
Matinée Series 3

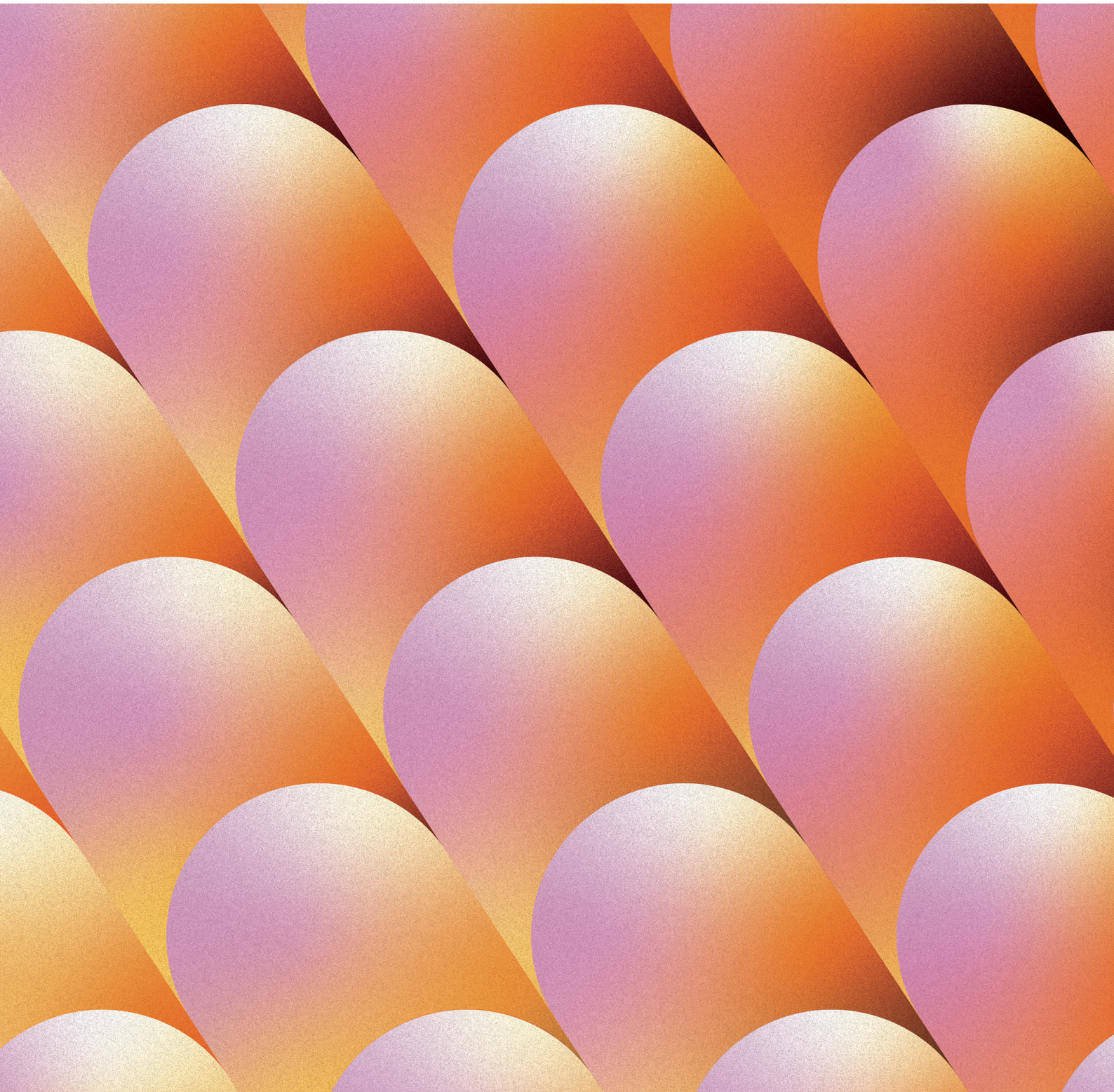


Carefree

Wed 9 August
Elder Hall

Adelaide
Symphony
Orchestra

Season
2023



Matinée Series 3

Carefree

Luke Dollman
Conductor

Dean Newcomb
Clarinet

Wed 9 August
Elder Hall

Duration
1 hr 15 min (no interval)

Acknowledgement of Country

Buckskin & Goldsmith arr./orch. Ferguson
Pudnanthi Padninthi

[2']

Aaron Copland (1900-1990)
Clarinet Concerto

[18']

Slowly and expressively –
Cadenza –
Rather fast

Dean Newcomb Clarinet

Franz Schubert (1797-1828)
Symphony No.3 in D, D.200

[26']

Adagio maestoso – Allegro con brio
Allegretto
Menuetto (Vivace) – Trio
Presto vivace

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Sunday 15 October.

The ASO acknowledges that the land we make music on is the traditional country of the Kurna 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 Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

Aaron Copland (1900–1990) Clarinet Concerto

Benny Goodman was responsible for numerous additions to the clarinet repertoire, and it was he who approached Aaron Copland suggesting a concerto. 'I never would have thought of composing a clarinet concerto if Benny had not asked me for one,' wrote Copland later.

Copland began his work in late 1947. The first movement was completed in Rio de Janeiro, and just as he previously opened himself to the musical influences of Mexico, here there are South American flavours, including, said Copland, Brazilian folk tunes.

Since the work was written for Goodman, its jazz-like elements seem natural. But Copland's jazziness is far removed from what jazz musicians would call authentic. Copland admitted that even his cadenza is written out in full, and syncopation in Copland's hands remains pretty 'straight'.

The composer provided the following description of the work:

The first movement... is a languid song form composed in 3/4 time, rather unusual for me, but the theme seemed to call for it. The second movement... is a contrast in style – stark, severe, and jazzy. The movements are connected by a cadenza, which gives the soloist considerable opportunity to demonstrate his prowess... The... Concerto ends with a fairly elaborate coda in C major that finishes off with a... glissando – or 'smear' in jazz lingo.

Abridged from a note by G.K. Williams
Symphony Australia © 1999/2000

Performance History

The ASO first performed this concerto in February 1977 with clarinetist Alan Bray and conductor Morton Gould. The Orchestra's only subsequent performance featured soloist Branford Marsalis, playing the solo part on saxophone, in July 2005. Andrey Boreyko conducted.

Franz Schubert (1797–1828) Symphony No.3 in D, D.200

In 1815 Schubert was an assistant in his father's school. When not correcting his pupils' exercises, Schubert found time for composition on what must have been a daily basis, for that year was almost unparalleled for its sheer volume of musical work, including two piano sonatas and his Second and Third symphonies.

This is a young man's symphony. After the solemn introduction, Schubert establishes an atmosphere of fun and gaiety. Trumpets and drums add martial splendour. The main themes are given to the clarinet and the oboe, and the musical ideas are developed with dialogues between woodwinds and strings.

Abandoning his initial idea of a slow and serious second movement, Schubert wrote an *Allegretto* – gentle and graceful, with lightly dancing themes. By contrast, the *Menuetto* is earthy and vigorous – evoking the spirit of the *Ländler*, an Austrian peasant dance (imagine hobnailed boots stamping in the village square). The contrasting Trio in the middle hints at the *Ländler's* evolution: towards the ballroom and the waltz.

For the finale, Schubert continues the dance-like mood with a breathless tarantella, the dance traditionally thought to cure tarantula bites. There's just one main theme to drive the music forward, with dramatic crashes of sound and a whirlwind of harmonic changes.

This is the shortest of Schubert's first three symphonies. Its conciseness suggests classical restraint and technical maturity, but its lighter weight and sparkling detail points to the pure joy of music.

Yvonne Frindle © 2013/2023

Performance History

Bernard Heinze conducted the ASO's first performance of this work in June 1955. The Orchestra last played it in September 1978; the conductor was Elyakum Shapirra.



Luke Dollman
Conductor

Dr Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Nordwestdeutsche Philharmonie, Halle Staatskapelle, Lausanne Sinfonietta, and all of Australia's professional orchestras.

In the field of opera he has been a regular guest at the Finnish National Opera, and has also worked for Opera Australia, the State Opera of South Australia and the Netherlands Opera. In 2018 he released his first CD on the Decca label, with soprano Greta Bradman and the Adelaide Symphony Orchestra.

A recognised authority in the field of conductor training, Luke has taught at the Sibelius Academy, Royal Scottish Academy of Music and Drama, University of Adelaide, and for the masterclasses of Symphony Services International. Luke is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana in Italy. He is Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.



Dean Newcomb
Clarinet

Dean Newcomb is Principal Clarinetist with the Adelaide Symphony Orchestra, a position he has held since 2008. Before settling in Adelaide, Dean was offered the Principal Clarinet position with The Macau Orchestra.

Dean has performed as guest Principal Clarinet with various orchestras in Australia and overseas, including the Australian World Orchestra, Australian Chamber Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra and Auckland Philharmonia. His solo concerto performances have received critical acclaim, with reviewers praising his 'musical gifts, technical finesse and outstanding ability' (*The Advertiser*).

Dean regularly performs as a recital and chamber musician with Australia's leading ensembles, including the Australian String Quartet, the Australia Ensemble and the Southern Cross Soloists.

Notable highlights include performing with the Hamer String Quartet at the Melbourne Recital Centre's opening ceremony in 2009, and the world premiere of Arthur Benjamin's rediscovered, century-old Clarinet Quintet with the Goldner String Quartet in 2014. Dean's active involvement in music education includes regular masterclasses, lecturing and tutoring at the Elder Conservatorium of Music, and tutoring for the Australian Youth Orchestra's orchestral and chamber music seasons. In 2015 Dean was a guest adjudicator for the Lisbon International Clarinet Competition in Portugal.

Dean Newcomb is a Yamaha Artist.

Adelaide *Symphony Orchestra*

Violins

Kate Suthers**
Concertmaster
Cameron Hill**
Associate Concertmaster
Holly Piccoli*
Principal 1st Violin
Lachlan Bramble**
Acting Principal 2nd Violin
Minas Berberyan~
Acting Associate
Principal 2nd Violin
Janet Anderson
Ann Axelby
Gillian Braithwaite
Julia Brittain
Belinda Gehlert
Danielle Jaquillard
Ambra Nesa
Julie Newman
Paris Netting
Liam Osborne
Emma Perkins
Alexander Permezel
Alison Rayner

Violas

Justin Julian**
Linda Garrett~
Acting Associate
Lesley Cockram
Natalie Maegraith
Georgie Price
Michael Robertson

Cellos

Sharon Grigoryan**
Acting Principal
Gemma Phillips~
Acting Associate
Sherrilyn Handley
Andrew Leask
David Sharp

Double Basses

David Schilling**
Belinda Kendall-Smith~
Gustavo Quintino
Benjamin Saffir

Flutes

Julia Grenfell**
Acting Principal
Lisa Gill

Oboes

Joshua Oates**
Renaë Stavely~

Clarinets

Mitchell Berick**
Darren Skelton

Bassoons

Jackie Newcomb**
Leah Stephenson

Horns

Adrian Uren**
Timothy Skelly

Trumpets

Martin Phillipson~
Gregory Frick

Timpani

Andrew Penrose*

Piano

Jamie Cock*
Guest Principal

Harp

Kate Moloney*
Guest Principal

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

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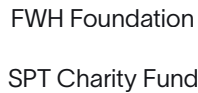


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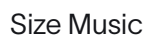
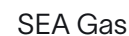
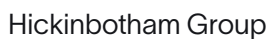
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