

CLASSICS
UNWRAPPED

ADELAIDE
SYMPHONY
ORCHESTRA
SEASON 2021

Animals



May

Wednesday 19
Festival Theatre



Program

CLASSICS UNWRAPPED 2

Animals

GIOACCHINO ROSSINI (1792—1868)

La gazza ladra (The Thieving Magpie): Overture

CLAUDE DEBUSSY (1862—1918)

Prelude to the Afternoon of a Faun

MODEST MUSSORGSKY (1839—1901)

orch. RAVEL

Pictures at an Exhibition: Ballet of the Unhatched Chicks

CEZARY SKUBISZEWSKI (b.1948)

arr. MCKENZIE

Red Dog: The Search

JOHN WILLIAMS (b.1932)

Jurassic Park: Theme

David Sharp Conductor

SERGEI PROKOFIEV (1891—1953)

Prokofiev: Music from Peter and the Wolf

David Sharp Conductor

Guy Noble Narrator

JEAN SIBELIUS (1865—1957)

Symphony No.5 in E flat: Allegro molto

DURATION ⌚

This concert will run for approximately
75 mins, without interval.



CONDUCTOR/PRESENTER

Guy Noble

Guy Noble has conducted the Sydney, Melbourne, Adelaide, West Australian, Tasmanian, Queensland and Canberra symphony 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 Adelaide Symphony Orchestra's *Classics Unwrapped* series. In 1991 he was a network announcer on BBC Radio 3, host of *Breakfast* on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He 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, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, 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 in Perth's Langley Park.

Some career highlights include doing a raffle with Princess Margaret in London, sharing a chat in a lift with John Gielgud at BBC Broadcasting House, cooking pasta live on stage with Maggie Beer and Simon Bryant and the Adelaide Symphony Orchestra, and singing backing vocals with Kate Ceberano. Guy is pleased, after a COVID-inspired hiatus, to return in 2021 for music and laughter with the ASO.

About the Music

It might fly, swim or crawl, it may be real or imaginary, it may be cuddly, grumpy or terrifying, it might be tame or feral, as graceful as a swan or hungry like the wolf, but whatever kind of creature it is, it is bound to have inspired a composer. Today you'll hear a small but adorable (and well-trained) selection of animal antics in music.

Magpies, at certain times of year, are no fun if you're a cyclist. But the behaviour of the bird who is the subject of Rossini's opera **The Thieving Magpie** is positively criminal. A servant girl is condemned to death on circumstantial evidence for stealing a silver spoon. As she is being taken to her doom, someone in the crowd sees a magpie overhead making off with said silver spoon in its beak. The girl is released amid general rejoicing. Rossini, master of the brilliant overture, here wrote one of his catchiest, from the opening snare-drums rolls to the thrilling final bars.

Mussorgsky's famous musical art gallery **Pictures at an Exhibition** includes something unique in music: a piece inspired by birds, yes, but by birds who haven't even been born yet. If you can't imagine a dossier of dancing eggs, then Ravel's scintillating orchestration of Mussorgsky's piano original is bound to help you get the yolk (sorry).

Sibelius was inspired by much larger birds when he created one of the greatest of all symphonic finales, for his **Fifth Symphony**. If you've ever heard the raucous call of the whooper swan, you might not think it had much symphonic potential; when Sibelius transforms it into a shining three-note theme for horns with a high, syncopated woodwind counterpoint, it attains a unique nobility.

"Dogs of the silver screen" sounds like a special subject on *Hard Quiz* (you heard it here first); right up there with Lassie and that deeply musical mutt Beethoven would be Australia's own Koko, star of **Red Dog**, who was far too smart to have liked "How Much Is that Doggie in the Window" or "Who Let the Dogs Out?"

Cezary Skubiszewski's score for the landmark movie about the kelpie's exploits in Pilbara would have been more to his liking.

No musical story about animals is more beloved than **Peter and the Wolf**, which tells the tale of a brave (and naughty) boy who triumphs over a big, bad creature. With each character represented by a different instrument – the wolf by horns, the grandfather by bassoon and so on – and each getting their own memorable tune, *Peter and the Wolf* has entranced audiences of all ages, and helped them navigate the landscape of the orchestra, ever since it first appeared in the 1930s.

For this performance, Guy Noble will demonstrate that he can be Peter AND the wolf (and every human and animal in between). Before he narrates this much-loved musical fable, he'll hand the baton to conductor and ASO cellist, David Sharp. In fact, a few minutes before this, David will also take on conducting duties when the concert goes prehistoric...

Animals don't need to exist to inspire composers to some of their best work: they can be extinct or mythical. When my analyst told me I was delusional, I nearly fell off my unicorn, but when Debussy created his **Prelude to the Afternoon of a Faun** in 1894 he changed the history of music, composing a compelling picture of languor and beauty in a language of unprecedented refinement and nuance. In the world of music, at least, this marked the birth of impressionism.

John Williams IS film music for many movie-goers (he has won five Academy Awards and been nominated for 52 of them!), and his soaring theme for **Jurassic Park** is one of his best. These dinosaurs sound majestic rather than terrifying, and, this being John Williams, they get to munch on a stirring tune as well.

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Violins

Cameron Hill**
(Acting Concertmaster)
Shirin Lim**
(Acting Associate Concertmaster)
Emma Jezek**
(Guest Principal 2nd Violin)
Lachlan Bramble ~
(Associate Principal 2nd Violin)
Janet Anderson
Ann Axelby
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Elizabeth Collins
Jane Collins
Judith Coombe
Danielle Jaquillard
Alexis Milton
Michael Milton
Jennifer Newman
Julie Newman
Emma Perkins
Liam Pilgrim
Alexander Permezel
Kemeru Spurr

Violas

Andrew Jezek**
(Guest Section Principal)
Justin Julian~
Martin Butler
Lesley Cockram
Rosi McGowran
Carolyn Mooz
Michael Robertson
Cecily Satchell

Cellos

Simon Cobcroft**
Ewen Bramble~
Sarah Denbigh
Sherrilyn Handley
Gemma Phillips
David Sharp
Cameron Waters

Double Basses

David Schilling**
Jonathon Coco~
Harley Gray
Belinda Kendall-Smith
Sean Renaud

Flutes

Geoffrey Collins**
Lisa Gill

Piccolo

Julia Grenfell*

Oboes

Joshua Oates**
Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Darren Skelton

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon**
Leah Stephenson

Contrabassoon

Jackie Newcomb*

Horns

Adrian Uren**
Emma Gregan
Philip Paine*
Timothy Skelly

Trumpets

Josh Rogan**
(Guest Section Principal)
Gregory Frick
David Khafagi

Trombones

Colin Prichard**
Ian Denbigh

Bass Trombone

Amanda Tillett*
(Guest Principal)

Tuba

Peter Whish-Wilson*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Peter Overall
Paul Simpson-Smith

Harp

Suzanne Handel*

** Section Principal

~ Associate Principal

* Principal Player

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