

Chamber Series

Concert One

Thu 17 February
Elder Hall



Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022

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Concert One

Thursday 17 Feb, 7.30pm
Elder Hall

Duration
Approx. 90 mins including interval

Catherine Likhuta (b. 1981)
Hard to Argue

**Adrian Uren, Sarah Barrett, Samson Peng,
Emma Gregan, Timothy Skelly** Horns

Purcell (1659-1695)
Timon of Athens: Curtain Tune

Janet Anderson, Belinda Gehlert Violins
Michael Robertson Viola
David Sharp Cello
Sami Butler Percussion

Osvaldo Golijov (b. 1960)
Tenebrae

Janet Anderson, Belinda Gehlert Violins
Michael Robertson Viola
David Sharp Cello

INTERVAL

20 minutes

Michael Tilson Thomas (b. 1944)
Street Song

David Khafagi, Martin Phillipson Trumpets
Emma Gregan Horn
Colin Prichard Trombone
Amanda Tillett Bass Trombone

Ravel (1875-1937) arr. Paul Dean
Le tombeau de Couperin: Suite
I. *Prélude*
II. *Forlane*
III. *Menuet*
IV. *Rigaudon*

Cameron Hill, Alison Heike Violins
Justin Julian Viola
Simon Cobcroft Cello
Jonathon Coco Double Bass
Geoffrey Collins Flute
Joshua Oates Oboe
Dean Newcomb Clarinet
Mark Gaydon Bassoon
Adrian Uren Horn

—Acknowledgement of *Country*

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.

—About the *music*

A piece of chamber music can traverse a vast emotional landscape in under 15 minutes. The inspirations behind tonight's works range from the wonderment of a child to the devastation of global conflicts and war.

Over the past century, composers of chamber music have arguably been freed from the rigid constraints of form. While a classical education undoubtedly includes a thorough understanding of compositional structures, these can be taken as a starting point or basis for experimentation.

Catherine Likhuta found the creative source behind *Hard to Argue* close to home: watching her husband skilfully negotiate conflict. Likhuta describes him moving elegantly between 'playful and light-hearted' and 'patient and steady in proving his point' in a debate.

Likhuta displays a similar dexterity in her handling of five French horns – all voices are equally weighted in importance, and move between tight-knit unison to overlapping, cascading polyphony. Ensemble member Emma Gregan points to the composer's 'energy and vitality in the way she works with sound colour and rhythmic interplay. [*Hard to Argue* is a] great musical representation of how different personal energies can bring something unique to the table, but still create something cohesive and exciting together'.

Fifty years after William Shakespeare's death, the playwright's works had a resurgence in popularity, complete with specially composed musical interludes (and one or two additional characters). In 1678, Thomas Shadwell penned an adaptation of Shakespeare's *Timon in Athens*; 16 years later the production was revived with new music by **Henry Purcell**.

As the name suggests, a 'curtain tune' would be heard as the curtain was being raised. During the Baroque era these melodies were built on the foundation of a ground, or a continuously repeated bass line. Purcell's curtain tune showcases his skill in layering ornate textures on top of simple building blocks. In a similar manner to the opening titles of a Hollywood epic, a sense of excitement and tension is built in under three minutes.

Tenebrae was written by **Oswaldo Golijov** in 2000, after experiencing two starkly contrasting events in short succession. During a visit to Israel he witnessed a surge in violence; a week later, he watched his captivated young son drink in the sights of a New York planetarium.

Golijov incorporates fragments from Francois Couperin's *Troisième Leçon de ténèbres*; these melismas are fused with interludes by Golijov, with the aim of creating 'a pulsating, vibrating, aerial texture. The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground'.

Michael Tilson Thomas' *Street Song* was commissioned by Empire Brass Quintet in 1988. The piece moves through three continuous sections, with harmonic inspirations ranging far and wide- from 'the world of the Middle Ages and the present, between East and West, and always, of course, from the perspective of 20th century America'.

The first segment is built around moments of dissonance, stretched out and gradually resolved. The following episode features a folk-like trumpet duet which had been written by Tilson Thomas years previously. Finally, the quintet moves into jazzier dance territory.

Maurice Ravel worked on *Le tombeau de Couperin* between 1914 and 1917. The word 'tombeau' translates as 'tomb', but here refers to a musical tribute to a historical figure. Couperin was a renowned composer and harpsichordist in the courts of Louis XIV and Louis XV. Within *Le tombeau de Couperin* Ravel examines Baroque dance forms through his own unique lens.

After the original release of six piano suites, Ravel was asked by his publisher to create an orchestral arrangement in 1919. Four of the original movements were used: *Prélude*, *Forlane*, *Menuet*, and *Rigaudon*. By the end of World War 1, the piece had gained another layer of meaning: each movement bore a dedication to a different friend of the composer who had been killed in action. Tonight's arrangement, by Queensland-based clarinettist, composer and educator **Paul Dean**, is for the combined forces of string quintet and wind quintet.

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Last Night of the *Proms*



*A sensational
musical celebration
given a new twist!*

Guy Noble
Conductor/Presenter
Desiree Frahn
Soprano
Elder Conservatorium Chorale
Graduate Singers

Fri 1 & Sat 2 Apr
Festival Theatre

