

Symphony Series 8



# Vivacious

Fri 25 & Sat 26 Nov  
Adelaide Town Hall

Adelaide Symphony Orchestra

*Perpetual Emotion*

Season 2022





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Symphony Series 8

# Vivacious

Ainārs Rubiķis  
Conductor

James Ehnes  
Violin

Fri 25 & Sat 26 November  
Adelaide Town Hall

Adelaide Symphony Orchestra

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Perpetual Emotion

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Acknowledgement of Country

Jack Buckskin arr./orch. Ferguson [2']  
*Pudnanthi Padninthi I – Pukiyana*

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Australian Premiere

Anna Clyne (born 1980) [5']  
*Masquerade*

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Samuel Barber (1910-1981) [25']  
Violin Concerto, Op.14  
*Allegro*  
*Andante*  
*Presto in moto perpetuo*

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INTERVAL

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Richard Strauss (1864-1949) [22']  
*Der Rosenkavalier*: Suite, Op.59

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Maurice Ravel (1875-1937) [12']  
*La Valse* – poème chorégraphique

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**Duration** Approximately 1 hour and 50 minutes, including a 20 minute interval

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**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Monday 12 December.

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**Classical Conversation** Join us at the Meeting Hall (located just behind Adelaide Town Hall) one hour before each concert for our free *Classical Conversations* and hear the Adelaide Symphony Orchestra's Principal Piccolo Julia Grenfell and ASO Principal Cello Simon Cobcroft in conversation about the music you'll hear in *Vivacious*.

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# Welcome

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Time flies. It is remarkable to think that the ASO's concert celebrating John Williams' 90th birthday, and the re-opening of the Adelaide Festival Theatre, happened back in February at the start of our concert giving year. And what a rich and rewarding year it has been: from performances of Rimsky-Korsakov's *The Golden Cockerel* at the Adelaide Festival, a memorable Beethoven Symphony Cycle and our recent trip to regional South Australia during which the ASO brought the magic of orchestral music to audiences in Peterborough and Clare.

Tonight promises to be another magical evening as we welcome back to Adelaide one of the ASO's closest friends and greatest violinists of our time, James Ehnes. James will perform a much-loved 20th century classic, Samuel Barber's lyrical Violin Concerto. He will be joined on stage by the Latvian conductor Ainārs Rubiķis, former Music Director of the Komische Oper in Berlin, now enjoying a successful career in the major opera houses and concerts halls of Europe. It is a pleasure to welcome him to Australia for his ASO debut in an extravagantly colourful program which, appropriately, celebrates music from the world of theatre and dance.

But your year of music with the ASO by no means concludes with the final notes of Ravel's *La valse* tonight. On December 16, 17 and 18 the ASO performs Handel's *Messiah* here in Adelaide Town Hall. For this sublime and sacred celebration, we are joined by a cast of Australia's finest singers and the Adelaide Chamber Singers, under the direction of the Baroque specialist, Erin Helyard. I do hope you can join us for what will be an inspiring finale to the ASO's 2022 season.

In the meantime, my best wishes for your enjoyment of this evening's concert.



**Simon Lord**  
Director, Artistic Planning



**Ainārs Rubiķis** Conductor

Latvian-born, Ainārs Rubiķis came to international attention as winner of the 2010 Gustav Mahler Conducting Competition. The following year, he was recipient of the second Nestlé and Salzburg Festival Young Conductors Award and subsequently conducted the Gustav Mahler Youth Orchestra at the Salzburg Festival. From 2018 – 2022, Ainārs served as Music Director of Komische Oper Berlin, gaining critical praise for the consistent high quality of his performances across a diverse range of operatic repertoire. He previously served as Music Director and Chief Conductor of Novosibirsk State Academic Opera and Ballet Theatre from 2012 to 2014, and was awarded a prestigious Golden Mask Award as Best Conductor for the Company's new production of Bernstein's Mass. He won another Best Conductor Golden Mask award in 2020 for his musical direction of a new production of Dvořák's *Rusalka* with the Bolshoi Theatre.

Projects for the 2022/23 season include debuts with the George Enescu Festival in Bucharest and Opera National de Montpellier (Verdi's *Aida*), and a new production of *Boris Godunov* at the Tiroler Landestheater, Innsbruck.

This concert marks Ainārs Rubiķis' Adelaide Symphony Orchestra debut.



**James Ehnes** Violin

James Ehnes is one of the most sought-after musicians on the international stage, and a favourite guest at the world's great concert halls. He is also Artist in Residence with the National Arts Centre in his native Canada.

His busy recital schedule includes regular performances at London's Wigmore Hall, New York's Carnegie Hall, Symphony Center Chicago and Amsterdam's Concertgebouw. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society.

Ehnes has won many awards for his recordings, and his *Recitals from Home* recordings of the Bach Sonatas and Partitas, and the Sonatas of Ysaÿe, made in his home with state-of-the-art recording equipment, have been met with acclaim by audiences worldwide. *Gramophone* named his Ysaÿe album Instrumental Album of the Year in 2022. Ehnes was previously named Artist of the Year by *Gramophone* magazine in 2021, an award which celebrated, among his many contributions to the recording industry, the launch of the online series *Recitals from Home*, released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls.

Ehnes is an honorary fellow of London's Royal Academy of Music, where he is a Visiting Professor. He plays the "Marsick" Stradivarius of 1715.

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Image: Christina Kernohan

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## Anna Clyne (born 1980)

### *Masquerade*

*Masquerade* draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

It is an honour to compose music for the *Last Night of the Proms* and I dedicate *Masquerade* to the Prommers.

©Anna Clyne

#### *Performance History*

*Masquerade* was commissioned by the BBC and premiered at the *Last Night of the Proms* in London's Royal Albert Hall in July 2013; the BBC Symphony Orchestra was conducted by Marin Alsop. Most recently, *Masquerade* was played by the Buffalo Philharmonic under conductor Mei-Ann Chen in Kleinhans Music Hall, Buffalo, New York, in October 2022.





Image: Carl Van Vechten

*Allegro*  
*Andante*  
*Presto in moto perpetuo*

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## Samuel Barber (1910–1981) Violin Concerto, Op.14

James Ehnes  
Violin

In 1939, Virgil Thomson penned the somewhat acid observation that only five ‘standard’ American composers could ‘live on their take from commissions and performances’. Samuel Barber was one of this handful. Rich in melody, lush in tone – its gentle chromatic curlicues sweetly astringent on the ear – Barber’s music is synonymous with the elegant and dignified patrician demeanour of American Romanticism, true to its conservative self and intently personal in outlook.

The Violin Concerto was commissioned by an industrialist who made his fortune from a popular household toilet soap, Samuel S. Fels, for his protégé and later adopted son, the teenage prodigy Iso Briselli. Listening to the work, one is struck by the chasm that seems to exist between the first two movements together and the finale. The *Allegro* and *Andante* are suffused by almost-Mozartian lyricism, nearly devoid of brilliant passagework, whilst the *Presto* finale has the violin solo sawing away at full pelt, with only two moments in which to draw breath. The work’s metrical oddities and the rapidly shifting chromatics may remind listeners today of quicksilver Prokofiev.

Barbara Heyman in her 1984 biography of the composer relates that Barber had reservations

about the technical feasibility of the final movement; it was probably for this reason that one afternoon in the autumn of 1939, a private reading of the movement was arranged for a small audience in the studio of Josef Hofmann, the director of the Curtis Institute. A gifted student, Herbert Baumel, had two hours to learn the piece but managed to toss it off. Thereafter Barber arranged several dry runs with the Curtis Institute Orchestra; the first public performances, with Albert Spalding and the Philadelphia Orchestra conducted by Eugene Ormandy, on 7 and 8 February 1941, were, according to newspaper reports, ‘an exceptional popular success’ with ‘a storm of applause showered on both soloist and composer’.

Adapted from a note by Vincent Plush © 2003

### *Performance History*

Robert Cooper was soloist in the ASO’s first performance of Barber’s Violin Concerto, in a Youth Concert conducted by Myer Fredman in April 1976. For the Orchestra’s most recent performance, in May 2006, conducted by Nicholas Braithwaite, the soloist was Sophie Rowell.



Image: Archive PL/Alamy

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## Richard Strauss (1864-1949)

### *Der Rosenkavalier*. Suite, Op.59

Premiered on 26 January 1911, *Der Rosenkavalier* was the fifth of Richard Strauss' operas, and the second written in collaboration with librettist Hugo von Hofmannsthal. The title (*The Knight of the Rose*) derives from a scene in the second act, a captivating piece of stage business invented by Hofmannsthal purporting to be an 18th century Viennese custom whereby a knighted emissary presents a silver rose to a woman on behalf of her suitor. Such a custom never existed, but that is one of the delights of any Hofmannsthal libretto: the mixture of fact and fantasy.

When it first appeared, *Der Rosenkavalier* was seen by many critics as a retreat from the daring atonal modernism of Strauss' two immediately previous stage works – *Salome* and *Elektra*. Strauss had wanted to write a 'Mozartian opera' after the excesses of *Elektra*, but *Der Rosenkavalier* has a sumptuousness which exceeds classicism. Its plot possesses some similarities with *The Marriage of Figaro*, but this 'comedy for music' is elevated by character portraiture that has rarely been surpassed in opera. It remains Strauss' most popular, indeed best-loved, work.

*Der Rosenkavalier*, set in Vienna in 1740, tells how the 17-year-old Octavian outwits the bullish Baron Ochs auf Lerchenau in his quest for the hand of the young convent girl, Sophie, daughter of the nouveau-riche Herr von Faninal. But that is not all: it is a story of the magic of love at first sight; of nostalgia, self-sacrifice and the passing of time.

Octavian, the 'Knight', first lays eyes on Sophie during the presentation of the Rose. Strauss' orchestra wonderfully expresses the slow-motion intoxication of the moment. Octavian must first be given up by his older lover, the Marschallin, Marie-Thérèse, who has known all along, somewhere inside, that one day he would fall for someone his own age, and whose proud surrender is the background for the glorious (no other word for it!) Trio which climaxes the opera.

Strauss' score retains a Mozartian beauty no matter what the situation (even in scenes of raw burlesque, such as the stage-managed arrival – in the middle of one of Ochs' lecherous adventures – of a group of 'orphans' claiming to be his children). The use of 'Viennese waltzes'

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throughout, though anachronistic (such waltzes were not to be heard until the century after the action takes place!), are of such a quality that, by this opera alone, Richard Strauss could almost challenge his unrelated namesake Johann II for the title of 'Waltz King'. Baron Ochs' overly sweet Act II waltz is arguably the world's most famous, other than Johann Strauss II's *The Blue Danube*.

Such was the popularity of *Der Rosenkavalier* in the years after its premiere that a silent film version was made in the 1920s, for which Strauss agreed to a reworking of his score as accompaniment. Since the music itself was considered to have a stand-alone excellence Strauss made his own arrangements of two waltz sequences in 1934 and 1944. Finally, in 1945, he sanctioned the making of this orchestral suite.

The suite presents, without pause, some of the opera's best-known passages. It opens, as does the opera, with music played before the curtain rises, depicting the bedroom antics of Octavian and the Marschallin. Notorious are the swirling strings, depicting the couple rolling around in the sheets, and the virile whooping of the horns. The suite segues into the *Presentation of the Rose* music, and eventually to one of the few really modern touches in Strauss' score, the sugar ice harmonies played by flutes, harp, celeste and solo violins. (Heard again towards the end of the opera, they give intimations of mortality.) A short transition brings us to Baron Ochs' all-too-creamy waltz, and then to the Trio music from the end of the opera.

At this point what we miss in this orchestral version is perhaps not the bitter-sweet wisdom of the plot

(of which the nostalgic use of trumpet solo is a faint reminder), but Strauss' ravishing writing for women's voices. With the role of Octavian sung by a woman *en traveste*, this final Trio provides one of the most ravishing intertwinings of female voices in the history of opera. However, even without the singers, we are still entranced by Strauss' seamless, ever-enriching melody.

The suite is rounded off with music from Ochs' humiliation in Act III and a recall of the vaunting leaps of the opening horn motive. It is called 'the knight of the rose' after all.

Gordon Kalton Williams  
Symphony Australia © 2000

#### *Performance History*

The ASO gave its first performance of this suite under Henry Krips' direction, during a *New Year Symphony Night* in January 1951. Most recently, the Orchestra performed it under conductor Nicholas Carter as part of *A Night in Vienna* in July 2017.



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## Maurice Ravel (1875-1937)

### *La Valse* – poème chorégraphique

In the space of 120 years the waltz evolved from sturdy rusticity through elegant whirling to intoxicating sumptuousness – everyone from Mozart to Richard Strauss had taken a turn on the dance floor. Then World War I crushed the society that danced in three-quarter time, and the waltz became a thing of the past. For Ravel, himself traumatised by the war, this could only have made the waltz more irresistible; the composer of the *Menuet antique* and the *Pavane pour une infante défunte* was drawn, as always, to the past and to the dance.

In 1911 Ravel completed his *Valses nobles et sentimentales* – a string of lapidary waltzes in the spirit but not the style of Schubert – and he had begun to toy with the idea of a grander work for two pianos capturing the essence of Vienna through various aspects of the waltz. But Ravel didn't write *Wien*, as it was to be called. When war broke out he headed to the front, driving lorries because he was too slight to be admitted to the fighting forces. After the armistice he completed something quite different: *La Valse* – a choreographic poem for orchestra.

Where the *Valses nobles...* had been inspired by Schubert and the embryonic waltz of the early 19th century, *La Valse* is a tribute to 'An Imperial Court, around 1855', a court in which the Strausses are the kings. Ravel imagined the music as 'a sort of apotheosis of the Viennese waltz', associated in his mind with 'the impression of a fantastic, fatal whirling'. The effect is achieved through the simplest of structures, based not so much on themes or harmony but on something very simple: the crescendo, or building of sound from soft to loud. In this respect it is not unlike Ravel's later *Bolero*, but instead of one long overwhelming crescendo, *La Valse* offers two.

The music begins with a grumble – a muted double bass section divided into three separate groups that share eerie tremolos and ominous plucked notes. Ravel's scenario for this choreographic poem describes eddying clouds that part from time to time, offering fleeting glimpses of waltzing couples. Bassoons, horns and clarinets join in...Ravel's beloved harps and more trembling strings...all is low and all is muted.



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This is the waltz viewed from a distance, each intimate couple in their own private world.

But we cannot stay voyeurs for long – the mists gradually disperse to reveal a huge ballroom in red and gold, brilliantly lit with chandeliers, and the waltzing couples have become a whirling crowd. The music embarks on a chain of waltzes that capture the verve of Johann Strauss, the opulence of Richard, and the frenzy of the ballroom. 'I'm waltzing frantically,' wrote Ravel when working on the piece – and if we were not in a concert hall we would be too.

The themes are sophisticated and volatile by turn – one moment the crowd of dancers is all glittering elegance, the next it is caught up in the fatal whirling that Ravel imagined. The fantastic melodic invention is matched by scintillating orchestral effects such as sweeping *glissandi* from the harps and divisions of the strings into as many as 16 separate parts. But the potential of Ravel's huge orchestra is kept in reserve – we are overwhelmed by its exquisite colours before we are overwhelmed by its power. By the time Ravel brings on his second crescendo, shorter and more turbulent, we are completely intoxicated.

Not all were intoxicated, however. Sergei Diaghilev of the Ballets Russes was offered this spectacular music for a ballet but rejected it as too symphonic and lacking in choreographic variety. In doing so he lost the friendship of the composer who had created *Daphnis et Chloé* for his company in 1912. Ironically *La Valse* was one of the few Ravel ballet scores that had been conceived for dancing and for orchestra: *Ma mère l'Oye* (*Mother Goose*), *Le Tombeau de Couperin*

and *Valses nobles et sentimentales* all became ballets, but only after they had first appeared as music for piano. In the end the Royal Flemish Opera Ballet gave the danced premiere, in 1926, and it was Ida Rubinstein who subsequently put *La Valse* on the map, with choreography by Bronislava Nijinska. But the music was first performed in the concert hall, and it is there that its exhilarating momentum and surging climaxes continue to sweep us away. Pre-war Vienna may have waltzed itself into fatal oblivion but *La Valse* whirls on.

Yvonne Frindle © 2005/2018

#### *Performance History*

The Adelaide Symphony Orchestra first performed *La Valse* under Henry Krips' direction in July 1960. The Orchestra played it most recently under conductor Nicholas Carter in March 2019.

*Violins*

Elizabeth Layton\*\*  
Guest Concertmaster

Cameron Hill\*\*  
Associate Concertmaster

Helen Ayres\*  
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

Ann Axelby

Erna Berberyan

Minas Berberyan

Gillian Braithwaite

Julia Brittain

Hilary Bruer

Nadia Buck

Elizabeth Collins

Jane Collins

Belinda Gehlert

Danielle Jaquillard

Alexis Milton

Michael Milton

Jennifer Newman

Julie Newman

Emma Perkins

Alexander Permezal

Kemeri Spurr

*Violas*

Justin Julian\*\*

Molly Collier-O'Boyle~  
Guest Associate

Martin Alexander

Lesley Cockram

Linda Garrett

Anna Hansen

Rosi McGowran

Michael Robertson

Cecily Satchell

*Cellos*

Simon Cobcroft\*\*

Sharon Grigoryan\*  
Guest Associate

Sarah Denbigh

Christopher Handley

Sherrilyn Handley

Gemma Phillips

David Sharp

Cameron Waters

*Double Basses*

David Schilling\*\*

Jonathon Coco~

Jacky Chang

Harley Gray

Aurora Henrich

Belinda Kendall-Smith

*Flutes*

Alison Mitchell\*\*  
Guest Principal

Lisa Gill

*Piccolo*

Julia Grenfell\*

*Oboe*

Joshua Oates\*\*

Renae Stavely~

*Cor Anglais*

Peter Duggan\*

*Clarinets*

Dean Newcomb\*\*

Darren Skelton\*  
Principal E-flat

Bailey Coates

*Bass Clarinet*

William Branson\*  
Guest Principal

*Bassoons*

Mark Gaydon\*\*

Simone Walters

*Contra Bassoon*

Leah Stephenson\*  
Acting Principal

*Horns*

Adrian Uren\*\*

Emma Gregan

Philip Paine\*

Timothy Skelly

Samson Peng



Congratulations  
*Sarah Denbigh*  
*Tutti Cello*

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Please join us in congratulating Sarah Denbigh on an extraordinary career as she retires from the ASO after over 32 years of service.

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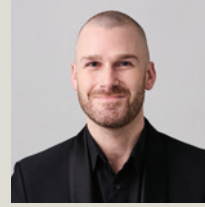
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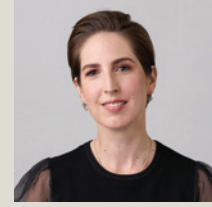
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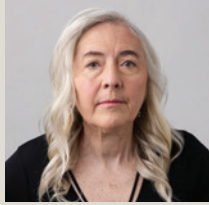
Cameron Hill  
Associate Concertmaster  
—  
Graeme & Susan  
Bethune ♪



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



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



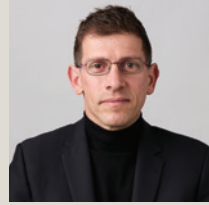
Jane Collins  
—  
Helen Kowalick ♪



Danielle Jaquillard  
—  
K & K Palmer ♪



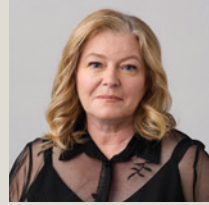
Alexis Milton  
—  
Samuel Joyce ♪



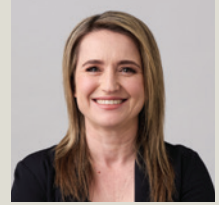
Michael Milton  
—  
Judy Birze & Ruth Bloch ♪



Jennifer Newman



Julie Newman



Emma Perkins  
—  
Peter & Pamela McKee ♪

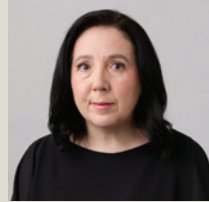
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Justin Julian  
Section Principal  
—  
In memory of  
Mrs JJ Holden ♪



Lesley Cockram



Anna Hansen



Rosi McGowran  
—  
Liz & Mike Bowen ♪



Michael Robertson



Cecily Satchell

## Double Basses



David Schilling  
Section Principal  
—  
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—  
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—  
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In memory of Dr Nandor  
Ballai and Dr Georgette  
Straznicky ♪



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—  
Dr Tom & Sharron  
Stubbs ♪



Julia Grenfell  
Principal  
—  
In memory of Father  
Kevin McLennan and  
Barbra McLennan ♪

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## Piccolo

## Bassoons

## Contra Bassoon

## Horns



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—  
Pamela Yule ♪



Leah Stephenson  
—  
Liz Ampt ♪



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—  
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Steven Peterka  
Section Principal  
—  
FASO in memory of Bev  
McMahon ♪

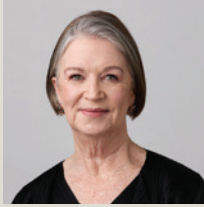


Sami Butler  
Section Principal  
Percussion/Timpani

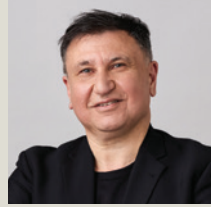




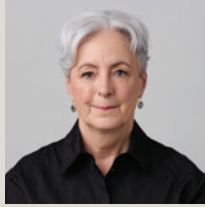
**Janet Anderson**  
In memory of Gweneth Willing ♪



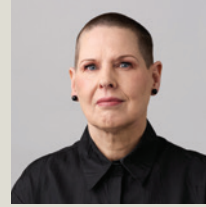
**Ann Axelby**  
David & Linnett Turner ♪



**Minas Berberyán**  
Merry Wickes ♪



**Gillian Braithwaite**  
Mary Dawes BEM ♪



**Julia Brittain**  
Margo Hill-Smith ♪



**Hilary Bruer**  
John & Jenny Pike ♪



**Elizabeth Collins**



**Alexander Permezel**



**Kemerí Spurr**  
In memory of Elizabeth Jamieson ♪

## *Cellos*



**Simon Cobcroft**  
Section Principal  
In memory of Rodney Crewther ♪



**Sarah Denbigh**  
Anonymous donor ♪



**Christopher Handley**  
Bruce & Pam DeBelle ♪



**Sherrilyn Handley**  
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## *Oboes*



**Joshua Oates**  
Section Principal  
Caryl Lambourn & Graham Norton ♪



**Renae Stavely**  
Associate Principal  
Roderick Shire & Judy Hargrave ♪



**Peter Duggan**  
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Ann Vanstone ♪



**Darren Skelton**  
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**Mitchell Berick**  
Principal  
Nigel Stevenson & Glenn Ball ♪

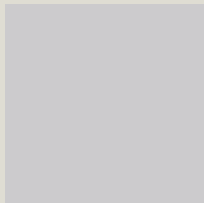
## *Cor Anglais*

## *Clarinets*

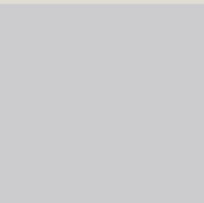
## *Bass Clarinet*

## *Trumpets*

## *Trombones*



**Timothy Skelly**



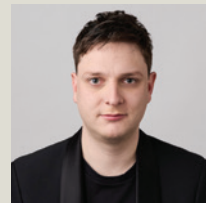
**David Khafagi**  
Section Principal  
Alyson Morrison & Michael Critchley ♪



**Martin Phillipson**  
Associate Principal



**Gregory Frick**



**Colin Prichard**  
Section Principal  
Andrew & Barbara Fergusson ♪



**Ian Denbigh**  
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 In memory of Barbara Carter  
 In memory of Bob Maynard  
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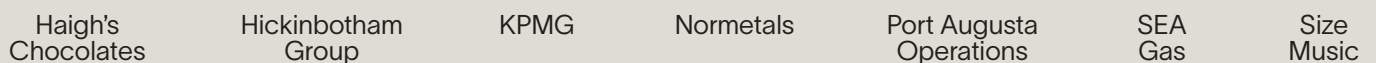
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