

SYMPHONY SERIES 5

# Dreams and Passions

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

October

Thu 7 & Fri 8  
Adelaide Town Hall





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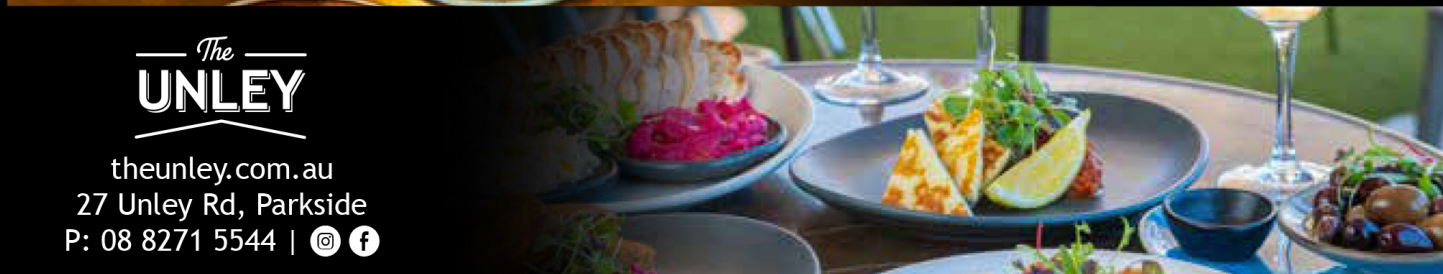


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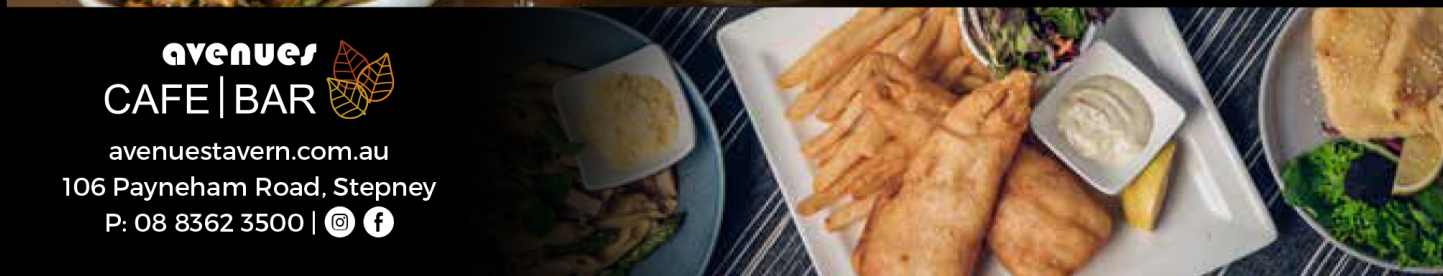


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# Dreams and Passions

Thu 7 & Fri 8 October  
Adelaide Town Hall

Johannes Fritzscht Conducter  
Konstantin Shamray Piano

Jamie Goldsmith  
(arr./orch. Ferguson)

## ACKNOWLEDGEMENT OF COUNTRY

*Pudnanthi Padninthi II – Wadna*  
(‘The Coming and the Going’)

[2']

Emily Howard

## AUSTRALIAN PREMIERE

*Magnetite*

[10']

Humperdinck  
(arr. Kempe)

## *Hansel and Gretel – Suite*

[27']

Overture

Act II: *Prelude (Witch's Ride)* –

Act III: *In the Forest*

Act III: *The Gingerbread House/The Witch's Waltz*

Act II: *Sandman, Evening Prayer and Dream Pantomime*

## Interval

Rachmaninov

## Piano Concerto No.3 in D minor, Op.30

[39']

*Allegro ma non tanto*

*Intermezzo (Adagio)* –

*Finale (Alla breve)*

Konstantin Shamray Piano

## Duration

This concert runs for approximately one hour and 45 minutes, including a 20 minute interval.

## Listen later

This concert will be recorded for later broadcast on ABC Classic. You can hear it again at 1pm on Sunday 31 October.

The ASO acknowledges that the land we make music on is the traditional country of the Kaurna 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 Kaurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

A D E L A I D E  
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## WELCOME

Knowing that it has been many months since our sibling orchestras in Sydney and Melbourne have been able to perform, we can be particularly thankful for the diversity of our concert life in Adelaide. This is certainly a rich and rewarding time for the ASO.

The weeks we spent recently with young Australian conductor Nicholas Buc illustrate the point: after conducting the screen-and-symphony *Star Wars: Return of the Jedi* before more than 4,000 people at the Adelaide Entertainment Centre, Nicholas then conducted programs designed for our school-age audiences, in venues around the city. It was great to see so many people, of all ages, engaging with the Orchestra so enthusiastically.

The coming months are no less action-packed: please book your places for our 85<sup>th</sup> Birthday Gala Dinner on 5 November – a night to celebrate and help support the ASO in this milestone year. Not long after that, on 24 November, perhaps the most ambitious project in the Orchestra's history begins – the *Festival of Orchestra*. Over six nights, at the Adelaide Showground, you'll experience an incredible diversity of musical greatness – from *Carmina burana* to our reunion with rock legends The Angels. I hope you'll be able to join us for these spectacular events.

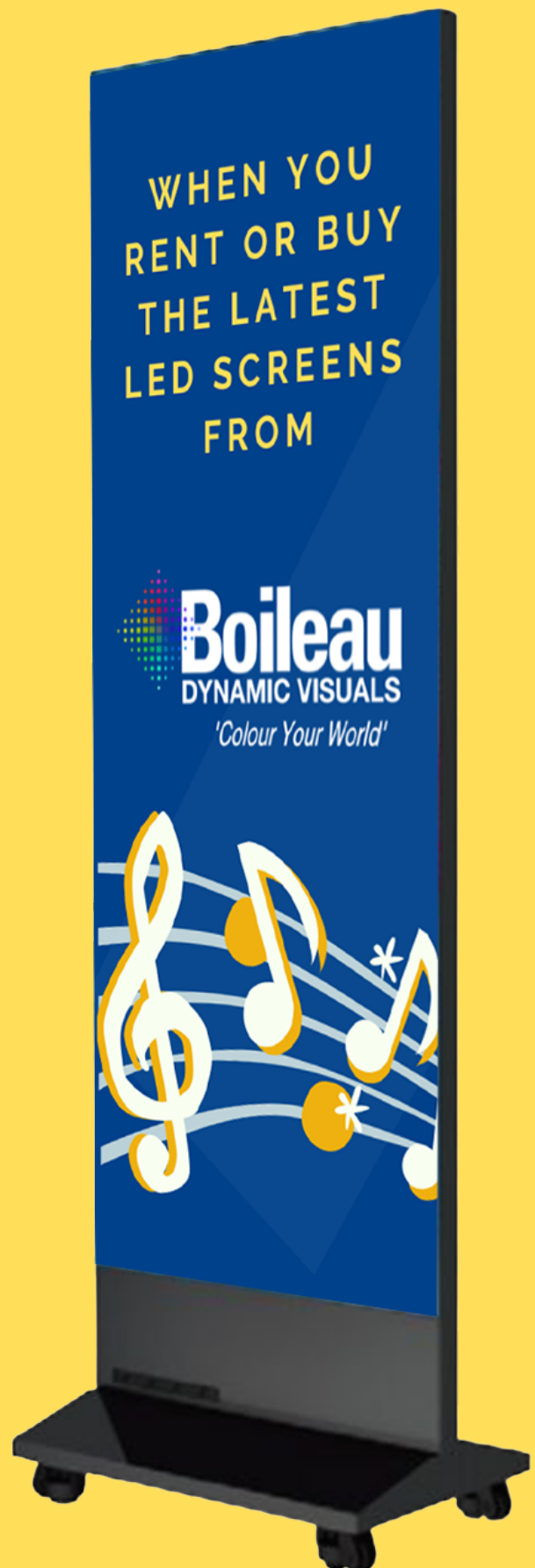
Tonight, it's a pleasure to welcome back conductor Johannes Fritzsch. With Mark Wigglesworth unable to travel due to Covid-related issues, I'm particularly thankful to him for stepping in at short notice. And, like you, I'm looking forward to hearing the marvellous Adelaide-based pianist Konstantin Shamray as soloist in one of the most exciting piano concertos of them all.

With all good wishes for your enjoyment of the concert.



A handwritten signature in dark ink, appearing to read 'Vincent' in a cursive, flowing script.

**Vincent Ciccarello**  
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## CONDUCTOR

### Johannes Fritzscht

Johannes Fritzscht was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February, 2021 having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006 – 2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg.

Johannes was born in 1960 in Meissen, near Dresden, Germany; he has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.

In 2021, Johannes conducts the Auckland Philharmonia and the Sydney, Melbourne, Queensland, Tasmanian and West Australian Symphony orchestras.



## PIANO

### Konstantin Shamray

Australian-based pianist Konstantin Shamray enjoys performing on an international level with the world's leading orchestras.

In 2008, Konstantin burst onto the concert scene in Australia when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor in the 40 years of the competition to win both First and People's Choice prizes, in addition to six other prizes.

Konstantin now performs extensively throughout the world. In Australia future highlights include engagements with the Sydney, Melbourne and West Australian Symphony orchestras, and the ASO, with which he enjoys a special relationship. Internationally, he has performed with, among others, the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, and the Calgary Philharmonic, and at the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg.

Chamber music collaborations include tours with the Australian String Quartet, the Australian Piano Quartet, Kristof Barati, Andreas Brantelid and Li Wei Qin. Konstantin also looks forward to returning to the International Piano Series in Adelaide, the Melbourne Recital Centre and Ukaria Cultural Centre.

Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.

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Image credit: Sam Fairbrother

b. 1979

**Emily Howard**

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**AUSTRALIAN PREMIERE**

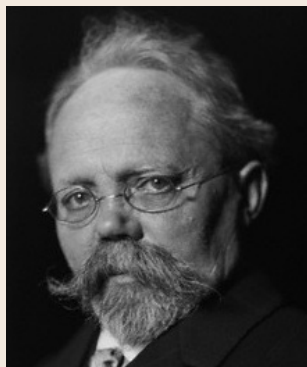
***Magnetite***

Magnetite is the oldest-known magnetic substance and the most magnetic of all naturally occurring minerals found on Earth. For many years after its discovery, magnetite was surrounded in myth and superstitious beliefs concerning its magical powers. These included the ability to give a person more energy, heal the sick, and ward off evil spirits. Magnetite also became known as lodestone or 'leading stone'; when people realized that it acted as a primitive type of compass if made into the shape of a needle and placed on water.

My composition is inspired by these superstitions as well as by the structure and physical properties of magnetite crystals. I like to think of Magnetite as a journey deep inside one of these crystals. Musical material behaves as though it is being attracted and/or repelled by magnets. Melodies take the paths of particles in a giant crystal lattice. A key idea is that of melody escaping, and at the opening of the work, melody is hidden inside a chorale. During the first half, as if passing through a magnetic field, melody is accelerated to reach a certain level of energy and then a climax. The second half of the work is about the aftermath of this journey and is much more still and reflective. Finally, behaving like the metaphorical lodestone, *Magnetite* finds its emotional centre and inner peace.

*Magnetite* was commissioned by Liverpool, European Capital of Culture 2008, for the Royal Liverpool Philharmonic Orchestra and is dedicated to my grandmother, Daphne.

©Emily Howard 2007



1854–1921

## Engelbert Humperdinck

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### ***Hansel and Gretel – Suite***

Overture

Act II: *Prelude (Witch's Ride)* –

Act III: *In the Forest*

Act III: *The Gingerbread House/The Witch's Waltz*

Act II: *Sandman, Evening Prayer and Dream Pantomime*

The real Engelbert Humperdinck, from whom English pop singer Arnold Dorsey took his stage name, was a German composer who showed 19<sup>th</sup> century musicians how to continue writing operas when they thought Wagner's epic *Ring* cycle might be the last word on the subject. And how did he do it? By turning back to fairy tales and folk tunes, employing a lighter touch.

The project started life as some songs for a *Hansel and Gretel* performance given by the children of Humperdinck's sister in 1890. The success of this little family entertainment led the composer to the creation of his most successful work. On receiving the score of the opera in October 1893, Richard Strauss declared the work 'a masterpiece of the highest quality' and conducted the premiere just two months later. The lush simplicity of the work literally captivated the world – Humperdinck's *Hansel and Gretel* was eventually translated into 20 languages – and the composer was able to retire from public life in 1897 largely thanks to the royalties. It was that rare masterpiece that was both immediately popular and deeply enduring.

Although he was a prolific composer, his opera *Königskinder* is the only other work of his that achieved any real fame, yet it is now considered a novelty, whereas *Hansel and Gretel* is imperishable. It was the first opera to be broadcast on radio (from Covent Garden in 1923) and the first to be transmitted live from the Metropolitan Opera (in 1931). A simplified arrangement by Ludwig Andersen in 1927 brought it within the reach of amateur groups and schools, further popularising the work. Critics have sometimes wondered if style overpowers content in Humperdinck's telling of the familiar fairy tale, but his use of folk elements was a counterbalance to any heaviness.

Tonight's suite of excerpts was compiled in such a way as to create almost a mini-symphony. The Overture – which Humperdinck described as 'Children's Life' – begins with the Romantic sound of a quartet of horns playing the prayer which the two children will offer in Act II, when, sent from their house by their harassed mother, they find themselves lost in the woods. This innocent theme is developed in counterpoint until interrupted by a trumpet, representing the counter-charm, the means by which the witch is vanquished. We next hear the theme of the Dew Fairy, who drives sleep from the children's eyes, and the dance melody heard at the end of the opera, as the characters celebrate their victory over the witch who had tried to cook the children in the oven in her Gingerbread House. Musical themes are combined ingeniously and the Overture ends with the prayer music.

The rest of the selections are taken from elsewhere in the opera. The scope of Humperdinck's operatic conception is apparent from the Witch's Ride which progresses from folk-dance to rich orchestral tone-painting in under three minutes. Humperdinck's ability to create a sense of wonderment is evident in the lilting melody with which the children express their first whiff of the 'delicious' Gingerbread House. In the end Hansel and Gretel outsmart the witch by pushing her into the oven she was pre-heating for them; the 'Witch is dead' waltz is one of several dances with which Humperdinck leavens his score.

The final movement of the suite comprises the last two scenes of Act II. Hansel and Gretel try to sleep after realising they are lost in the forest. After the Sandman visits, they comfort themselves to sleep with a prayer, the same music that began the overture. Angels descend and dance to the accompaniment of a tone-poem which perfectly rounds out this concert's précis of one of the world's most delightful operas.

Humperdinck's *Hansel and Gretel* might be described as the Wagnerian universe seen through the eyes of a child. It is a wonderful combination of naivety and sophistication. Even the counterpoint is as delightful as children's play.

Annotation by Gordon Kalton Williams © 2014/2015

### PERFORMANCE HISTORY

These are the ASO's first performances of this suite from *Hansel and Gretel* which was created by conductor Rudolf Kempe in the early 1960s and edited in 2014 by Nicholas Carter. The suite, played by the Melbourne Symphony Orchestra, premiered under Carter's direction in the Melbourne Town Hall in May 2014.



1873–1943

## Sergei Rachmaninov

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### Piano Concerto No.3 in D minor, Op.30

*Allegro ma non tanto*  
*Intermezzo (Adagio) –*  
*Finale (Alla breve)*

**Konstantin Shamray** Piano

Having just completed what is now regarded as one of the most famously difficult piano concertos of all time, the composer's resort to the use of a 'dummy' keyboard as he worked to master it is, perhaps, darkly ironic. But that he did, as he sailed the Atlantic to America for its premiere. His performance with the New York Symphony and Walter Damrosch on 28 November 1909 was greeted enthusiastically, as was a repeat performance at Carnegie Hall the following January with the New York Philharmonic under Gustav Mahler. However, unlike his Second Piano Concerto, which was taken up by other pianists immediately, the popularity of the Third was slow to build. Arguably, it was not until the young Vladimir Horowitz made his European recording debut with the work in 1930 that it found a wider audience.

The concerto was written on the cusp of the so-called 'modern' age, the point at which the maximalist excesses of the Romantic were undercut by a preference for sparseness, as is notable in many later 20th-century works. As a composer, Rachmaninov was very much aware of the changing trend, his own turning-point coming directly after his massive, formally-designed Second Symphony, completed in 1907. While the inflections common in many performances of the Third Concerto often emphasise its extravagances, many modernising twists are to be found, especially in the work's unique structure.

An example is the treatment of the first movement's two main themes, which return at various places in later movements. The famous opening melody – about which commentators often relate musicologist Joseph Yasser's unconvincing attempts to connect it to the composer's subconscious recollection of a liturgical chant – recurs in the second movement as an impassioned outburst in the violins, and as a jaunty clarinet waltz. In the final movement, the cellos reflect on it briefly as the music winds toward a full restatement of the second theme, which is also reincarnated (incognito) as the underlying motto of the central *scherzando* section.

Rachmaninov wrote alternate cadenzas for the opening movement, the longer and more extreme being the original of the two. In that reading, the mighty restatement of the main theme in double-octave chords clearly marks the point of recapitulation, while in the shorter and lighter second cadenza the recapitulation is less obvious. This tendency to recast by cutting back is a harbinger of the composer's uncertainty over issues of length and scope, which becomes increasingly prevalent in his later years. This issue similarly underscores the numerous, often disfiguring,



cuts that he made in both performance and recording, truncations that were assiduously followed by many subsequent interpreters. These days the concerto is typically played complete, save for a couple of the more adventurous *ossias* (or alternative passages), which include variant figurations so demanding that they are close to impossible (such as the suggestion of even faster double-octaves in the closing lines).

Rather than using a formally structured theme as the basis for the second movement, as he typically did, a short four-note motif provides the melodic impetus. The writing is some of his most idiosyncratic, and a high level of craft can be discerned in the way each iteration differs in length, allowing successive moments of ever-greater impact to be reached. In the Finale, the outer portions of the threefold structure offer pianists some of the most physically challenging passages in the repertoire, an exceptional degree of strength being a prerequisite. The second subject – an ebullient, fast-flowing melody – offers only momentary respite.

With the release of the film *Shine* in 1996, the concerto has witnessed even higher levels of fame (or infamy, depending on one's view). While its iconic status now seems entrenched, it is perhaps worth noting that Rachmaninov's success as a pianist was built on ideals that were novel for the time, including understatement, an abhorrence of virtuosity, and faithfulness to the score. A subtle illustration of this perhaps lies in the closing moments, where the music returns – in the style of Grieg and Tchaikovsky's earlier models – to the lyrical second subject. In this instance, however, Rachmaninov does not allow for wallowing excess; rather, the concerto proceeds to its conclusion in a forthright and headlong manner.

Annotation by Scott Davie © 2012/2014

## PERFORMANCE HISTORY

The Adelaide Symphony Orchestra's first performance of Rachmaninov's Piano Concerto No.3 took place in March 1956. Irene Kohler was the soloist and the conductor was Tibor Paul. Behzod Abduraimov was soloist in the ASO's most recent performance of this work, conducted by Martyn Brabbins, in May 2014.

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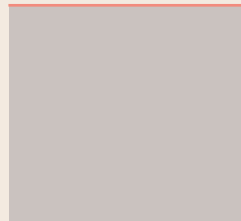
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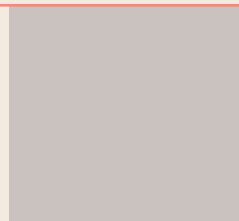
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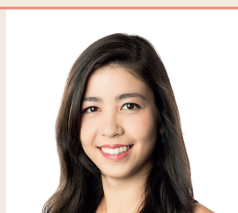


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If you would like to get closer to the music, please contact Nicole McKenzie on 08 8233 6235 or [mckenzien@aso.com.au](mailto:mckenzien@aso.com.au) and learn more about Musical Chairs. Chair support starts at \$2,500, renewed annually.



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### Cellos



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### Double Basses



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**David Schilling**  
Section Principal  
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**Belinda Kendall-Smith**  
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**Mitchell Berick**  
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**Mark Gaydon**  
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### Contra Bassoon



**Jackie Newcomb**  
Principal  
*Norman Etherington  
AM & Peggy Brock*

### Horns



**Adrian Uren**  
Section Principal  
*Roderick Shire &  
Judy Hargrave*

### Timpani



**Andrew Penrose**  
Principal  
*Drs Kristine Gebbie &  
Lester Wright*

### Percussion



**Steven Peterka**  
Section Principal  
*FASO in memory of  
Bev McMahon*

“Musical Chair support is a great way for us as musicians to connect on a more personal level with our audience and for them in turn to feel a part of the ASO family. It is like having extra family or friends out there enjoying what we do.”

**Sherrilyn Handley** Tutti Cello & ASO Board Director;  
*Chair generously supported by Johanna & Terry McGuirk*

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Double Bass player,  
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and the important  
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### **Please join us**

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Shivani Marx, Mark Ferguson, Steven Peterka, Jack Buckskin, Grayson Rotumah

## Acknowledgement of Country

**Adelaide Symphony Orchestra recently commissioned a Kaurna Acknowledgement of Country that will be performed at the start of ASO concerts. Read on to learn about the significance of the piece.**

The musical Acknowledgement is collaboration between Kaurna Narungga musicians and composers Jack Buckskin and Jamie Goldsmith with arrangements by Mark Simeon Ferguson. The result is titled *Pudnanthi Padninthi* ('The Coming and the Going'). As shared by Jack Buckskin, the pronunciation of the title in Kaurna language is Boodnandi Baadnindi.

ASO Managing Director Vincent Ciccarello says, "ASO's musical Acknowledgment of Kaurna Country is a step towards building respectful relationships, learning, and sharing cultures through music. Many months in the making, this project has been a true collaboration and forms part of our strategic priority to showcase and develop new Australian work and support the goals outlined in our Reconciliation Action Plan."

Composer Jack Buckskin said music, song and dance were an important part of Indigenous culture. "Music's just another educational tool. It's one thing to be told a story, but you can forget the story very quickly. Song is the next stage of learning."

ASO Percussionist Steven Peterka plays the Wadnas in the acknowledgement, he says "The Wadnas make a unique and ancient sound, one we can't produce with standard orchestral percussion instruments. To be entrusted with the role of playing them in the orchestra is an honour, a humbling experience every time I hold them."

Shivani Marx, ASO Chief Operating Officer, spoke of the importance of the musical acknowledgement and how it forms part of the ASO's greater commitment to reconciliation. She believes nothing is lost by the absence of words.

"In fact, what I hope is that something is gained by connecting it to what we do as an orchestra. We live and we make music on Kaurna land. And so for us, there's nothing more meaningful than using music to convey the connection to the land and to pay our respects," Shivani says.

ASO wishes to thank the project collaborators including Grayson Rotumah, Jack Buckskin, Jamie Goldsmith and Mark Simeon Ferguson for bringing this project to life.

# Thank you

Our partners support every area of the ASO's work. We thank each of them for their partnership investment and the difference they make.

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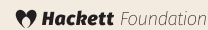


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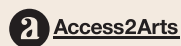
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