

MATINEE SERIES

ADELAIDE
SYMPHONY
ORCHESTRA
SEASON 2021

Miraculous Mozart

April

Wednesday 14
Elder Hall



Program

MATINEE SERIES 1

Miraculous Mozart

JACK BUCKSKIN & JAMIE GOLDSMITH
(arr./orch. FERGUSON)
Pudnanthi Padninthi ('The Coming and the Going')

CARL PHILIPP EMANUEL BACH (1714–1788)
Symphony in F, WQ.183/3

JOSEPH HAYDN (1732–1809)
Scena di Berenice, Hob.XXIVa:10

Jessica Dean Soprano

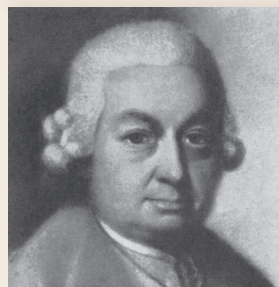
WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.29 in A, K.201

DURATION 🕒

This concert will run for approx. 70 mins, no interval.

This concert is being recorded by ABC Classic for delayed broadcast.

The ASO acknowledges that the land we make music on is the traditional country of the Kurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.



1714–1788

Carl Philipp Emanuel Bach

Symphony in F, WQ.183/3
Allegro di molto –
Larghetto –
Presto

CPE Bach was an influential composer during the transition from the Baroque to the Classical period of music. His work was described as sensitive and full of emotion by many later composers, including Brahms, Mozart and Beethoven. Born in Weimar, he was trained in music by his father Johann Sebastian, and after working under the Crown Prince of Prussia in Berlin, he succeeded his godfather Telemann as director of music in Hamburg. While in this position, Emanuel wrote 'Four Symphonies in Twelve Obligato Parts.' The piece you hear today is the third symphony of this set.

The piece opens with a bold phrase played in unison across the strings, bassoon and harpsichord. The energetic first movement, *Allegro di molto*, is driven with rhythmic intensity. Suddenly the mood changes, instantly calming the atmosphere. This change links directly into the second movement, without pause.

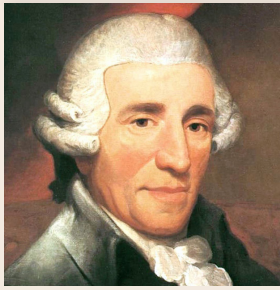
The *Larghetto* begins with a solo melody in the violas, accompanied by a bass counter melody in the cellos. This solemn 3/4 melody is then developed in the winds and higher strings. The movement ends with a pause, before a launching into the *Presto*.

This finale has a light and joyful character, and the symphony ends on a triumphant major chord played by the entire orchestra.

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PERFORMANCE HISTORY

This is the ASO's first performance of CPE Bach's Symphony in F.



1732–1809

Joseph Haydn

***Scena di Berenice*, Hob.XXIVa:10**

Haydn composed this single operatic scene for his fourth and final season in England as a showpiece for Brigida Banti, the temperamental *prima tragedienne* of London's operatic stages. Banti performed it in what was probably the greatest concert of Haydn's long career. Along with the premiere of his last symphony, No.104, (later dubbed the *London*) Banti's role in premiering his 'new scena' made the composer's personal benefit concert on 4 May 1795 a triumph in every sense. His diary notes with satisfaction that he made 4,000 gulden on the evening: 'Such a thing is possible only in England.'

Haydn gave 'la Banti' a mad scene from *Antigono*, an old libretto by Pietro Metastasio, in which the crisis facing Berenice, princess of Egypt, is the stuff of Greek tragedy. However in this, as in most of his operas, Metastasio will contrive a happy resolution, not a tragic one.

Berenice, promised in marriage to Antigonus, king of Macedonia, is in love with the king's son, Demetrius. Determined not to be his father's rival in love, Demetrius can see no way out of an unbearable situation except by his own death, so leaving Berenice free to marry Antigonus. Haydn reflects Berenice's wild imaginings in a richly orchestrated work which moves through constantly shifting harmonies responsive to her fluctuating fantasies, to end with a fiercely despairing aria in F minor.

Edited from an annotation by Anthony Cane
© 2012

PERFORMANCE HISTORY

Felicity Palmer was soloist in the ASO's only previous performance of Haydn's *Scena di Berenice*, in August 1978, conducted by Elyakum Shapirra.



1756–1791

Wolfgang Amadeus Mozart

Symphony No.29 in A, K.201

Allegro moderato

Andante

Menuetto and trio

Allegro con spirito

For much of the 18th-century the symphony was not the dominant genre that Haydn's late symphonies, followed by Beethoven's, were to make it – many symphonies of the 1770s may not have been listened to very carefully, but they made a good festive noise. Mozart's Symphony in A of 1774 is the first of his symphonies which is by common consent not only worth listening to closely, but a masterpiece from start to finish.

Right from the start something arresting is happening: while the violins have a strongly rhythmic theme proceeding in upward sequences and marked at each step with a falling octave, the lower parts are proceeding gently, glidingly, in long notes – a rising bass. Instead of a loud attention-getter, Mozart begins with what Jens-Peter Larsen calls a fusion of symphonic and chamber-musical styles, the fusion explored by Haydn in his symphonies of the same period.

Many of Haydn's slow movements show the same telling use of wind instruments against muted strings as Mozart does in his stately but intimate slow movement. Staying in the mind from the *Minuet* are the humour of the loud restarts on unexpected notes, and of the comic tailpiece for the winds. The *Trio* in E major, mostly in sustained notes, contrasts with the angular rhythms of the *Minuet*.

The finale is made up entirely of formulaic 'scraps', but how brilliantly organised they are to combine noise, excitement, and musical interest!

Adapted from a note by David Garrett © 2003

PERFORMANCE HISTORY

The ASO first performed Mozart's Symphony No.29 under Henry Krips in August 1955, and most recently in November 2017, conducted by Graham Abbott.

Joseph Haydn
Scena di Berenice, Hob.XXIVa:10

Recitative

Berenice, che fai?
Muore il tuo bene, stupida, e tu non corri!
Oh Dio, vacilla l'incerto passo;
un gelido mi scuote insolito tremor tutte le vene,
e a gran pena il suo peso il piè sostiene.

Dove son? Dove son? Qual confusa folla d'idee
tutte funeste adombra la mia ragion?
Vegge Demetrio; il veggo che in atto di ferir.
Fermati! Fermati! Vivi!
D'Antigono io sarò.
Del core ad onta volo a giuragli fè:
dirò, che l'amo; dirò....
Misera me, s'oscura il giorno, balena il ciel!
L'hanno irritato i miei meditati spergiuri.
Ahimè! Lasciate ch'io soccorra il mio ben,
barbari Dei!
Voi m'impedite e intanto
forse un colpo improvviso....
Ah, sarete contenti; eccolo ucciso.

Aspetta, anima bella!
Ombre compagne a Lete andrem.
Se non potei salvati potrò fedel....
Ma tu mi guardi, e parti? Non partir!

Arioso

Non partir, bell'idol mio;
per quell'onda, all'altra sponda
voglio anch'io passar con te.

Recitative

Me infelice! Che fingo? Che ragiono?
Dove rapita sono dal torrente crudel de miei martiri?
Misere Berenice, ah, tu deliri!

Aria

Perché, se tanti siete,
che delirar mi fate,
perché non m'uccidete,
affanni del mio cor?

Crescete, oh Dio, crescete,
finché mi porga aita
con togliermi di vita
l'eccesso del dolor.

Recitative

Berenice, what are you doing?
Your beloved is dying, fool!, and you don't run.
Oh, God! My hesitant step is feeble,
an icy chill runs strangely through my veins,
and a deadly weight o'erwhelms my limbs.

Where am I? What mad, confusing fantasies
and gloomy thoughts assail my senses?
I see Demetrius: I see him about to strike.
Stop! Stop! Live on!
I'll give myself to Antigonus.
Against my heart, I'll pledge my troth:
I'll say I love him, I shall say....
But woe! The day grows dark, the sky flashes!
They're angered by my thoughts of perjury.
Alas! Let me come to my beloved's aid,
cruel Gods!
While yet you block my way,
perhaps an unexpected blow....
Ah! Now you will be pleased: see, he is killed.

Wait, noble spirit!
Let our shades face Lethe's stream together.
If I cannot save you, my constancy may yet...
What! You look at me and turn away? Don't go!

Arioso

Do not leave me, my beloved!
Across those waters, to the far shore,
I want to go with you.

Recitative

Unhappy me! What am I saying? Or thinking?
Where is this cruel flood of torment driving me?
Oh, wretched Berenice, you're raving!

Aria

Why, so many of you
that you drive me mad,
why don't you simply kill me,
ye torments of my heart?

Increase, oh God, increase them,
until they bring relief
by ending my life's suffering
in an excess of grief.



CONDUCTOR

Luke Dollman

Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Lausanne Sinfonietta, Nordwestdeutsche Philharmonie and all professional orchestras in Australia and New Zealand.

In the field of opera, he has been a regular guest at the Finnish National Opera, and has worked for Opera Australia, State Opera of South Australia, and the Netherlands Opera. In 2018 he released his first CD on the Decca label, with soprano Greta Bradman and the Adelaide Symphony Orchestra. Luke is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana.

A recognised authority in the field of conductor training, Luke has taught in prestigious European academies and for the masterclasses of Symphony Services International. He is Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.

Luke most recently appeared with the ASO conducting *A Christmas Celebration* in December 2020.



SOPRANO

Jessica Dean

Australian Soprano Jessica Dean is a Masters graduate of the Royal Academy of Music, London, where she studied with Lillian Watson. She has now returned to Adelaide with her young family.

Jessica has spent the last ten years in Sydney as a soprano with Opera Australia, appearing regularly with the OA chorus. For the company she performed Barbarina (*The Marriage of Figaro*), Papagena (*The Magic Flute*) and toured the country as Zerlina (*Don Giovanni*) on Opera Australia's regional tour.

For State Opera of South Australia, she has performed Marzelline in *Fidelio*, for which she received a Helpmann nomination; Beth in the Australian premiere of Mark Adamo's *Little Women*; Yum-Yum (*The Mikado*) and Dew-Fairy (*Hansel and Gretel*). For SOSA's studio program, roles include Tiresias (*Les mamelles de Tirésias*) and Laurette in Bizet's *Le Docteur Miracle*. At the Royal Academy, her roles included Calisto (Cavalli's *La Calisto*), Barbarina (with Sir Colin Davis), Cupid/Venus (Purcell's *King Arthur*) and Le Feu (*L'enfant et les sortilèges*). Jessica has performed as a concert soloist throughout the UK, in Zagreb and with the ASO.

Her Australian and UK awards include the EMR Overseas Scholarship, The Dame Ruby Litchfield Scholarship, The John Lewis Award and The Jennifer Vyvyan Award.

GOVERNMENT PARTNERS



The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body

ADELAIDE SYMPHONY ORCHESTRA

Violins

Cameron Hill**

(Acting Concertmaster)

Shirin Lim**

(Acting Associate Concertmaster)

Julia Brittain*

(Acting Principal 1st Violin)

Belinda McFarlane**

(Guest Principal 2nd Violin)

Lachlan Bramble ~

(Associate Principal 2nd Violin)

Ann Axelby

Minas Berberyan

Gillian Braithwaite

Hilary Bruer

Jane Collins

Judith Coombe

Belinda Gehlert

Danielle Jaquillard

Alexis Milton

Julie Newman

Emma Perkins

Alexander Permezel

Kemerl Spurr

Violas

Andrew Jezek**

(Guest Section Principal)

Justin Julian~

Martin Butler

Lesley Cockram

Rosi McGowran

Carolyn Mooz

Cellos

Simon Cobcroft**

David Sharp~

(Acting Assoc. Principal)

Sarah Denbigh

Sherrilyn Handley

Gemma Phillips

Double Basses

David Schilling**

Harley Gray~

(Acting Associate Principal)

Jacky Chang

Belinda Kendall-Smith

Flutes

Geoffrey Collins**

Lisa Gill

Oboes

Joshua Oates**

Rena Stavelly~

Clarinets

Dean Newcomb**

Mitchell Berick*

Bassoons

Mark Gaydon**

Jackie Newcomb*

Horns

Sarah Barrett~

Timothy Skelly

Harpsichord

Andrew Georg*

(Guest Principal)

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