

Symphony Series 1



Jubilation

Fri 8 & Sat 9 April
Adelaide Town Hall

Adelaide Symphony Orchestra

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Season 2022

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Symphony Series 1

Jubilation

Eivind Aadland
Conductor

Andrea Lam
Piano

Fri 8 & Sat 9 April
Adelaide Town Hall

Acknowledgement of Country

Jamie Goldsmith arr./orch. Ferguson [2']
Pudnanthi Padninthi II – Wadna

Mozart (1756-1791) [4']
The Marriage of Figaro, K.492: Overture

Clara Schumann (1819-1896) [21']
Piano Concerto in A minor, Op.7
Allegro maestoso
Romanze: Andante non troppo con grazia
Finale: Allegro non troppo

INTERVAL

Mahler (1860-1911) [70']
Symphony No.5 in C sharp minor

Part I

Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt)

[Funeral march (With measured pace, stern, like a funeral procession)]

Stürmisch bewegt. Mit grösster Vehemenz [Stormy, with utmost vehemence]

Part II

Scherzo (Kräftig, nicht zu schnell) [Strong, not too fast]

Part III

Adagietto (Sehr langsam) [Very slow]

Rondo-Finale (Allegro)

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

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

Classical Conversation Join us in the Meeting Hall (located just behind Adelaide Town Hall) one hour before the concert to hear insights about this program from ABC Classic presenter Russell Torrance and award-winning composer Anne Cawrse.



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Welcome

It's so good to know you're here for the first *Symphony Series* concert of the year.

Although the opening note of *The Marriage of Figaro* overture marks the official start to our subscription season, the ASO has already had a huge start to 2022, including our multi-layered involvement in the Adelaide Festival and WOMAD. We're thrilled to have collaborated with Joseph Tawadros, and to have been integral to the presentation of *The Golden Cockerel*, *Prayer for the Living* and *Silence*. These events, each in their own way, brought home the ways in which music can console us in difficult times, and foster our humanity, tolerance and compassion. For all of the chaos, turmoil and uncertainty currently engulfing our planet, great music has the power to inspire us.

It was a delight to have our former Chief Conductor Arvo Volmer back with us for the season of *The Golden Cockerel*, just as it's a pleasure to welcome back Eivind Aadland to direct tonight's exciting program, in which pianist Andrea Lam makes her ASO debut.

Andrea will be soloist in Clara Schumann's Piano Concerto, one of many notable works by women past and present which you'll be able to hear in our 2022 season – including the all-new edition of our showcase for women's music, *She Speaks*, on July 1 and 2.

With thanks, as always, for your support of Adelaide's orchestra, and with all good wishes for a wonderful evening.



Vincent Ciccarello
Managing Director



Eivind Aadland Conductor

Eivind Aadland is one of Norway's leading conductors, who brings both historical rigour and fresh insight to his interpretations of Classical and Romantic repertoire. He is well known to audiences across Australia and East Asia, having toured the region extensively, and was Principal Guest Conductor of the Queensland Symphony Orchestra from 2011 to 2013. In 2020 he took up his new position as Chief Conductor and Artistic Director of the Tasmanian Symphony Orchestra.

He has fostered loyal relationships with orchestras around the world, including the WDR Symphony Orchestra Cologne, with whom his recordings include a definitive five-volume set of Grieg's complete symphonic works. Between 2004 and 2010 he was Chief Conductor and Artistic Leader of the Trondheim Symphony Orchestra, and he works with the National Orchestra of Belgium, Seoul Philharmonic, Tokyo Metropolitan Symphony, Oslo Philharmonic and Iceland Symphony orchestras.

He is an avid collector of contemporary art, with a collection encompassing the diverse media of painting, photography, video and installation. He brings this curiosity and broad aesthetic sense to his musical work, and recently collaborated with artist Alexander Polzin on a multimedia staging of Grieg's *Peer Gynt*, which was presented by both Bergen Philharmonic and Barcelona Symphony orchestras.



Andrea Lam Piano

New York-based Australian pianist Andrea Lam performs with orchestras in Australasia, Japan, China and the United States, including the San Francisco Ballet Orchestra, Hong Kong Philharmonic, and all major Australian symphony orchestras. From New York's Carnegie Hall and Lincoln Center to the Sydney Opera House, she has played works from Bach, Schumann and Chopin to Aaron Jay Kernis, Liliya Ugay and Nigel Westlake for Sydney Festival, Musica Viva's Huntington Festival, Orford Festival (Canada) and Chelsea Music Festival (USA).

Recent engagements include New York's Chelsea Music Festival, the Smithsonian American Art Museum, Melbourne Recital Centre, Monash University and as soloist with the Melbourne and Canberra Symphony orchestras, Auckland Philharmonia and Australian Youth Orchestra. In 2022, her engagements include regional and national touring for Musica Viva, and solo and chamber performances for Melbourne Recital Centre and UKARIA Cultural Centre.

A keen chamber musician, Andrea performs and records extensively as pianist of New York's Claremont Trio. She holds degrees from both the Yale, and the Manhattan Schools of Music. Recordings include Mozart concerti with the Tasmanian Symphony Orchestra and for Huntington Festival's commemorative album (ABC Classic), and with cellist Matt Haimovitz. Andrea also features as pianist on *Nocturnes*, violinist Emily Sun's ARIA-nominated album for ABC Classic.



Wolfgang Amadeus Mozart (1756-1791)

The Marriage of Figaro, K.492: Overture

In Beaumarchais' play *The Barber of Seville*, Figaro the resourceful barber eventually assisted Count Almaviva to marry the lovely Rosina. *The Marriage of Figaro* is the sequel, which Mozart turned into a sublime operatic comedy in 1786: the Count is beginning to stray, in this case towards his wife's maid (and Figaro's fiancée) Susanna. This opera begins on Figaro and Susanna's wedding day...but it's a long way to the altar!

Mozart's overtures served to attract the audience's attention away from each other's latest fashions and intrigues. A notable overture was a chance to set the mood for enjoyment, a little like today's warm-up act for a comedy show. In Mozart's time it was not the common practice to use themes from the opera in the overture, as if to offer a musical sample-bag of what's to come. That sort of overture was more likely to appear in the mid-19th century. With the overture to *The Marriage of Figaro*, however, it's impossible not to suspect that the eloquently drawn operatic characters were influencing the composer in subtler ways.

It opens with strings in a conspiratorial sort of motif, doubled by bassoon (an instrument frequently associated with elderly male comic entities). This is answered by an urbane phrase

from the winds, such as might represent the Count's self-confidence. Or, perhaps, the scene is being set for the Upstairs/Downstairs story that so shocked its early audiences. Suddenly, all hell breaks loose in a *fortissimo* orchestral tutti that calls to mind the fast-paced farcical concealment and escape scene that ends Act II. Equally suddenly, the conspiratorial theme returns, this time with a countermelody in the high winds that hints at the Countess' sorrow. Each of these ideas is developed, modified, restated and interwoven, just as the plot entwines an eventual total of 11 characters! For the final section of the overture, Mozart seizes on the motif of a descending scale and extends it, driving the energy onwards and up to the rising curtain.

Edited from an annotation by Katherine Kemp
Symphony Australia © 1999

Performance History

The ASO first performed the Overture to *The Marriage of Figaro* in May 1940, at a War Funds Concert conducted by Georg Schneevoigt. The Orchestra's most recent performance took place in October 2019 during its tour of China and South Korea, at the Tongyeong Concert Hall, under Pinchas Zukerman's direction.



Allegro maestoso

Romanze: Andante non troppo con grazia

Finale: Allegro non troppo

Andrea Lam
Piano

Clara Schumann (1819-1896) Piano Concerto in A minor, Op.7

On 9 November 1835, Felix Mendelssohn conducted the Gewandhaus Orchestra in the world premiere of Clara Wieck's Piano Concerto in A minor, with the 16-year-old composer as soloist. Clara was a lifelong admirer of Mendelssohn – as Robert Schumann later grumbled, she would 'glow for hours after a nice word from Mendelssohn'. And indeed, this early concerto reveals even more of Mendelssohn's influence than it does of Schumann's.

However, Robert Schumann, who had been living with the Wieck family, was never far away. It was he who had orchestrated the third movement two years earlier, when Clara composed it to stand alone as a *Concertsatz*. She subsequently added the first two movements, and orchestrated them herself.

The work is an extraordinary achievement for a teenager, particularly as she had never previously composed anything other than miniatures. Like the young Fanny Mendelssohn, Clara Wieck was the beneficiary of an unusual musical education, in this case from her father, the renowned piano pedagogue Friedrich Wieck. Unlike Fanny Mendelssohn, however, Clara was encouraged into the public sphere from an early age – indeed, her father's finances depended on it. By the time of this concerto, she had been hailed around Europe as a virtuoso of the first order.

The concerto reveals Clara Wieck's tremendous pianistic culture, and her power as an improviser. It is an exuberant work, and speaks of a young woman's intoxication with her own abilities. As in Mendelssohn's earlier concerto in G minor, the movements run through to each other. And while the piano part is composed in bravura, virtuoso style, there are no explicit piano cadenzas.

The first movement consists of only an exposition and development, before setting up the second movement with a modulation to A flat major. Such a modulation was still shocking for the time, and attributable by at least one reviewer to the 'moods of women'. The slow movement affords a break for the orchestra, and unfolds as a song without words for solo piano, finally joined in its 'Romance' by the cello. (There is a clear reference to this pairing in Schumann's piano concerto of 1845, and perhaps also in the second piano concerto of Clara's other great admirer, Brahms, which appeared nearly fifty years later.) The third movement, a Polonaise, is the most substantial of the three, and the movement in which the piano most fully engages with the orchestra.

Robert Schumann anonymously and rather purple-ishly celebrated the concerto's premiere in his journal, the *Neue Zeitschrift für Musik*:

What we first heard took flight before our eyes like a young phoenix soaring up from its own ashes. Here white yearning roses and pearly lily calyxes inclined their heads; there orange blossoms and myrtle nodded, while alders and weeping willows spread out their shadows...I often spied little boats, hovering daringly over the water...

Shortly after this review, Robert and Clara declared their love, much to the dismay of Friedrich Wieck. Robert then allowed himself to be more succinct about the concerto, in a letter: 'There are brilliant ideas in the first movement yet it did not make a complete impression on me.'

Clara protested: 'Do you think I am so unaware that I don't know the faults of the concerto? I know them well, but the people in the audience don't know them, and they don't need to know them.'

Indeed, this concerto remained a successful part of Clara's touring repertory, until she stopped performing it after her marriage – perhaps because of Robert's increasingly puritanical views on composer-virtuosos. But the concerto was published in 1837, and continued to sell throughout the 19th century. And despite his reservations, Robert Schumann's own concerto in A minor, of 1845, bears more than a passing resemblance to the work.

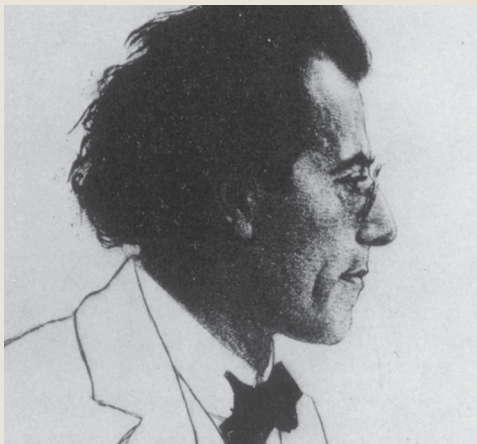
Certainly, the concerto indicates much early promise, and can stand proud alongside the early works of more celebrated composers. However, after her marriage, Clara Schumann's compositional ambitions dwindled. She occasionally presented a piece to her husband, with apology for her 'renewed feeble attempts'. But four years after the concerto's premiere, she

wrote that 'I once believed that I had creative talent, but I have given up this idea; a woman must not wish to create – there never was one able to do it...May Robert always create; that must always make me happy.'

David Garrett © 2005

Performance History

The ASO first performed this work in September 2005, with conductor Graham Abbott and soloist Anna Goldsworthy.



Part 1

Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt) [Funeral march (With measured pace, stern, like a funeral procession)]

Stürmisch bewegt. Mit grösster Vehemenz
[Stormy, with utmost vehemence]

Part II

Scherzo (Kräftig, nicht zu schnell)
[Strong, not too fast]

Part III

Adagietto (Sehr langsam) [Very slow]
Rondo-Finale (Allegro)

Gustav Mahler (1860–1911)

Symphony No.5 in C sharp minor

Mahler wrote his Fifth Symphony in 1901–02, around the time of his meeting with, and rather hasty betrothal to, Alma Schindler. While no period in Mahler's life could be described as unequivocally happy there is no doubt that the Fifth Symphony was conceived at a time of substantial personal and professional satisfaction. Yet any sign of outward pleasure or optimism tends to be avoided, at least early on in the symphony – pointedly, and notoriously, it begins with a funeral march.

By the autumn of 1902 the work was complete and Mahler played it for his new wife. In her memoirs she recalled: 'It was the first time that he played a new work for me. Arm in arm we walked solemnly up to his studio in the woods.'

At the premiere in Cologne on 18 October 1904, the reception was mixed. The great conductor and early champion of Mahler's music, Bruno Walter, later recalled:

I clearly remember the premiere of the Fifth...for a particular reason: it was the first and, I think, the only time that a performance of a Mahler work under his own baton left me unsatisfied.

Revision after revision ensued, and so thorough was Mahler's reworking that, while the

symphony's popularity grew, each performance was nevertheless different from the last.

'The Fifth is an accursed work,' Mahler wrote. 'No one understands it!'

The symphony follows Mahler's principle of 'progressive tonality', working its way from C sharp minor to a conclusion in a triumphant D major. It passes through a vast range of moods – 'passionate, wild, pathetic, sweeping, solemn, gentle, full of all the emotions of the human heart' in Bruno Walter's memorable description. A massive work, it is in three parts and five movements.

The opening movement begins with a distinctive trumpet call which recurs as the movement proceeds. As if to belie the claim that the symphony is 'absolute' rather than 'programmatic' music, the main theme is based on a song by Mahler (*Der Tamboursg'sell*) about a drummer boy facing execution. There are two trios: the first in B flat minor with a brief violin theme, the second a quieter section in A minor following the return of the march theme. After an impassioned climax, the movement dies away amid echoes of the opening trumpet call. Mahler leaves no doubt as to the intended mood of the second movement – marked 'Stormy,

with utmost vehemence'. Much of the material derives from that in the first movement and there is a distinct reminiscence of the march rhythms.

The *Scherzo*'s main thematic material is in the form of a joyous ländler. Ideas tumble over themselves in an inventive contrapuntal display while a slower waltz theme is juxtaposed with the main material. Contrasting trios add a more sombre note and in one of these there occurs a striking obbligato passage for the principal horn.

The *Adagietto* – probably the most famous single movement in all the Mahler symphonies – is essentially a song without words. Scored for harps and strings alone, it is closely related to Mahler's song *Ich bin der Welt abhanden gekommen* (I am lost to the world). According to Mahler's colleague, Dutch conductor Willem Mengelberg, the *Adagietto* was intended as a declaration of love for Alma and was composed shortly after they met. Mengelberg wrote in his score:

Instead of a letter, he sent her this manuscript without further explanation. She understood and wrote back that he should come! Both have told me this...If music is a language, then this is proof. He tells her everything in tones and sounds in music.

The *Adagietto* gained a wider audience when used in the soundtrack for Visconti's 1971 film *Death in Venice*.

The *Rondo-Finale* shares material with each of the previous four movements. Merging elements of fugue and sonata form into a unified

whole, it is a joyous celebration which begins with a series of folk-like figures on solo wind instruments. The main rondo theme is first stated on the horns and the other ideas are woven contrapuntally around this. When the main melody from the *Adagietto* returns it is so transformed with energy that it is practically unrecognisable. The movement as a whole works its way towards the ecstatic brass chorale of the conclusion – as close as the melancholy Mahler ever came to writing an 'Ode to Joy'.

Edited from an annotation by Martin Buzacott
Symphony Australia © 1997

Performance History

The ASO has often performed the *Adagietto* movement from Mahler's Symphony No.5 as a standalone work. The Orchestra's first performance of the complete symphony took place in March 1979, under then-Chief Conductor Elyakum Shapirra. Most recently, the ASO performed the work under Mark Wigglesworth's direction, in November 2014.

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Cameron Hill**
Associate Concertmaster

Shirin Lim*
Principal 1st Violin

Alison Heike**
Principal 2nd Violin

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Emma Perkins

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Michael Robertson

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Aiden Sullivan

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Simon Cobcroft**

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Sarah Denbigh

Christopher Handley

Sherrilyn Handley

Gemma Phillips

Thomas Rann

David Sharp

Cameron Waters

Double Basses

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Jonathon Coco~

Harley Gray

Belinda Kendall-Smith

Stephen Newton

Gustavo Quintino

Flutes

Geoffrey Collins**

Lisa Gill

Samantha Hennessy

Piccolo

Julia Grenfell*

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Dean Newcomb**

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Contrabassoon

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Tim Keenihan

Trombones

Colin Prichard**
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Bass Trombone

Amanda Tillett*
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Tuba

Karina Filipi*
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Timpani

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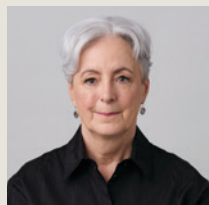
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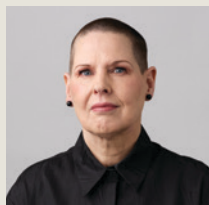
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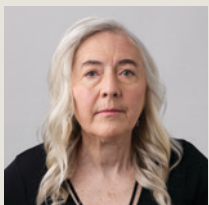
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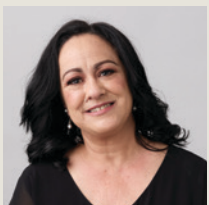
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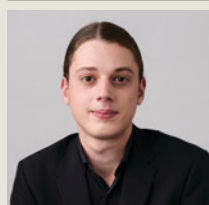


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Violas



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Bassoons



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FASO in memory of Bev
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Harp



Suzanne Handel
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Barbra McLennan

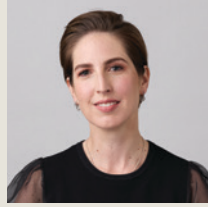
Violins



Cameron Hill
Associate Concertmaster
—
Graeme & Susan
Bethune ♪



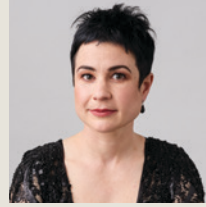
Shirin Lim
Principal 1st Violin
—
Bob Croser ♪



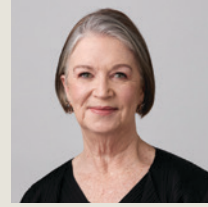
Alison Heike
Principal 2nd Violin
—
FASO in memory of Ann
Belmont OAM ♪



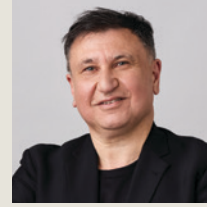
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Associate Principal
2nd Violin
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Janet Anderson
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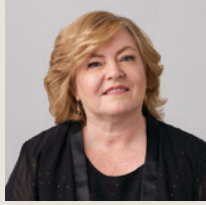
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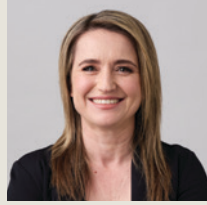
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Judy Birze & Ruth Bloch ♪



Jennifer Newman



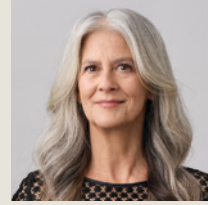
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Emma Perkins
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Alexander Permezal



Kemeru Spurr

Cellos



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Section Principal
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In memory of Rodney
Crewther ♪



Sarah Denbigh
—
Anonymous donor ♪



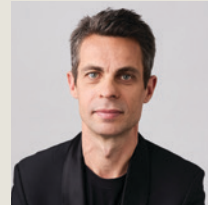
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5 Minutes with Composer *Joe Chindamo*

Composer Joe Chindamo will unveil his new work and ASO commission, *Ligeia* Concerto for Trombone & Orchestra, written for ASO Principal Trombone Colin Prichard, at Symphony Series 2 – *Affirmation*, 13 & 14 May.

Tell us about *Ligeia*. What inspired you to write the new work for trombone and orchestra and what can audiences expect to hear?

Ligeia Concerto for Trombone and Orchestra channels the world of Edgar Allen Poe – hence the title – and deals with the nature of duality, or the double, a recurring theme in the writer's Gothic tales of mystery and the macabre.

It also ties in with Carl Jung's idea that one wears a mask to convince themselves and others that they are not an altogether bad person, which is the central theme in Poe's "*The tell-tale heart*". As Jung explained, one cannot go beyond the persona – or the mask – until they have incorporated into their character those darker traits which belong to what he called the "*shadow self*".

The work itself, in three movements, is highly energetic, – even quite wild at times – and virtuosic, for the orchestra and soloist alike. But then all of a sudden – in the midst of the frenetic and majestic ride, we find ourselves alone in a dark alley – confronted by our shivering shadow selves. Throughout, there are quasi-operatic passages, full of drama, tempered by an eerie tender lyricism – as exemplified in the recurring *Ligeia* waltz (which first appears in the 2nd movement).

The trombone is the perfect narrator for such themes. It was a long standing Austrian/German/Catholic tradition to use the instrument in settings of Requiem mass and composers such as Mozart invoked it as a portent of death.

In this work however, the trombone's bandwidth extends well beyond the funereal. Here it represents the hero, the court jester, the satirist, the sage, the wizard, the prince, the pauper, the poet, the wit, the lover, the romantic: one by one, entangled in a symbiotic waltz with "the shadow".

How have you collaborated with ASO Principal Trombone Colin Prichard, who will take on the responsibility of bringing *Ligeia* to life?

I've had many conversations with Colin, who taught me so much about his instrument. With someone of his ability, you soon realise that standard references are not very useful, since he can play well beyond the standard range and can accomplish feats that would frighten most trombonists. As a composer, I needed to discover what *his* parameters were, rather than those of the instrument. Our initial talks were essentially about finding a common ground, so I could create a piece that was as much his as mine. Our common ground turned out to be incredibly fertile and I was delighted to discover that we shared many musical values. In addition to our meetings, I studied his playing by way of YouTube clips that feature him and tried to capture his personality and character.

Symphony Series 2 – *Affirmation* also includes Respighi's *Fountains of Rome*, Australian composer Lisa Illean's *Land's End* and Sibelius' *Symphony No.5*.

Tickets at aso.com.au

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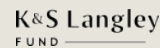
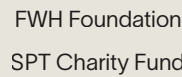
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