German philosophical thought (for good or otherwise) for over half a century.



Strauss's musical take on Nietzsche is most recognisable for its opening address to the sun, an inspiring section of music that Stanley Kubrick later used in his utopian science fiction movie *2001 – A Space Odyssey* (1968). In this ceremonially slow introduction, over sustained, subterranean bass notes, trumpet fanfares introduce a motif used by Kubrick to represent the unbridled audacity of the modern, space travelling 'superman'. One of the most famous crescendos in all music ensues.

BART HOWARD (1915-2004)

FLY ME TO THE MOON

Originally titled 'In Other Words', 'Fly Me to the Moon' was composed by Bart Howard in 1954. It was first recorded in the same year by Kaye Ballard but it was Frank Sinatra's 1964 version that remains the most well-known, not least due to its links with Apollo missions. A copy of the song was played on the Apollo 10 mission that orbited the Moon in 1969. Then it became the first music heard on the Moon when played on a portable cassette player by Apollo 11 astronaut Buzz Aldrin as he stepped onto its surface. The song's association with Apollo 11 was reprised many years later when Diana Krall sang it at the mission's 40th anniversary commemoration ceremony. She also sang a version of the song in 2012 at the memorial service for Apollo 11 mission commander Neil Armstrong.



JOHANN STRAUSS II (1825-1899)

ON THE BEAUTIFUL BLUE DANUBE

'On the Beautiful Blue Danube' was originally a choral waltz composed for a carnival-time concert given by the Vienna Men's Choral Association. The Viennese newspaper *Die Presse* commented two days after its premiere: 'The lovely waltz, with its catchy rhythms, ought soon to belong among the most popular of the prolific dance-composer.' The critic, of course, was correct. Its text, however, was specific to Carnival time, so in 1890 Franz von Gernerth provided new

words including the line 'Donau so blau' ('Danube so Blue'). Nevertheless, today this most famous of waltzes is invariably heard as a purely orchestral piece. After its shimmering opening Strauss unveils

a succession of quite exquisite waltz themes. As with the opening piece in this concert, Stanley Kubrick used it in a scene of *2001 A Space Odyssey*, when he associated the movements of the waltz with the spinning of satellites.

GUSTAV HOLST (1874-1934)

THE PLANETS - JUPITER, THE BRINGER OF JOLLITY

The Planets is Holst's most famous work and was inspired by the astrological significance of each planet of the solar system. In his own words 'Jupiter, The Bringer of Jollity' celebrates the 'abundance of life and vitality' in music that is 'buoyant and hopeful'. Certainly Holst gives us a succession of memorable tunes, including a theme that was given the words 'I vow to thee my country' by Cecil Lee Rice.

MARY GREEN AND JULIE STANLEY – arr. STEVE PICKETT

ONE STEP ON THE MOON (PARTICIPATION SONG)

'This is one small step for a man, one giant leap for mankind' was famously said by Neil Armstrong as he became the first man to tread on the Moon's surface. Clear your throats and sing to the skies in our first participatory song.



ANTONÍN DVORÁK (1841-1904)

RUSALKA, SONG TO THE MOON

Rusalka, which was first performed in Prague in 1901, is the one Dvorák opera with a regular place in the present-day repertoire. It owes its lasting success in no small way to the 'Song to the Moon' in which Rusalka, a water nymph who has the misfortune to fall in love with a human prince who comes to bathe in her lake, appeals to the moon to tell him of her love for him. A ravishing, magically orchestrated aria of great melodic beauty, it is today heard in a version for trumpet soloist and orchestra.

TITO PUENTE (1923-2000) – arr. STEVE PICKETT

RAN KAN KAN (PARTICIPATION PIECE)

Now we really blast off with salsa legend Tito Puente's infectious Latino 'Ran Kan Kan'. It's simply out of this world!

JOHN WILLIAMS (b. 1932)

STAR WARS: EPISODE I, THE PHANTOM MENACE – 'DUEL OF THE FATES'

This highly dramatic piece comes from the *Star Wars* film, *The Phantom Menace*, and is heard during the final lightsabre duel between Qui-Gon Jinn, Obi-Wan Kenobi and Darth Maul. John Williams at his brilliant best!

STEVE PICKETT AND NEIL BENNISON

GALACTIC GROOVE (PARTICIPATION SONG)

Blast out on a quest to explore outer space and marvel at the amazing views on the way. This song goes past Mars and Saturn, out of the solar system and on to distant galaxies far out on a Galactic Groove!

STEVE PICKETT

THREE ALIEN DANCES FROM THE PLANET ZOG (PARTICIPATION PIECE)

Dancing is a big part of life in outer space (how else do you think we got the 'sun dance' and the 'moonwalk'?) In this world premiere performance, you will hear everything from marching machines to an alien jig. Grab your space suit and join the Hallé for an extra-terrestrial boogie on the mysterious planet Zog!



JOHN WILLIAMS (b. 1932)

SUPERMAN: MARCH

Of all John Williams's impressive canon of film scores, perhaps his muscular soundtrack for the 1978 movie *Superman*, starring Christopher Reeve, is the best of them all. With its brilliant opening brass fanfare, this heroic and vibrantly orchestrated march superbly captures a sense of superhuman power (and not a particle of kryptonite in sight!)

Programme notes by Anthony Bateman © 2019

JONATHON HEYWARD – CONDUCTOR



Jonathon Heyward is forging a career, as one of the most exciting conductors of his generation. Winner of the 2015 Grand Prix Besançon International Competition at the age of 23 and a recipient of the Dudamel Conducting Fellowship with the Los Angeles Philharmonic Orchestra in 2018, Jonathon made his debut with the orchestra for three major concerts at the Walt Disney Concert Hall in Los Angeles to great acclaim. He will also complete his three-year tenure as Assistant Conductor of the Hallé in July 2019.

In 2018/2019, he has been invited to conduct the Rotterdam Philharmonic Orchestra, Nordwestdeutsche Philharmonie, Staatskapelle Hallé, Württembergisches Kammerorchester and Orquestra Sinfónica Portuguesa from Teatro Nacional de São Carlos in Lisbon, the Osaka Symphony Orchestra in Japan and, in the USA, the Seattle Symphony Orchestra as well as the Spoleto festival's production of Porgy and Bess in 2020.

Originally a cellist, Jonathon commenced his conducting studies at The Boston Conservatory in the class of Andrew Altenbach. He went on to occupy the position of Assistant Conductor for both their opera department and the Boston Opera Collaborative from 2012 to 2014, where he worked on productions including *La bohème*, *Zauberflöte* and *The Rape of Lucretia*. Jonathon became the youngest ever semi-finalist at the Blue Danube International Opera Conducting Competition in 2013. From 2014 to 2016, he was Associate Director of the Hampsstead Garden Opera Company in London, whilst furthering his education with postgraduate studies with Sian Edwards at the Royal Academy of Music, from where he graduated in June 2016.

TOM REDMOND – PRESENTER



Tom Redmond is a broadcaster, presenter, horn player and animateur, specialising in music education. He was a member of the Hallé for thirteen years before relinquishing his position in 2016. He is now a regular voice on BBC Radio 3, presenting live concerts and studio programmes as well as concerts from the BBC Proms.

Tom devises and presents interactive concerts for schools and families, which has led him to work with numerous orchestras and festivals worldwide. Since October 2016, Tom has curated and hosted *My Great Orchestral Adventures*, a magical musical family extravaganza, at the Royal Albert Hall. He was involved with the BBC's 'Ten Pieces' project, leading creative workshops with its celebrity ambassadors and as the Orchestra Consultant for the project's ebook.

As an animateur Tom has led creative sessions in a variety of environments, from prisons to music hubs, schools to board rooms. He presents corporate training workshops to demonstrate the effectiveness of inspirational leadership in the workplace, using the orchestra as an example of a high performance team. Tom is the horn tutor at the Junior Royal Northern College of Music and Chetham's School of Music in Manchester, and he enjoys a close relationship with the National Youth Orchestra of Great Britain and its INSPIRE programme.

Recent presenting highlights include: debuts with Royal Northern Sinfonia at the Great Exhibition of the North; Britten Pears Orchestra with Marin Alsop at the Snape Proms featuring a newly commissioned text for Saint-Saëns' *Carnival of the Animals*; and [INSIDE]OUT, an interactive presentation into the great composers with the Royal Scottish National Orchestra.

HALLÉ EDUCATION



The Hallé's award-winning education programme exists to create a wider enjoyment and understanding of music in all sectors of the community, especially those who do not traditionally come to the concert hall, by providing a range of unique opportunities to participate in music and other creative art forms that complement the Hallé's annual concert series.

The focus of the programme is mainly on Greater Manchester but we also work in the other areas of the North West and beyond where the Hallé performs regularly, such as Nottingham and Sheffield, and in adjacent regions to Greater Manchester, such as Cheshire. It reaches over 71,000 participants a year principally by placing Hallé musicians in the community, in schools, youth clubs, community centres and young offenders organisations.

Hallé Education's core programme focuses on music education in schools supporting the national curriculum through interactive concerts and creative music projects. This core programme is delivered in collaboration with Greater Manchester and Manchester Youth music education hubs and comprises **Hallé for Youth**, a series of themed school concerts and associated projects for KS2/3 pupils; **Come and Play with the Hallé**, a series of concerts that support and enhance the whole class ensemble teaching programme; **Adopt-a-Player**, where musicians from the Hallé visit selected schools, helping the children to create their version of the music which they have heard the Hallé perform; **Hallé Inspire**, a partnership programme which uses creative music to promote positive attitudes to learning and to deepen the children's learning and understanding in a range of curriculum areas.

If your school is interested in working with the Hallé we are able to offer a range of opportunities including our popular **Meet-a-Musician** and **Creative Music Workshops** which involve a visit from a Hallé player, who will demonstrate their instrument, tell the pupils about life as a professional musician, as well help the class compose a short piece of music.

For more information about these and other projects we offer please see our website www.halle.co.uk or contact us on education@halle.co.uk

HALLÉ

MUSIC DIRECTOR SIR MARK ELDER

The Hallé is one of the top orchestras in the UK. It is currently in its 161st concert season, having been founded in Manchester by Sir Charles Hallé (right) and given its first concert in the city's Free Trade Hall on 30 January 1858. Following the death of Sir Charles, the orchestra continued to develop under the guidance of such distinguished figures as Dr Hans Richter, Sir Hamilton Harty and Sir John Barbirolli.

Sir Mark Elder CH CBE became the Hallé's Music Director in 2000. He was knighted by the Queen in 2008 for services to music and appointed a Companion of Honour in 2017. He has worked at the world's top opera houses and concert halls, with many of the world's leading orchestras, and he continues to perform internationally as a guest conductor.

The Hallé has received many awards for its work in the concert hall and celebrated collaborations with other orchestras and Manchester organisations. As well as taking to the stage for around 70 concerts a year at The Bridgewater Hall, its Manchester home, the Hallé places great pride in giving over 40 concerts annually throughout the rest of Britain. Its distinguished history of acclaimed performances also includes televised concerts, frequent radio broadcasts and international tours.



Sir Mark Elder CH CBE



Sir Charles Hallé

The Hallé Choir has over 160 members and often joins the orchestra for large choral works throughout the year. In addition, the Hallé has a youth orchestra, two youth choirs and a children's choir that work alongside the musicians and conductors, performing and touring in the UK and Europe.

Last season over a quarter of a million people heard the Hallé, of whom more than 71,000 were inspired by the Hallé's pioneering education programme. Generating approximately 65 projects a year, the programme exists to create a wider enjoyment and understanding of music throughout the whole community.

www.halle.co.uk

Facebook: www.facebook.com/thehalle

YouTube: www.youtube.com/TheHalleOfficial

Twitter: www.twitter.com/the_halle

Instagram: https://instagram.com/the_halle

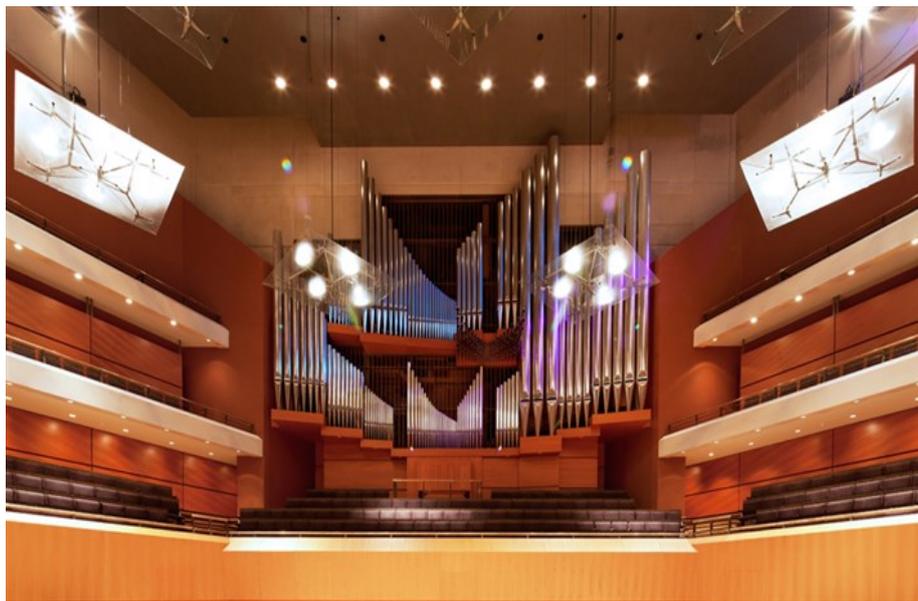


Here are a few facts about the hall:

- The Bridgewater Hall took exactly 3½ years to build, from digging the foundations in March 1993, to the opening concert in September 1996.
- The centre of a lively, noisy city isn't the ideal place to build a new concert hall because orchestras and audiences need perfect silence and microphones are now so sensitive that they can hear things that ordinary people can't, for example: heavy traffic, the trams running opposite the hall, aeroplanes etc. The solutions to these problems were:
 - Lift the auditorium off the ground and stand it on hundreds of large steel springs. This is because vibrations (sound) are absorbed by the coiled springs.
 - Make the building itself very heavy and solid so it cannot move easily.
 - Make the doors, windows and carpets very thick.
 - Put facilities such as air conditioning, water supply and things that hum and buzz in a separate tower at the back of the building.
- It took a team of 20 architects, an interior designer, a team of acoustic designers with lots of computers and a team of expert engineers to design The Bridgewater Hall. Every single design choice is for acoustic purposes!
- Inside the foyer a sculpture ripples through all four floors. It represents billowing lengths of Manchester cotton and waves of sound, light, water and music. Although it looks as though it could be made of fabric or cardboard, it is actually made of great strips of steel, carefully bent into shape and painted only on the back so that the colours are reflected off the wall behind.
- Inside the auditorium everything has been designed to make the sound perfect. The most important feature is the ceiling which is a heavy, ribbed structure of steelwork coated in concrete. It is kept in place by a spider's web of delicate steelwork underneath, which acts like an upside-down suspension bridge – the flat concrete is being kept up by the steel wires, rather than hanging down from it.
- The auditorium can seat 2,400 people, which includes a choir of nearly 300. Every seat has been specially designed so that even if it is not a full house, all the sound bounces as though every chair was taken.
- The Bridgewater Hall organ is the largest mechanical organ to be installed in Britain this century. It has over 5,500 pipes – the largest is on the front and is 32 feet long, the smallest is less than two inches. The whole organ is the size of a four-storey house with stairs and passageways inside. The organ weighs 22 tons and cost £120,000 to build.



The Bridgewater Hall



The organ at The Bridgewater Hall above the choir seats.



Some of the Spring Boxes that hold up the auditorium.

HALLÉ
MUSIC DIRECTOR SIR MARK ELDER CBE

Each section of the Hallé is indicated by a different colour as follows:

- STRINGS - Red**
- WOODWIND - Yellow**
- BRASS - Blue**
- PERCUSSION & PIANO - Green**

