

Symphony Series 3



# Joy

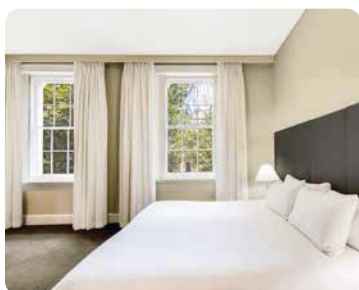
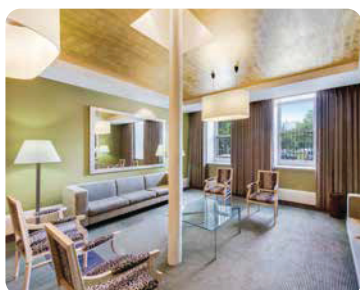
Fri 27 & Sat 28 May  
Adelaide Town Hall

Adelaide Symphony Orchestra

*Perpetual Emotion*

Season 2022

Joy



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## Symphony Series 3

# Joy

Fri 27 & Sat 28 May  
Adelaide Town Hall

Dmitry Matvienko  
Conductor

Jayson Gillham  
Piano  
ASO Artist in  
Association

Adelaide Symphony Orchestra

Symphony Series 3

Perpetual Emotion

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Acknowledgement of Country

Buckskin & Goldsmith arr./orch. Ferguson  
*Pudnanthi Padninthi*

[2'30"]

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Unsuk Chin (born 1961)  
*subito con forza*

[5']

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Wolfgang Amadeus Mozart (1756-1791)  
Piano Concerto No.23 in A, K.488  
*Allegro*  
*Adagio*  
*Allegro assai*

[26']

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INTERVAL

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Sergei Rachmaninov (1873-1943)  
Symphony No.2 in E minor, Op.27  
*Largo - Allegro moderato*  
*Allegro molto*  
*Adagio*  
*Allegro vivace*

[60']

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**Duration** Approximately 2 hours and 10 minutes, including a 20 minute interval

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**Listen Later** This concert will be recorded for later broadcast on ABC Classic on 15 July

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**Classical Conversation** Join us at the Meeting Hall (located just behind Adelaide Town Hall) one hour before the concert for *Classical Conversations* and hear from ASO's Principal Clarinet Dean Newcomb and Tutti Violin Emma Perkins.

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# Welcome

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It's great to see you here, particularly as tonight we welcome back the ASO's 2022 Artist in Association, Jayson Gillham, with whom we have had a long and exciting association. Jayson Gillham's special relationship with us began with his debut here in 2016 and found its fullest expression in the cycle of Beethoven piano concertos we went on to perform and record with him for ABC Classic. We are delighted to also be presenting Jayson's solo recital this coming Monday in Elder Hall.

His musical partner tonight, Dmitry Matvienko, is a true rising star in the conducting world, having recently won the distinguished Nikolai Malko Competition for Young Conductors. We're thrilled to welcome him here for his Australian debut.

The ASO premiere of Unsuk Chin's *subito con forza* reminds me that, in *Serenity*, your next *Symphony Series* concert in June, you'll hear the world premiere of a work by another prominent composing woman of our time, the ASO's Composer in Association, Cathy Milliken: *Ediacaran Fields*, inspired by the South Australian Museum's Ediacaran fossil collection. We thank Mary Lou Simpson, for whom the Ediacaran collection has special, personal meaning, for her generous support of Cathy's tenure with us.

Also in *Serenity*, the wonderful Australian-born violinist Emily Sun will be soloist in, among other works, Vaughan Williams' *The Lark Ascending*. I hope you'll join us for a concert that travels, literally, from the earth to the sky.

In the meantime, my best wishes for your enjoyment of tonight's performance.



**Vincent Ciccarello**  
Managing Director



**Dmitry Matvienko** Conductor

Dmitry Matvienko is the winner of the 2021 edition of the prestigious Malko Competition for Young Conductors, winning First prize and Audience prize. Previously, he was awarded prizes at the Guido Cantelli International Conducting Competition. He received his first music lessons at the age of six, before undergoing a training as a chorister and chorus master. He studied choral conducting at the St. Petersburg Conservatoire and he was a member of the MusicAeterna Choir at the Perm Opera and Ballet Theatre under the artistic direction of Teodor Currentzis from 2012 to 2013. Then he studied conducting at the Moscow Conservatoire and attended master classes of Rozhdestvensky, Jurowski, Currentzis and Vasily Petrenko.

In 2017, Dmitry became a member of the conductor internship programme of the National Philharmonic Orchestra of Russia. While conducting concerts with the Svetlanov Symphony, the National Philharmonic of Russia, the New Russia State Symphony Orchestra and the Moscow Chamber Orchestra "Musica Viva", Dmitry worked with the Radio and Television Symphony Orchestra in Minsk, and collaborates with the contemporary music ensemble N'Caged.

This season includes major debuts, including Philharmonique de Monte-Carlo, Teatro Comunale Bologna, Orchestra Teatro Regio Torino, National Orchestra of Russia, Bergen Philharmonic, Sønderjyllands Symfoniorkester.

Tonight's concert marks Dmitry Matvienko's ASO debut.



**Jayson Gillham** Piano

Australian-British pianist Jayson Gillham is recognised as one of the finest pianists of his generation. After receiving numerous prizes from some of the world's leading piano competitions including the Leeds and Van Cliburn, it was Jayson's win at the 2014 Montreal International Music Competition that brought him to international attention.

His many recordings for ABC Classic include a Beethoven Concertos cycle with the Adelaide Symphony Orchestra and Nicholas Carter, recorded live. The album received international recognition from iTunes and Spotify.

Jayson performs with the world's leading orchestras. Recent highlights include engagements with the Royal Philharmonic Orchestra, Melbourne, West Australian and Queensland Symphony orchestras as well as the London Philharmonic Orchestra, English Chamber Orchestra and Orchestre Symphonique de Montreal.

In recital, Jayson has appeared such prestigious venues as Wigmore Hall, Royal Nottingham Concert Hall, Steinway Hall New York, Sydney's City Recital Hall and the Melbourne Recital Centre. Festival highlights include performances at the Verbier Festival, Edinburgh Fringe and Brighton Festival.

Chamber music forms an important part of Jayson Gillham's career. He frequently collaborates in performance with the Jerusalem, Carducci, Brentano, Ruysdael and Flinders String quartets. Last season Jayson made his recital debut at the Barbican Hall in London as part of the venue's acclaimed Sound Unbound Festival.



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## Unsuk Chin (born 1961)

### *subito con forza*

My orchestral work *subito con forza* was composed on the occasion of a certain anniversary in 2020. There are hidden allusions to Beethoven's music, and it refers to his so-called Conversation Books, which the composer used to communicate with visitors once his hearing began to decline. Its content ranges from the mundane to the profound, and is often enigmatic. In particular, I was inspired by the following sentence: 'Major or minor. I am the winner.' Beethoven's struggle to communicate and his loss of hearing frequently resulted in an inner rage and frustration, which may have found its reflection in the extreme range of his musical language, spanning emotions from volcano-like eruptions to utmost serenity. It tells profoundly and poignantly something indispensable about the human condition. This was a further inspiration for my piece, which is a homage for arguably the first modernist composer in musical history, a composer who constantly felt the urge to stretch boundaries of musical language, and whose quest for originality completely changed the course of music history.

© Unsuk Chin 2020

#### *Performance History*

The Royal Concertgebouw Orchestra under Klaus Mäkelä gave the world premiere of *subito con forza* in Amsterdam's Concertgebouw in September 2020. In November 2021 the Tasmanian Symphony Orchestra gave the work's Australian premiere, in Hobart, conducted by Eivind Aadland. This is the ASO's first performance of *subito con forza*.





*Allegro*

*Adagio*

*Allegro assai*

Jayson Gillham

Piano

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# Wolfgang Amadeus Mozart (1756–1791)

## Piano Concerto No.23 in A, K.488

The key of A major is a wonderful thing in Mozart's music. It is the key of the joyous, coming of age Symphony No.29 (K.201), the wise and transcendent Clarinet Concerto (K.622), and the key of this concerto, one of Mozart's most alluring creations.

If we were to apply the words 'pleasing' and 'agreeable' to the first movement, *Allegro*, it would not be to suggest that the music is featureless and bland, but to highlight the skilful way in which the concerto captures the sound ideal of late 18th-century music. It opens with a melody in the 'singing style'; that is to say, a gently flowing theme that is eminently singable. Mozart offers it twice at the beginning – strings alone in the first instance, winds in the second – and then delivers it a third time, albeit in slightly embellished form, when the piano soloist enters. This is a marvellous example of Mozart taking the listener by the hand and guiding them through the music. Other themes are heard in the first few minutes – the opening movement presents at least five clearly differentiated themes – all of which are kept in play as the movement unfolds. As for the piano writing, it is glittering and dextrous with feather-light runs up and down the keyboard in the transition passages. In a departure from convention,

Mozart wrote out the first-movement cadenza in full rather than have the performer improvise it on the spot.

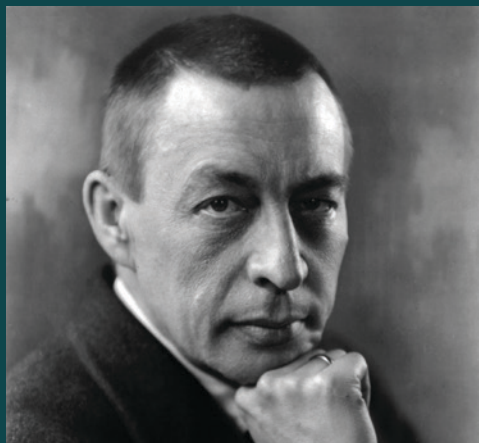
Mozart did something very bold in the second movement, *Adagio*, when he turned to the rarely used key of F sharp minor. This ushers us into a sombre realm. The opening piano theme, one of Mozart's most soulful, is in *siciliana* rhythm and conjures up a sorrowful mood with chromatic inflections, accented dissonances and shifts in register. The orchestra answers the opening melody with a poignant theme of its own.

The finale is unabashedly exuberant. Mozart juggles an astonishing variety of themes reminding us that, at a fundamental level, a concerto aims to dazzle and delight.

Edited from an annotation by Robert Gibson  
© 2017

### *Performance History*

Aleksandr Helmann was soloist in the ASO's first performance of this concerto, which took place in July 1949, conducted by Percy Code. Howard Shelley directed the ASO from the piano in the Orchestra's most recent performance, in June 2014.



*Largo – Allegro moderato*

*Allegro molto*

*Adagio*

*Allegro vivace*

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## Sergei Rachmaninov (1873–1943)

### Symphony No.2 in E minor, Op.27

Despite his pedigree as an iconic Russian composer, Rachmaninov wrote this work in Dresden where, between 1906 and 1909, he and his family spent much of each year. In this beautiful city there was time to compose in peace, he could hear fine performances in the city's opera house, and the concerts of the Leipzig Gewandhaus Orchestra were only a short journey away. These Dresden years were his most consistently fruitful as a composer: this Symphony, his First Piano Sonata, the tone poem *The Isle of the Dead* and his Third Piano Concerto all date from this period.

A secretive composer, he was reluctant to discuss his work on this symphony with colleagues. Before he had finished orchestrating it, he told friends that it was repulsive, that he was already sick of it, and that he did not know how to write symphonies anyway. But its first performances, which Rachmaninov conducted himself, were great successes, and the work was awarded a major Russian composition prize in 1908.

This is Rachmaninov's only symphony to date from the years of his full-blown Romantic style. At roughly 65 minutes, it's as expansive as the

symphonies of his contemporaries Mahler and Elgar, but is more direct in its expressive ambitions, throwing itself without reservation into each successive emotion. In the boldness of its profile and intensity of feeling, this symphony is the work of a profoundly original mind. Yet it's shaped along deeply traditional lines, with the first movement, in sonata form (complete with a slow introduction), followed by an *Allegro molto* shaped like the kind of *Scherzo* and *Trio* Beethoven would have recognised; the vigorous finale walks well-trodden Classical paths too.

You hear the cellos and basses first, in the quiet opening bars of the slow introduction. This is your initial encounter with the symphony's three recurring themes, and when the switch to *Allegro* occurs, you see that the movement's main melody – a yearning, winding idea given to the violins – derives from the third of these. There is also a short, suave second subject for oboes and clarinets, which is answered and extended by the strings. The Development section begins with solos for violin and clarinet which emerge between fragmentary orchestral quotations and transformations of the other themes we've already heard. The atmosphere

becomes seriously tempestuous before the Recapitulation, which is based largely on the suave second subject. The movement ends with a force and power very different from the dark brooding with which it began.

The *Allegro molto* is bright light after the shifting orchestral perspectives of the opening movement. In the middle of the festivities, a clarinet solo leads you to one of Rachmaninov's glowing Romantic melodies, stretching itself luxuriantly across 23 bars of music before the return to the *Scherzo* music proper. Rachmaninov then pauses dramatically before launching into the *Trio*, which begins with a startling tutti exclamation. A vivid fugue leads to a restatement of all the major *Scherzo* material until, in the coda, the jaunty atmosphere is interrupted by solemn brass chantings of the symphony's second recurring theme; after this, the movement seems to slither off into its own dark corner.

The glorious *Adagio* is perhaps the greatest love duet never written for the stage. The music begins mid-phrase, almost as if you're eavesdropping, with the violins playing what seems to be the movement's main tune. But soon this gives way to a long, sinuous clarinet solo, captivating in its ingenuity and length, floating on a bed of shifting, weaving harmonies. The violins then take up the theme you 'overheard' at the *Adagio*'s opening, before the cor anglais and oboe adopt an equally 'vocal', interrogative theme. After a passionate climax, the dream continues with beautiful solos for violin, horn, flute, oboe and clarinet. The movement ends tranquilly.

The *Allegro vivace* immediately establishes an atmosphere of frenetic jollity; in fact the fizzing triplets given to bassoons, flutes, clarinets and strings seem to mimic the sound of laughter. With the announcement by the brass of a march theme, the mood quickly becomes conspiratorial. Then the main tune returns, before ascending stratospherically in preparation for a new melody of great lyrical beauty, given to the strings (minus the double basses) to play as a kind of impassioned chorale against throbbing triplets by the wind and brass. Themes from previous movements are recalled before a remarkable passage in which, gradually, the whole orchestra creates a vortex of scales, evoking the bell sounds Rachmaninov so loved. The exhilarating conclusion gives great and embracing prominence to the finale's new lyrical tune, before racing to a shining, emphatic coda.

Phillip Sametz © 1996/2022

### *Performance History*

Bernard Heinze conducted the first performance of this work by the ASO (then known as the South Australian Symphony Orchestra) in March 1950. The Orchestra's most recent performance took place in February 2017, conducted by Nicholas Carter.



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Adelaide *Symphony Orchestra*

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"At the ASO we believe that live music is vital for the wellbeing of communities and brings people together through a language that can be understood and enjoyed by all. A donation to our Annual Giving Program ensures your ASO will continue returning to the stage, pioneering new programs and performing a diversity of music to be heard by all sectors of the community."

**Vincent Ciccarello**  
Managing Director





*'Thank you ASO for providing Carlton School students with the opportunity of a lifetime. One student was almost in tears while listening...another commented on how 'into it' he was. It was amazing... a highlight of my career.'*

**Ann Rasheed**

Teacher

Following the attendance by students from Carlton School, Port Augusta at the FOFO performance of their *Floods of Fire* co-composition.



"To be an associate and advocate of the Adelaide Symphony Orchestra is a great honour and an even greater joy. It is an orchestra where devotion to the best musical outcome absolutely is the driving force. They care about the music, and they care passionately about sharing it with audiences. So yes, ASO – play on."

**Nicholas Braithwaite**  
ASO Conductor Laureate



"The work that the ASO is doing to build connections with South Australian communities is so important. To see yourself reflected in an orchestra... I can't even begin to tell you what that feels like."

**Nancy Bates**  
Barkindji Song Woman and  
ASO *Floods of Fire* collaborator

*Violins*

Alexandra Osborne\*\*  
Guest Concertmaster  
Cameron Hill\*\*  
Associate Concertmaster  
Holly Piccoli\*  
Guest Principal 1<sup>st</sup> Violin  
Alison Heike\*\*  
Principal 2<sup>nd</sup> Violin  
Lachlan Bramble~  
Associate Principal  
2<sup>nd</sup> Violin  
Janet Anderson  
Louise Beaston  
Minas Berberyán  
Gillian Braithwaite  
Julia Brittain  
Hilary Bruer  
Nadia Buck  
Elizabeth Collins  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Zsuzsa Leon  
Alexis Milton  
Michael Milton  
Jennifer Newman  
Julie Newman  
Emma Perkins  
Alexander Permezel

*Violas*

Justin Julian\*\*  
Linda Garrett~  
Guest Associate  
Martin Alexander  
Lesley Cockram  
Anna Hansen  
Rosi McGowran  
Carolyn Mooz  
Michael Robertson  
Cecily Satchell

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Gemma Phillips  
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Stephen Newton  
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Peter Duggan\*

*Clarinet*

Dean Newcomb\*\*  
Darren Skelton

*Bass Clarinet*

Mitchell Berick\*

*Bassoon*

Mark Gaydon\*\*  
Matthew Kneale

*Horns*

Adrian Uren\*\*  
Sarah Barrett~  
Emma Gregan  
Philip Paine\*  
Timothy Skelly



Congratulations  
*Carolyn Mooz,*  
*Tutti Viola*

---

Please join us in congratulating Carolyn Mooz on an extraordinary career as she retires from the ASO after 24 years of service.

### *Trumpets*

David Khafagi\*\*  
Martin Phillipson~  
Gregory Frick

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### *Bass Trombone*

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Guest Principal

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

Correct at the time of print

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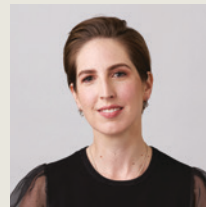


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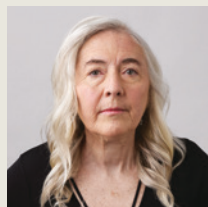
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Associate Concertmaster  
—  
Graeme & Susan  
Bethune ♪



Alison Heike  
Principal 2nd Violin  
—  
FASO in memory of Ann  
Belmont OAM ♪



Lachlan Bramble  
Associate Principal  
2nd Violin  
—  
In memory of Deborah  
Pontifex ♪



Jane Collins  
—  
Helen Kowalick ♪



Danielle Jaquillard  
—  
K & K Palmer ♪



Alexis Milton



Michael Milton  
—  
Judy Birze & Ruth Bloch ♪



Jennifer Newman



Julie Newman



Emma Perkins  
—  
Peter & Pamela McKee ♪

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Justin Julian  
Section Principal (on trial)  
—  
In memory of  
Mrs JJ Holden ♪



Lesley Cockram



Anna Hansen



Rosi McGowran  
—  
Liz & Mike Bowen ♪



Carolyn Mooz



Michael Robertson



Cecily Satchell

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Section Principal  
—  
Daniel & Sue Hains ♪



Jonathon Coco  
Associate Principal  
—  
John Sulan QC & Ali  
Sulan ♪



Jacky Chang  
—  
Dr Melanie Turner ♪



Harley Gray  
—  
Bob Croser ♪



Belinda Kendall-Smith  
—  
In memory of Dr Nandor  
Ballai and Dr Georgette  
Straznicky ♪



Geoffrey Collins  
Section Principal



Lisa Gill  
—  
Dr Tom & Sharron  
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## Bassoons



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Section Principal  
—  
Pamela Yule ♪



Leah Stephenson  
—  
Liz Ampt ♪



Jackie Newcomb  
Principal  
—  
Norman Etherington AM  
& Peggy Brock ♪



Adrian Uren  
Section Principal  
—  
Roderick Shire & Judy  
Hargrave ♪



Sarah Barrett  
Associate Principal  
—  
Margaret Lehmann ♪



Emma Gregan  
—  
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Andrew Penrose  
Principal  
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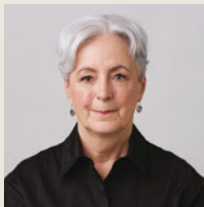
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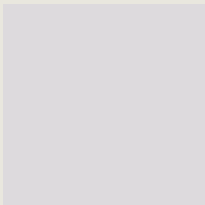
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- In memory of Don Creedy Tutti Violin
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*Correct as at 18 May 2022*

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