

Classics Unwrapped 3



# Supersonic

Wed 26 October  
Adelaide Town Hall

Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022



Classics Unwrapped 3

# Supersonic

Wed 26 October  
Adelaide Town Hall

Guy Noble  
Conductor/Presenter

Joshua Oates  
Oboe

Duration Approx.  
80 mins, no interval

Acknowledgement of Country	
Jamie Goldsmith arr./orch. Ferguson <i>Wadna, Jamie's Song</i>	[2']
Bedřich Smetana (1824–1884) <i>My Country: Vltava</i>	[12']
Jean Sibelius (1865–1957) <i>Karelia – Suite for Orchestra, Op.11: Ballade and Alla marcia</i>	[10']
Graeme Koehne (born 1956) <i>Inflight Entertainment: II. Horse Opera</i> Joshua Oates oboe	[10']
John Williams (born 1932) <i>E.T. The Extra-Terrestrial: Flying Theme</i>	[4']
Florence Price (1887–1953) Symphony No. 1 in E minor: III. <i>Juba Dance</i>	[4']
Aaron Copland (1900–1990) Four Dance Episodes from <i>Rodeo</i> : IV. <i>Hoe-Down</i>	[3']
Antonín Dvořák (1841–1804) Symphony No.9 in E minor, Op.95 <i>From the New World</i> : IV. <i>Allegro con fuoco</i>	[12']

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.



**Guy Noble** Conductor/Presenter

Guy Noble has conducted the Sydney, Melbourne, Adelaide, West Australian, Tasmanian, Queensland and Canberra Symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La bohème*, and hosted and conducted two concerts as part of the ASO's successful Festival of Orchestra in 2021. He was a network announcer on BBC Radio 3 in 1991, host of Breakfast on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He appeared four times on ABC TV's *Spicks and Specks*, in episodes which still air at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton-John. Other career highlights include cooking on stage with the ASO and Maggie Beer and Simon Bryant from ABC TV's *Cook and The Chef*, and singing Rossini *Cats' Duet* in recital with Korean soprano Sumi Jo.



**Joshua Oates** Oboe

Joshua Oates returned to Australia to take up the role as the Adelaide Symphony Orchestra's Principal Oboe at the start of the 2020 season. He was a fellow with the Sydney Symphony Orchestra in 2016 and 17, under the mentorship of Diana Doherty, Shefali Pryor, Alexandre Oguey and David Papp. In 2018, Joshua was a successful recipient of the prestigious Ian Potter grant, affording him the opportunity to pursue lessons and undertake auditions across Germany and Switzerland. He has also played as guest Principal Oboe in the Opera Australia Orchestra, Queensland Symphony Orchestra and West Australian Symphony Orchestra.

Joshua's undergraduate studies took place at the Elder Conservatorium of Music Adelaide with Celia Craig, where he graduated with First Class Honours. He won first prize in the John Davis classical music awards, joint second prize in the Australian Double Reed Society national competition and a Helpmann Prize for performance in 2013. In 2014, he was awarded an EMR scholarship to undertake an overseas study project, during which he had lessons with many leading British and German oboists. Joshua has appeared as a concerto soloist with the Adelaide Youth Orchestra and the Unley Symphony Orchestra. He is also an avid chamber musician, and has collaborated with other artists regularly in Australia and Germany.

# About the *music*

Getting there is half the fun, they say, which means that over the last couple of years half the fun has been hard to have. And now that we can jet off again, how many friends do you know who've returned home with stories of how they and their luggage didn't always arrive together?

Fortunately, the ASO is here with an international journey you can enjoy vicariously, from the comfort of your seat in the Adelaide Town Hall. And it's quite the itinerary, taking you from a hoe-down in the American west to a journey down one of Europe's most musical rivers.

And that's where you start tonight, on an eventful voyage down the *Vltava* (*Moldau* in German). In vivid orchestral colours Smetana depicts the river's course, from its beginnings as a trickling stream, through forests and meadows (horns and trumpets to the fore), past country festivals (where people are dancing a polka) and towering castles until it flows through the rapids (cymbals and piccolo) towards Prague, and disappears from sight. Pure musical magic.

Karelia is a vast stretch of the Finno-Russian borderland; it's also heartland territory for the Finnish national epic the *Kalevala*. In fact the music by Sibelius you hear tonight began life as a patriotic commission, when Helsinki University students asked him to create music for a pageant commemorating episodes from Karelian history. The suite Sibelius extracted from his music for this patriotic celebration became hugely popular, and helped make his name. Tonight you'll hear the gentle, prayerful *Ballade* and the obstinately memorable *Alla marcia* which, in the students' pageant, followed a call to arms.

In writing his oboe concerto *Inflight Entertainment*, Adelaide-based composer Graeme Koehne was determined to do the unexpected. 'The oboe... often... finds itself occupying green and pleasant pastoral landscapes. In this concerto, I've taken the oboe... into some landscapes in which the instrument might seem strange and alien. It's as if [a] shepherd had a secret life of adventure and

travel.' These landscapes are cinematic ones, and *Horse Opera*, the second of the concerto's three movements, suggests that you're under a canopy of stars in a John Ford movie, a cowboy tale being told around a blazing campfire, and all being well with the world.

On the other hand, it's bright daylight in your other supersonic trip to the wild west, the *Hoe-Down* from Aaron Copland's score for the 1942 ballet *Rodeo*. Swing your partners!

When he was recording the score for *E.T.* (1982), John Williams couldn't quite get the score for the final scenes in sync with the edited footage. So director Steven Spielberg shut the projector off and told Williams and the orchestra to play without the movie in mind. He then edited the sequence around the recorded music – a testament to the enduring relationship between Spielberg and his long-time composer of choice. And what a tribute to Williams' genius that the *Flying Theme* makes your spirit soar even without the images that originally inspired him.

Finally, to a recently rediscovered treasure and the bona-fide classic that inspired it. During his three years as Director of New York's National Conservatory in the 1890s Dvořák badly missed his Czech homeland but, moved by the music of the Native Americans, and the spirituals sung to him by his African American student Harry Burleigh, he created one of his most enduring works, his symphony *From the New World*. Its festive finale ends in a blaze of glory.

Clearly influenced by Dvořák's example, the First Symphony by Florence Price draws on her African American heritage to paint an epic orchestral canvas. And after decades of neglect, this heartfelt work is now receiving major recordings and performances around the world. The third movement is Price's take on a joyous, syncopated dance of the old South, Juba; her colourful orchestration welcomes a rare visitor to the world of orchestral percussion – a slide whistle!

©Phillip Sametz 2022

# Adelaide *Symphony Orchestra*

---

## *Violins*

Cameron Hill\*\*  
Acting Concertmaster  
Helen Ayres\*\*  
Acting Associate  
Concertmaster  
Alexander Permezel\*  
Acting Principal 1<sup>st</sup> Violin  
Alison Heike\*\*  
Principal 2<sup>nd</sup> Violin  
Lachlan Bramble~  
Acting Associate  
Principal 2<sup>nd</sup> Violin  
Janet Anderson  
Ann Axelby  
Erna Berberyán  
Minas Berberyán  
Louise Beaston  
Gillian Braithwaite  
Julia Brittain  
Hilary Bruer  
Elizabeth Collins  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Michael Milton  
Paris Netting  
Julie Newman  
Emma Perkins  
Kemerí Spurr

## *Violas*

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

## *Cellos*

Simon Cobcroft\*\*  
Sherrilyn Handley~  
Acting Associate  
Sarah Denbigh  
Christopher Handley  
Gemma Phillips  
David Sharp  
Cameron Waters

## *Double Basses*

David Shilling\*  
Jonathon Coco~  
Jacky Chang  
Harley Gray  
Belinda Kendall-Smith  
Stephen Newton

## *Flutes*

Kathryn Moorhead\*\*  
Guest Principal  
Lisa Gill

## *Piccolo*

Julia Grenfell\*

## *Oboe*

Renae Stavely\*  
Acting Principal  
Hannah Kovilpillai

## *Cor Anglais*

Peter Duggan\*

## *Clarinet*

Dean Newcomb\*\*  
Darren Skelton

## *Bass Clarinet*

Mitchell Berick\*

## *Bassoons*

Mark Gaydon\*  
Tim Rosen

## *Contrabassoon*

Leah Stephenson\*

## *Horns*

Adrian Uren\*\*  
Emma Gregan  
Philip Paine\*  
Timothy Skelly

## *Trumpets*

David Khafagi\*\*  
Gregory Frick  
Nick Bauer

## *Trombones*

Colin Prichard\*\*  
Ian Denbigh

## *Bass Trombone*

Amanda Tillett\*

## *Tuba*

Karina Filipi\*  
Guest Principal

## *Timpani*

Andrew Penrose\*

## *Percussion*

Steven Peterka\*\*  
Sami Butler~  
Jamie Adam  
Max Ziliotto

## *Harp*

Carolyn Burgess\*  
Guest Principal

## *Celeste*

Katrina Reynolds\*  
Guest Principal

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

Correct at the time of print

# 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.

## Government Partners



Australian Government

The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body



Australia Council for the Arts



Government of South Australia

## Major Partners



SA Power Networks



KAMBITISIS GROUP



novatech  
creative event technology

## Major Regional Partner



## Philanthropic Partners



The Friends of ASO Inc.

LANG FOUNDATION

FWH Foundation

SPT Charity Fund

Hackett Foundation

K&S Langley FUND



JAMES & DIANA RAMSAY FOUNDATION



## World Artist Partners



Boileau  
BUSINESS TECHNOLOGY  
"Re-Energise Your Business"

CIUFOLI  
BEAUTY | ART | TRADITION

Tim Adams  
CLARE VALLEY  
MR. MICK

CONDUCTORS' CIRCLE

Miriam Hyde CIRCLE

Grainger Circle

## Giving Circles

## Corporate Partners



Adina



BLANCO CATERING



BOOZE BROTHERS

Can:Do Hearing



EIGHTY EIGHT O'CONNELL

Health Partners



HENDER CONSULTING



I-NEX

JOHNSON WINTER & SLATTERY

LEXUS | ADELAIDE

THOMAS FOODS INTERNATIONAL

TYNTE  
TRUSTED SINCE 1860

## Project Partners



CITY OF ADELAIDE

Access2Arts

Beyond Bank AUSTRALIA

Can:Do 4Kids

ICAM

tutti | INCLUSIVE EXTRAORDINARY ART

## Media Partners

The Advertiser  
We're for you

ABC

CityMag

INDAILY  
ADELAIDE independent news

LIMELIGHT

PALACE NOVA Cinemas  
Prospect & Eastend

## Corporate Club

Alpha Box & Dice

Haigh's Chocolates

Hickinbotham Group

KPMG

Normetals

Port Augusta Operations

SEA Gas

Size Music

## Industry Collaborators



ADELAIDE FESTIVAL CENTRE

ADELAIDE FESTIVAL AF



AMPAS  
AUSTRALIAN MUSIC PHOTOGRAPHY AND SOUNDING



Adelaide Youth Orchestras



STATE OPERA SOUTH AUSTRALIA



SYMPHONY SERVICES INTERNATIONAL



THE AUSTRALIAN BALLET



THE UNIVERSITY OF ADELAIDE