

# Delight

Matinee Series 2

# Delight

Thu 16 June  
Elder Hall



*Adelaide Symphony Orchestra*

*Perpetual Emotion*

Season 2022

Matinee Series 2

# Delight

Thu 16 June  
Elder Hall

Fabian Russell  
Conductor

Stefan Cassomenos  
Piano

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Acknowledgement of Country  
Buckskin & Goldsmith arr./orch. Ferguson [2']  
*Pudnanthi Padninthi*

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Igor Stravinsky (1882-1971) [15']  
Concerto in E flat for Chamber Orchestra  
*Dumbarton Oaks*

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Wolfgang Amadeus Mozart (1756-1791) [21']  
Piano Concerto No.14 in E flat, K.449  
Stefan Cassomenos Piano

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Sergei Prokofiev (1891-1953) [15']  
Symphony No.1 in D, Op.25, *Classical*

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Duration Approx. 70 mins, no interval

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Listen Later ABC Classic is recording this concert for later broadcast. You can hear it at 1pm on Thursday 28 July.

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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.



Igor Stravinsky (1882-1971)  
Concerto in E flat for Chamber Orchestra  
*Dumbarton Oaks*  
*Tempo giusto* –  
*Allegretto* –  
*Con moto*

Before migrating to the USA in the late 1930s, Stravinsky cultivated a number of philanthropic Americans such as Mildred and Robert Woods Bliss, who lived at Dumbarton Oaks, a mansion in the Georgetown area of Washington, DC. In 1938, Mildred Woods Bliss commissioned Stravinsky to write something for her 30th wedding anniversary, asking that it be a piece of 'Brandenburg Concerto dimensions'. The resulting Concerto in E flat for an orchestra of 15 instruments was the last work Stravinsky composed wholly in Europe.

Bliss can't have been disappointed: Stravinsky begins this work with clear allusions to both the third and sixth 'Brandenburgs', spinning out an opening gambit of almost completely immobile harmony enlivened by the interplay of rhythmically distinctive motives. But where a Baroque work creates its contrapuntal tension against the background of a regular pulse, Stravinsky's soon explores the effect of suddenly adding or removing beats. The complex metrical irregularity threatens to undermine the civilised certainties implied by the reference to Bach.

The second movement is even less Bachian with fleeting, contrasting textures like Webern's, a balletic Tchaikovskian flute solo and short chordal codas. By the third movement, the references to other music have become, in the words of Stravinsky specialist Stephen Walsh, 'distinctly surreal'. *Dumbarton Oaks* maintains a precarious unity through its always lively rhythm.

Gordon Kerry © 2004

### *Performance History*

The ASO's first performance of *Dumbarton Oaks* took place in August 1989, conducted by Muhai Tang. The Orchestra last performed it in 2007, under Stefan Solyom's direction.



Wolfgang Amadeus Mozart (1756–1791)  
Piano Concerto No.14 in E flat, K.449  
*Allegro vivace*  
*Andantino*  
*Allegro ma non troppo*

This is the first of Mozart's really great concertos composed in Vienna, but is quite unlike any of the others. Mozart specialist Denis Forman speaks of its 'slightly dotty intensity'.

After a restless opening, in which the first four bars already suggest three different keys, the soloist enters with a straightforward, direct statement of the opening theme, but soon the strings join in. The fantasy development begins with a game between the trills and an arpeggio figure from the piano, but the playfulness gives way briefly to broader, less busy earnestness in preparation for the reprise. Mozart's cadenza is brief and vigorous.

The *Andantino* consists of a songful theme in two strains. The orchestra states the first as an introduction; the second is heard only once the piano has entered with a repeat of the first. The pattern is then repeated twice, with subtle variations, in which the accompaniment of the second strain, in broken left-hand chords, plays an important role.

In the final movement Mozart, like a conjurer, produces surprises of varied kinds from a single theme. So simple is the theme's outline that Mozart is able to add to it a kind of embroidery, and also to hint teasingly at its return, making the real returns all the more telling.

Edited from an annotation by David Garrett  
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#### *Performance History*

The ASO has performed this concerto only once before, at a Prom concert in March 1975, with pianist David Lockett and conductor David Measham.



Sergei Prokofiev (1891-1953)  
Symphony No.1 in D, Op.25, *Classical*  
*Allegro*  
*Larghetto*  
*Gavotte (Non troppo allegro)*  
*Finale (Molto vivace)*

Musicologist Richard Taruskin has described the 18th-century symphony as 'aristocratic party music'; in other words, diversionary music that wasn't designed to place huge demands upon the listener. In the hands of Beethoven, beginning with his Symphony No.3, *Eroica*, in 1805, the symphony became much longer and much more intense – not so much a piece that was listened to as a piece that was *experienced*. Mahler famously commented to fellow composer Sibelius that 'a symphony must be like the world; it must embrace everything.'

But in his Symphony No.1, *Classical*, Prokofiev deliberately shuns this deep and meaningful baggage and reverts to the simpler world of the 18th-century symphony – specifically, the symphony of the 'Classical period'.

His aim was not so much to write *faux* Haydn as to write the kind of symphony that Haydn might have composed had he lived in the first quarter of the 20th century. The opening *Allegro*, for example, adheres to the conventions of Classical sonata form but is spiced up with sudden shifts in tonality and metre. The *Larghetto* is gently understated, and with its delicate violins and graceful lilt evokes the Russian ballet music tradition. The *Gavotte* offers dance music of a different kind while the *Finale* brings a return to the breathlessness of the first movement and recalls the rollicking good humour of Haydn's finales.

Edited from an annotation © Robert Gibson 2014

#### *Performance History*

The ASO first performed the *Classical* Symphony in May 1941, conducted by Bernard Heinze. David Sharp conducted the Orchestra most recent performance, in June 2013.



**Fabian Russell** Conductor

Fabian Russell is a multi-award-winning conductor, artistic director, pedagogue, orchestral musician and solo performer.

Orchestras he has conducted include the Melbourne, Sydney, Queensland and Tasmanian Symphony orchestras, Malaysian Philharmonic and Orchestra Victoria. He has also served as Associate Conductor of the Australian Youth Orchestra for 26 seasons and is currently Principal Conductor and Artistic Director of The Orchestra Project, which he founded in 2002

Fabian has conducted the Australian premieres of more than 30 works by composers such as Gordon Kerry, Brett Dean, James Ledger, Mary Finsterer, Harry Sdraulig and Kate Moore.

Fabian had a 20-year career as an orchestral musician. In 1993 he was appointed to the MSO where he remained until the end of its 2006 season. He was awarded the Elton John MSO Scholarship in 1999.

In 2012 Fabian was the recipient of a Sir Winston Churchill Fellowship to research international orchestral training programs. In 2014 he received a Green Room Award for Outstanding Conductor for his performances of *Nixon in China* for Victorian Opera.

Earlier this year The Orchestra Project celebrated its 20th anniversary in a performance of works by Brahms and Richard Strauss at the Sydney Conservatorium, under Fabian's direction.



**Stefan Cassomenos** Piano

Melbourne pianist and composer Stefan Cassomenos has been performing internationally since age 10, and is now established as one of Australia's leading pianists.

Cassomenos gave the world premiere of his Piano Concerto No 1 with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds 30 works, and has led to engagements with the Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, the Queensland and Melbourne Symphony orchestras, Orchestra Victoria, and Melbourne Chamber Orchestra. In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn.

He has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and *Junge Stars der Klassik* Kirchheimbolanden, and performs regularly in Australia, Germany and the UK.

Cassomenos' compositions are commissioned and performed in Australia and overseas. He is a founding member of chamber ensemble PLEXUS which, since launching in 2014, has commissioned and premiered more than 110 new works. He is currently joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.

# Adelaide *Symphony Orchestra*

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## *Violins*

Michael Brooks-Reid\*\*  
Guest Concertmaster  
Cameron Hill\*\*  
Associate Concertmaster  
Holly Piccoli\*  
Acting Principal 1<sup>st</sup> Violin  
Lachlan Bramble\*\*  
Acting Principal 2<sup>nd</sup> Violin  
Jennifer Newman ~  
Acting Associate  
Principal 2<sup>nd</sup> Violin  
Janet Anderson  
Ann Axelby  
Gillian Braithwaite  
Julia Brittain  
Hilary Bruer  
Elizabeth Collins  
Jane Collins  
Belinda Gehlert  
Danielle Jaquillard  
Alexis Milton  
Julie Newman  
Paris Netting  
Emma Perkins

## *Violas*

Justin Julian\*\*  
Linda Garrett~  
Guest Associate Principal  
Anna Hansen  
Rosi McGowran  
Michael Robertson  
Cecily Satchell

## *Cellos*

Sharon Grigoryan\*\*  
Acting Section Principal  
Gemma Phillips~  
Acting Associate Principal  
Christopher Handley  
David Sharp  
Jack Overall

## *Double Basses*

Jonathon Coco\*\*  
Acting Section Principal  
Stephen Newton~  
Acting Associate Principal  
Belinda Kendall-Smith  
Gustavo Quintino

## *Flutes*

Geoffrey Collins\*\*  
Lisa Gill

## *Oboe*

Joshua Oates\*\*  
Renae Stavely~

## *Clarinet*

Dean Newcomb\*\*  
Darren Skelton

## *Bassoon*

Mark Gaydon\*\*  
Leah Stephenson\*

## *Horns*

Adrian Uren\*\*  
Timothy Skelly

## *Trumpets*

David Khafagi\*\*  
Gregory Frick

## *Timpani*

Sami Butler\*\*  
Acting Section Principal

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



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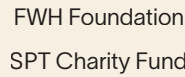
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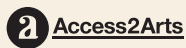


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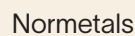
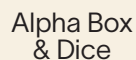
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