

SYMPHONY SERIES 2

A D E L A I D E
S Y M P H O N Y
O R C H E S T R A
S E A S O N 2 0 2 1

Brilliance and Tenderness

April

9 & 10 April
Festival Theatre



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SYMPHONY SERIES 2

Brilliance and Tenderness

Fri 9 and Sat 10 Apr, 6.30pm
Festival Theatre

Nathan Aspinall Conductor
Daniel de Borah Piano

**Jack Buckskin
& Jamie Goldsmith**
(arr./orch. Ferguson)

Pudnanthi Padninthi
(‘The Coming and the Going’)

[2'30"]

L. Boulanger

D'un matin de printemps
(*Of a spring morning*)

[5']

Mozart

Piano Concerto No.17 in G, K.453
Allegro
Andante
Allegretto

[30']

Daniel de Borah Piano

Dvořák

Symphony No.7 in D minor, Op.70
Allegro maestoso
Poco adagio
Scherzo (Vivace) – Trio (Poco meno mosso)
Finale (Allegro)

[30']

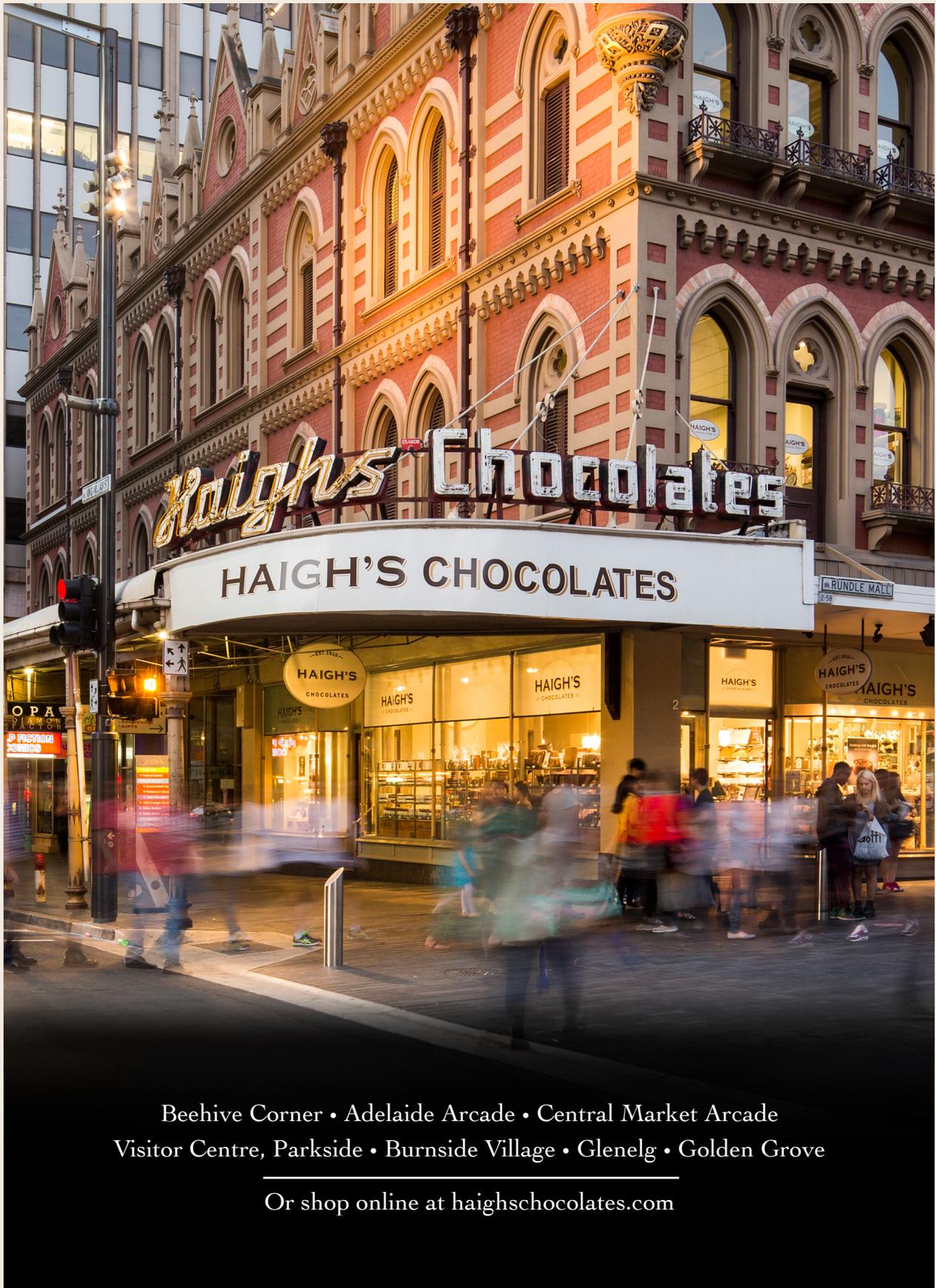
Duration

This concert will run for approximately 85 minutes, and will be performed without interval.

Listen later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again on 28 May at 1pm.

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.



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WELCOME

Just a few weeks ago, despite the sudden border openings and closings in recent months, a rich and rewarding 2021 Adelaide Festival attracted visitors from all over Australia. This is a great tribute to the creativity, flexibility and tenacity of the Festival management team, and to the artists, many of whom could only perform here after spending two weeks in quarantine. The Festival, so important a part of our city's identity, saw the ASO involved in a number of significant projects, most notably Michael Tippett's *A Child of Our Time*, conducted by Brett Weymark, and Neil Armfield's luminous production of *A Midsummer Night's Dream*, for which the Orchestra was conducted by a marvellous musician and revered Britten scholar Paul Kildea.

There's more great Australian talent on show tonight, as we welcome a young Australian conductor, Nathan Aspinall, back from his time in the USA; he will be joined by the fine Brisbane-based pianist Daniel de Borah. And to demonstrate how fragile concert-giving is right now, Daniel has generously agreed to step in for Jayson Gillham, who was to appear in *Brilliance and Tenderness – Symphony Series 2* but, due to travel complications, can't be with us. Daniel will be soloist in Mozart's Piano Concerto No.17.

This concert also marks the beginning of The Guildhouse Collections Project, presented in partnership with Adelaide Festival Centre and the City of Adelaide. We invited visual artist Michael Kutschbach to observe the ASO as a living organism, and create an analogous, sensory experience in response. The artwork is displayed on a large screen in the Festival Theatre foyer and in various venues within the Festival Centre itself. There's more information about this project on page 14 of this program.

With all good wishes for your enjoyment of tonight's concert.



A handwritten signature in black ink, appearing to read 'Vincent'.

Vincent Ciccarello
MANAGING DIRECTOR

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AUSTRALIA



CONDUCTOR
Nathan Aspinall

Australian conductor Nathan Aspinall is currently Assistant Conductor of the Nashville Symphony. Previously, Nathan was Associate Conductor of the Jacksonville Symphony, which he led in subscription programs each season and multiple tours of South Florida. He returned to Jacksonville to conduct Rachmaninov's Symphonic Dances in the 2019/20 season. Nathan was one of two conducting fellows at the Boston Symphony Orchestra's Tanglewood Music Festival during the summer of 2019.

Formerly, Nathan held the position of Young Conductor with the QSO in Brisbane. He assisted Chief Conductor Johannes Fritzsch and visiting guest conductors, and conducted concerts for the Orchestra's education series. He studied French horn and conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012, he attended the Aspen Music Festival, studying with Robert Spano and Hugh Wolff and was awarded the Robert J. Harth Conducting Prize.

Nathan has guest-conducted the Atlanta, Sydney, Adelaide, Tasmanian and Queensland symphony orchestras, as well as the Queensland Conservatorium Chamber Orchestra. He has acted as Assistant Conductor for Opera Queensland. Festival appearances and masterclasses have included the Cabrillo Festival of Contemporary Music, Oregon Bach Festival and the Tanglewood Music Center Conducting Seminar. He studied Orchestral Conducting with Hugh Wolff at New England Conservatory in Boston.



PIANO
Daniel de Borah

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the UK and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Queensland, Adelaide and Auckland Symphony orchestras.

An avid chamber musician, Daniel has enjoyed fruitful collaborations with many leading soloists including Vadim Gluzman, Andrew Haveron, Dale Barltrop, Kristian Winther, Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, Umberto Clerici, Roderick Williams, Steve Davislim and Andrew Goodwin, and has performed at major arts festivals around Australia.

During his studies Daniel won numerous awards including the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel lives in Brisbane, where he serves as Head of Chamber Music at the Queensland Conservatorium, Griffith University.



1893—1918
Lili Boulanger

D'un matin de printemps (Of a spring morning)

The Boulanger household must have been quite something. Ernest Boulanger taught singing at the Paris Conservatoire, where he met his Russian-born wife Raïssa Mischetsky, and, as a composer, won the Prix de Rome in 1836. Their daughters, Nadia and Lili, were gifted composers; family friends included Gabriel Fauré, who would read through his newly-composed songs at the Boulanger home. Lili was in mostly poor health throughout her short life; Nadia gave up composing soon after Lili's death, but went on to become an influential mentor to several generations of composers and advocate of her sister's work.

In 1913 Lili made history, winning the Prix de Rome – the first woman to do so – with the cantata *Faust et Hélène*. There are several important solo vocal works, and her instrumental music consists of evocative works for piano, either solo or in partnership; these often bear Debussyan titles like 'Nocturne' or 'Cortège' but are in no way imitative of the older composer.

Extract from an annotation ©Gordon Kerry 2009

Despite her debilitating illness (now thought likely to have been Crohn's disease, which, at the time, had neither name nor treatment), Boulanger continued composing even as she approached her final days. In fact, *D'un matin de Printemps*, one half of a diptych which also includes *D'un soir triste (From a Sad Evening)* are two of her final works. Both pieces are based on similar melodic and rhythmic material but, as their titles suggest, this 'base metal' is treated very differently in each piece. Where the mood of *D'un soir triste* is elegiac and often anguished, *D'un matin de printemps* is by turns joyous, verdant and delicate. There are fleeting, catch-them-if-you-can solos for violin and cello, and a richly orchestrated dash to the exuberant final bars.

©Phillip Sametz 2021

PERFORMANCE HISTORY

This is the ASO's first performance of *D'un matin de printemps*.



1756—1791

Wolfgang Amadeus Mozart

Piano Concerto No.17 in G, K.453

Allegro

Andante

Allegretto

Daniel de Borah Piano

Mozart had periods of low creative productivity, but 1784 was not one of them – it is generally agreed that this was the year in which he wrote the greatest number of first-rate works. These include six of his piano concertos (K.449, 450, 451, 453, 456 and 459).

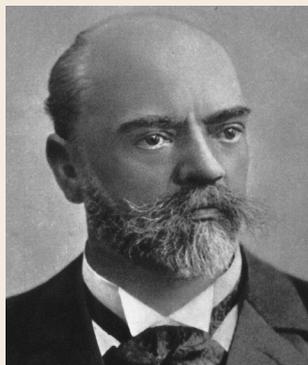
The concert in G, K.453 was written not for Mozart himself to play, but for his pupil Barbara (Babette) von Ployer, daughter of an agent of the Salzburg court in Vienna. Her father paid him handsomely for it, and hired an orchestra for the premiere at the family's summer house in the suburb of Döbling. Mozart brought along the composer Paisiello to show off his pupil and his music.

The first movement's somewhat march-like character is disguised by the trill on the second note and the semitone it emphasises. The expression here is to be subtle, the mood ever shifting, the harmony often chromatic and hesitating between major and minor. The very expressive slow movement has been compared to a richly-scored operatic *scena*, penetrating the soul, as Cuthbert Girdlestone writes, with breadth and depth. The finale is based on a bourrée or contredanse theme which Mozart liked so much that he taught his pet starling to sing it, which it did with endearing mistakes. It is followed by five variations and a cadenza; the coda begins virtually a new movement, full of the spirit of an *opera buffa* finale, with boisterous exchanges between piano and winds, and an exhilarating game with the theme.

Adapted from an annotation by David Garrett © 1991

PERFORMANCE HISTORY

The ASO first performed this concerto as part of an Adelaide Festival concert in 1972 with pianist Tamás Vásáry, conducted by Henry Krips, and was most recently performed on its tour of China and South Korea in 2019, with conductor Pinchas Zukerman and pianist Michel Béroff.



1841—1904

Antonín Dvořák

Symphony No.7 in D minor, Op.70

Allegro maestoso

Poco adagio

Scherzo (Vivace) – Trio (Poco meno mosso)

Finale (Allegro)

From out of the darkness of a deep tonic pedal, violas and cellos wind their way ominously towards the light, rising to a peremptory three-note tattoo, repeated, each time more insistently, till it ends without hope on a stabbing chord (identifiable for the technically-minded as a diminished seventh).

Thus, in a mere six bars, Dvořák sets the mood at the outset for the most powerful and serious of his nine symphonies. It cost the composer greater effort than any of his other symphonies. In December 1884 he wrote to a friend: 'Wherever I go I have nothing else in mind but [my new symphony], which must be capable of stirring the world, and God grant that it may!'

On one hand, he wished to impress the Philharmonic Society of London (which had commissioned it on his first visit to England in March 1884 and since elected him to honorary membership). On the other, he frankly sought to create a work which emulated the strength and beauty he had admired in the Third Symphony of his great friend and mentor Brahms on its premiere at the end of 1883.

Dvořák keenly sought unqualified commendation from Brahms, for the latter was not only a staunch advocate, but also a stern critic of any carelessness he found in the younger composer's work. Brahms had told Dvořák he looked forward to the new symphony being 'quite different' from its predecessor.

Dvořák wrestled besides with a spiritual struggle stemming from his failure to win recognition at home as a composer of Czech operas and from his acute artistic need, love of country notwithstanding, to win recognition and success internationally. In the defiant tone of the Seventh Symphony we sense the composer choosing determinedly to strike out on his own. In its gloomy power and grandeur, Karel Hoffmeister (a student, later professor, in the Prague Conservatorium of which Dvořák himself was successively Professor and Director) finds the composer 'at his loftiest, and yet most remote from his truest and most characteristic self'. Today's listener, however, with the benefit of greater distance than Hoffmeister enjoyed, readily recognises in the Seventh a characteristic profile of the composer's largest self.

The grimness of the main first movement subject and its related ideas is moderated by a gentle, conciliatory second subject introduced by flute and clarinet, but the movement ends in brooding resignation.

To the slow movement Dvořák brings a prayer for serenity and consolation, in the course of which the pent-up anguish of all his doubts and uncertainties bursts forth. From the catharsis of anguish comes an elevated calm which lifts the heart and brings the movement to a tender conclusion.

The *scherzo* has much of the character of a *furiant*, but, far from being a simple and sunny Czech dance, it soon becomes dour, its rhythms pounding aggressively. The dreamlike central trio evokes a pastoral scene, with trilling birdsong and distant hunting horns.

The finale cries poignantly for help. Searching for direction, we gradually find ourselves swept up in the irresistible propulsion of a surging march. As a sense of real confidence develops, cellos and decorative violins introduce a broad, warm-hearted second subject – the first sign of happiness in the symphony and also, as Dvořák biographer Šourek suggests, Dvořák's first use of a melody with national colouring. All now sweeps forward to a solemnly exultant conclusion in the major mode.

The composer personally conducted the first performance of his Seventh Symphony in St James's Hall, London, on 22 April 1885. Public and critics gave it a mixed reaction, but this did not dampen his habitual self-confidence as he wrote home: 'The symphony was immensely successful, and at the next performance will be a still greater success.' The turning point seems to have been a pair of performances which Hans von Bülow conducted in Berlin in 1889: so ecstatic was Dvořák that he pasted a portrait of Bülow on the title page of the score above an inscription: 'Slava! – Glory be to you! You brought this work to life!'

Adapted from a note by Anthony Cane © 1996

PERFORMANCE HISTORY

The South Australian Symphony Orchestra first performed this work in July 1955 under Eugene Goossens. The ASO's most recent performance of this symphony, conducted by Paul Fitzsimon, took place in Tanunda in February 2018.

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Zoe Black**

Guest Associate Concertmaster

Shirin Lim*

Principal 1st Violin

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Zsuzsa Leon

Alexis Milton

Michael Milton

Jennifer Newman

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Emma Perkins

Alexander Permezel

Kemeri Spurr

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Martin Alexander

Martin Butler

Lesley Cockram

Rosi McGowran

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Michael Robertson

Heidi von Bernewitz

Cellos

Simon Cobcroft**

David Sharp~

(Acting Associate Principal)

Sarah Denbigh

Christopher Handley

Sherrilyn Handley

Thomas Marlin

Gemma Phillips

Cameron Waters

Double Basses

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Jonathon Coco~

Jacky Chang

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Flutes

Geoffrey Collins**

Lisa Gill

Piccolo

Julia Grenfell*

Oboes

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Peter Duggan*

Clarinets

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Darren Skelton

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon**

Leah Stephenson

Contrabassoon

Jackie Newcomb*

Horns

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(Guest Section Principal)

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David Khafagi

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Bass Trombone

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Andrew Penrose*

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Sami Butler

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The Collections Project

The Guildhouse Collections Project with Adelaide Symphony Orchestra presented in partnership with Adelaide Festival Centre and the City of Adelaide.

fuliguline

Michael Kutschbach

Adelaide Festival Centre 9 Apr–9 May 2021

East End Projection, City of Adelaide 9 Apr–30 Jun 2021

The Guildhouse Collections Project provides a rare and wonderful opportunity for an artist to delve deep into the treasures of an important state collection; to research, study and collaborate in order to produce new work for presentation.

Throughout 2020, as restrictions permitted, contemporary visual artist Michael Kutschbach observed Adelaide Symphony Orchestra as his collection research, viewing the orchestra itself as a living collection. Exploring intuitive responses between performers, between performers and instruments, between sound and the theatre space, Kutschbach noted that these elements combine to create a unique living organism. In turn he has created a rich visual response, interpreting nuances of musicians coming together to perform a musical score. With wild colour and slow, bubbling movement the artist creates an

image that engulfs the viewer in much the same way as does the music he witnessed throughout the project.

Presenting this new work on a large external screen to passers-by extends the living organism from the performance spaces of Adelaide Symphony Orchestra to the walls of the Adelaide Festival Centre and sets it loose onto the streets of the City of Adelaide.

Artist Statement

One of the key observations that came up during my time with the ASO, apart from the deeply affective and sensory appeal of symphonic sound, was the idea of silence and of synchronisation. The moment in a performance or a rehearsal when the first violinist stands up and the orchestra members shift their attention from the idiosyncrasies and chatter of their own instruments (and their own personalities perhaps), and tune their attention and instrument sound to the same note. There is something quite hypnotic about the moment of silence that follows this synchronisation. It's a silence that is full, not empty. The sense of expectation and the shift in focus that occurs during this passage of time is one of the most powerful moments in a performance for me, transformative, supernatural almost.

My initial observations were centred around thinking of the greater ASO organisation in terms of a living organism. Observing it through this lens allowed me to reflect on the interactions and outputs of musicians, management, administration, architecture, audience etc.

as something very lively, supportive and interdependent. Using the analogy of a Siphonophore, (a type of sea creature akin to a jellyfish yet actually a co-dependent colonial organism), I tried to gain a sense of the ASO not as a rigid hierarchy of separate roles, but rather as a far more organic and dynamic body of individual and co-dependent phenomena.

The resulting video work for this project, titled *fuliguline*, is a multi-channel work that consists of a variety of passages of filmed, studio-material experiments.

Michael Kutschbach studied painting at the Victorian College of the Arts, Melbourne (1993-96), completed a Masters (Visual Art) at the South Australian School of Art (2002-2004), and a Masters (Fine Art) at the Chelsea College of Art and Design, London (2006). He is a lecturer at the Adelaide Central School of Art (1999-2004, 2017-) and the University of South Australia (2018-) and was Guest Professor at the University of Fine Arts, Berlin (2011). Michael Kutschbach is represented by Semjon Contemporary, Berlin.



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The extraordinary benefactors of the Conductors' Circle directly support the work of the ASO's Artistic Leadership Team.

"Conductors' Circle members have been offered great opportunities to meet with visiting conductors, to learn more about their particular interpretations of new and old works – and then see them perform and understand the nuances of how they bring the very best out of our orchestra."

Didy McLaurin Conductors' Circle member and ASO Philanthropic Ambassador

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The Miriam Hyde Circle is an initiative committed to ensuring a greater representation of female composers – past, present and future – in the work of the ASO.

Miriam Hyde AO OBE (1913–2005) was one of Australia’s foremost pianists, composers and music educators of the 20th century and, in naming the Circle after her, we honour her trailblazing spirit.

The inaugural chair of the Miriam Hyde Circle is the Hon. Catherine Branson AC QC.

As a member, you will be invited to special events to meet and hear from leaders from the cultural and business sectors. Membership in this giving circle makes a real difference to the representation of orchestral music by women, through supporting performances by the ASO of lost and forgotten music of the past, and the creation of new music by female composers.



Leaving a bequest to the ASO will ensure that your love of music lives on. It is an enduring way to celebrate the role music has played in your life and will provide significant financial support for the ASO. Each bequest, no matter what size, contributes to the ASO’s future success.

The Grainger Circle comprises like-minded individuals who are leaving a gift to the ASO in their Will. Members are invited to exclusive events and receive the ASO’s donor newsletters.

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Our Annual Giving program is the backbone of philanthropy at the ASO, providing the resources to make our orchestra the exceptional ensemble you see on stage each night. Donations can be made year round and gifts of any size are welcome, and much appreciated.

A list of our generous donors can be found on page 20 of this program. Please use the contact details below for more details on making a gift.



To make a confidential and obligation-free enquiry about joining a giving circle, or to make a donation, please contact Annemarie Kohn, Senior Manager, Development on 8233 6263 or kohna@aso.com.au.

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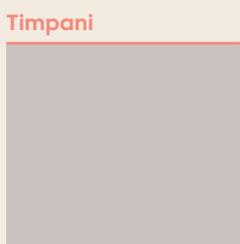
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