
Matinée Series 4

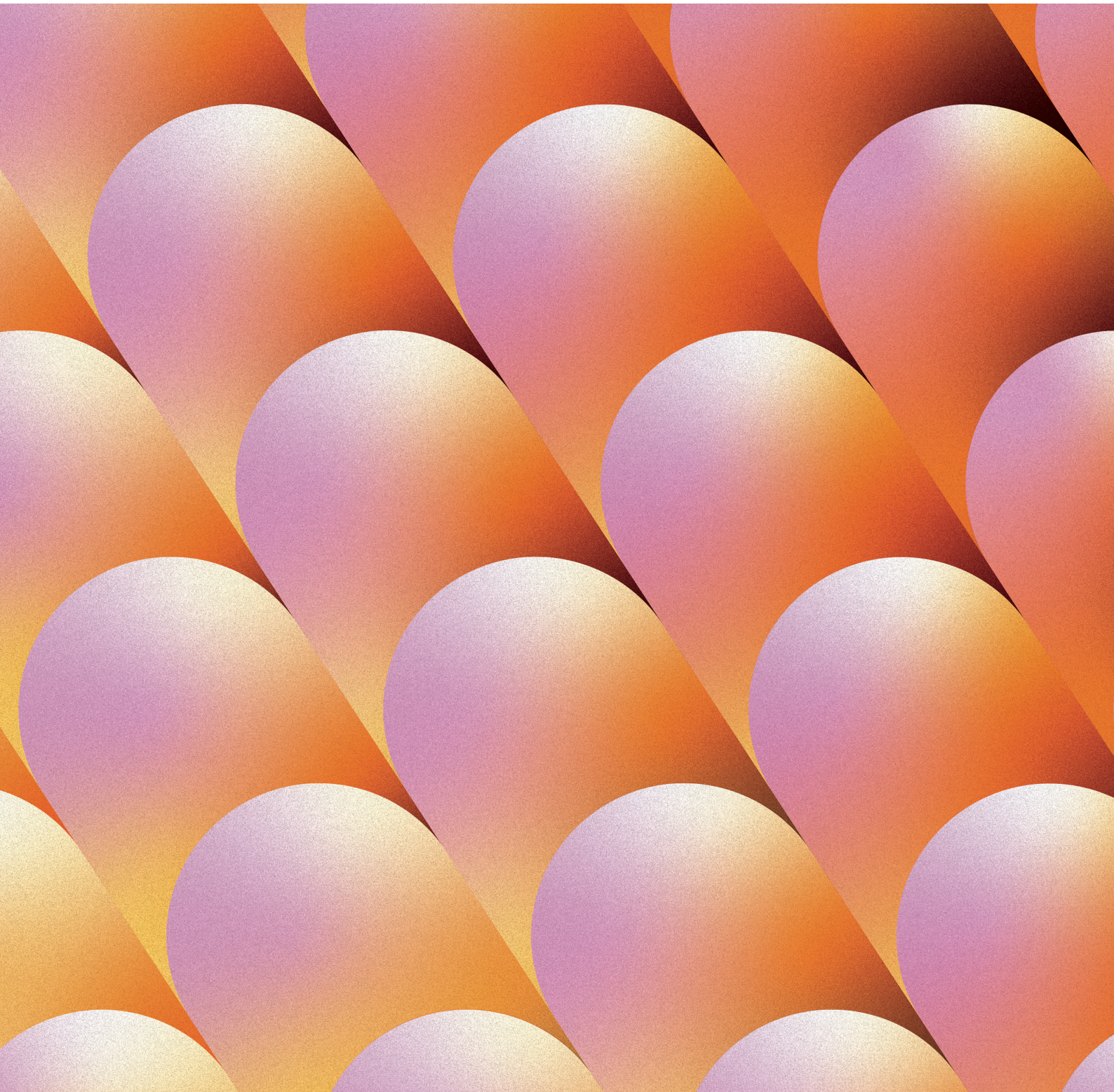


Splendour

Wed 18 October
Elder Hall

Adelaide
Symphony
Orchestra

Season
2023



Matinée Series 4

Splendour

Wed 18 Oct
Elder Hall

Brett Weymark

Conductor

Michael Petruccelli

Tenor

Adrian Uren

Horn

Duration

1 hr 15 min (no interval)

Acknowledgement of Country

Buckskin & Goldsmith arr./orch. Ferguson [2']

Pudnanthi Padninthi

Benjamin Britten (1913-1976) [25']

*Serenade for Tenor, Horn and
Strings, Op.31*

Prologue Dirge

Pastoral Hymn

Nocturne Sonnet

Elegy Epilogue

Michael Petruccelli Tenor

Adrian Uren Horn

Wolfgang Amadeus Mozart (1756-1791) [31']

Symphony No.41 in C, K.551 *Jupiter*

Allegro vivace

Andante cantabile

Menuetto e Trio (Allegretto)

Molto allegro

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Saturday 13 January 2024.

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.

Benjamin Britten

(1913-1976)

*Serenade for Tenor, Horn
and Strings, Op.31*

In 1942, Britten met the 21-year-old Dennis Brain, Principal Horn in the RAF Orchestra. After hearing Brain play, Britten 'took every opportunity to write elaborate horn solos into every subsequent score!' In March 1943 he wrote, 'I've practically completed a new work (6 Nocturnes) for Peter [Pears, Britten's partner] and a lovely young horn player Dennis Brain, & strings...'

The solo horn frames the work with a *Prologue* which is repeated, off stage, as an *Epilogue*. The first song, *Pastoral*, a setting of 17th-century poet Charles Cotton, describes a rural scene at sunset. A more dramatic view is presented in the *Nocturne*, where Tennyson describes the sunset 'on castle walls and snowy summits old in story'. The horn plays a free fanfare at the words 'Blow, bugle, blow' to imitate the 'wild echoes' of the text.

The following *Elegy* represents a radical change of mood; the music is unrelentingly terrifying. The setting of Ben Jonson's *Hymn* is a brilliant piece of coloratura for both voice and horn, celebrating the goddess of the moon. The horn is silent for the final song, setting John Keats' sonnet *To Sleep*. Finally, from the distance we hear the horn's *Epilogue*.

Abridged from an annotation by Gordon Kerry
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Performance History

The ASO first played this work in Angaston's Institute Hall in July 1962. Henry Krips conducted; the soloists were tenor William Herbert and horn player Stanley Fry. The Orchestra's most recent performance took place Goolwa's Centenary Hall in March 2012, under conductor Nicholas Carter. The tenor was Andrew Goodwin and the horn soloist Sarah Barrett.

Wolfgang Amadeus Mozart (1756-1791)

Symphony No.41 in C, *K.551 Jupiter*

Musicians often complain that titles or nicknames given to pieces are misleading. On the autograph of this, his last symphony, Mozart wrote only 'Sinfonia'. The title *Jupiter* probably originated in London, where it may have been coined by Haydn's London sponsor, the violinist and entrepreneur Salomon.

The title *Jupiter* has a neoclassical ring. Images of stately architecture and godly nobility are conjured up by the grand opening of the symphony. Muted violins contribute to a completely different mood for the slow movement; intensely expressive figures for the strings are punctuated by strong chords, and a disturbing undercurrent of emotion is maintained by syncopations and repeated figures. The *Menuetto* is this symphony's most subtle movement, with its chromaticism and its brief but powerful reminders of the majesty of the whole symphony. The *Trio* seems more continuous with the *Menuetto* than usual, though its beginning arrests the ear, causing us to wonder what will follow.

In 19th-century Germany the *Jupiter* was known as 'the symphony with the fugal finale'. What is unusual here is the consistent seriousness and weight of the finale (though not without contrast), shifting the centre of gravity towards the end of the symphony, an example to Mozart's successors in the next century. The coda of the movement, where five motives are combined, sweeps the listener away through its exciting power.

Abridged from a note © David Garrett

Performance History

Bernard Heinze conducted the ASO's first performance of this symphony, in September 1949. Most recently, the Orchestra played it under Nicholas Carter's direction, in April 2018.



Brett Weymark
Conductor

Brett Weymark is currently the Music Director of The Sydney Philharmonia Choirs – a post he has held since 2004.

He has conducted the Hong Kong Philharmonic Orchestra, The Orchestra of the Antipodes, and the Sydney, Melbourne, Tasmanian, Queensland and West Australian Symphony orchestras.

He has conducted many world premieres of works by composers such as Peter Sculthorpe, Dan Walker, Paul Stanhope, Elena Kats-Chernin, Andrew Schultz and Matthew Hindson.

Recent highlight performances include Sondheim's *Sweeney Todd* (West Australian Opera), Paul Stanhope's *Jandamarra* (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival), *Carousel* (State Opera of South Australia), Handel's *Messiah* for New Zealand Symphony, Purcell's *King Arthur* for Brisbane Baroque, ANZAC Day concerts for the Queensland Symphony, Haydn's *The Creation* with the Hong Kong Philharmonic Orchestra, Bach's *St John Passion* with the Sydney Philharmonia Choirs, Handel's *Jephtha* and *Susanna* for Handel in the Theatre (Canberra), and acting as Chorus Master in Adelaide Festival's production of *Saul*.

For the Sydney Philharmonia's annual 'Big Sing' earlier this year in the Sydney Opera House he conducted a rare complete performance of Mahler's Symphony No.8 (*Symphony of a Thousand*) with a choir of more than 850 singers and the musicians of the Sydney Youth Orchestra.

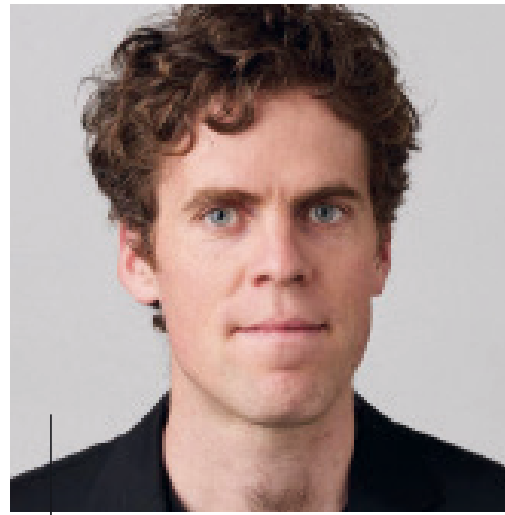


Michael Petruccelli
Tenor

On the concert platform, Michael Petruccelli has taken the tenor solos in Schubert's *Missa Brevis* in G Major, Mozart's *Missa Brevis* in D Major and *Coronation Mass*, Saint-Saëns' *Oratorio de Noël*, Haydn's *Missa Sancti Nicolai* and Bach's *Magnificat* and *St. Matthew Passion*.

In 2018, he returned to Opera Australia as Goro in the Company's touring production of *Madama Butterfly* before taking up a full-time young artist position with Oper Frankfurt. 2019 roles included Basilio/Don Curzio in *Le nozze di Figaro* for Oper Frankfurt, Pedro (*Two Weddings, One Bride*) for Opera Australia and Aquillo (*Farnace*) for Pinchgut Opera.

In 2021/2022, Michael sang Almaviva in *The Barber of Seville* for West Australian Opera; for Victorian Opera, he appeared in *Parrawang Lifts the Sky*, sang the role of Le Mesurier in Voss for State Opera of South Australia and appeared as Jason in *Medée* for Pinchgut Opera. In 2023, he returns to Victorian Opera in *Galileo* and *Capriccio* and to Pinchgut Opera for *The Pleasures of Versailles*.



Adrian Uren
Horn

Adrian grew up in Malvern, Worcestershire in the UK. He studied Biological Sciences at Oxford University and then moved to London on a scholarship for postgraduate French Horn study at the Guildhall School of Music and Drama. Adrian started his freelance career in London and primarily played with the London Philharmonic Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and Philharmonia Orchestra. This led to playing as Guest Principal Horn with most UK orchestras and undertaking numerous tours in many countries internationally.

He then moved to Adelaide for his appointment as Principal Horn of the Adelaide Symphony Orchestra, and has since been invited to play Guest Principal with many other Australian Symphony orchestras. He enjoys performing chamber and solo music regularly, and has played concertos with the Adelaide Symphony Orchestra, including Mozart's Horn Concerto No.4, broadcast live on ABC Classic. Outside of his performing career he is also a French Horn teacher and tutors in the Adelaide community orchestras. In his spare time he is a member of several conservation groups, regularly organising animal surveys in remote outback locations, and competes in ultramarathons.

Adelaide *Symphony Orchestra*

Violins

Kate Suthers**
Concertmaster
Holly Piccoli*
Acting Associate
Concertmaster
Gillian Braithwaite*
Acting Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal
2nd Violin
Minas Berberyan
Julia Brittain
Elizabeth Collins
Jane Collins
Belinda Gehlert
Danielle Jaquillard
Michael Milton
Ambra Nesa
Julie Newman
Liam Osborne
Emma Perkins
Alexander Permezel
Alison Rayner
Kemerri Spurr

Violas

Justin Julian**
Jacqui Cronin~
Guest Associate Principal
Lesley Cockram
Natalie Maegraith
Rosi McGowran
Michael Robertson

Cellos

Sharon Grigoryan**
Acting Section Principal
Andrew Leask ~
Guest Associate Principal
Gemma Phillips
David Sharp
Ariel Volovelsky
Cameron Waters

Double Basses

David Schilling**
Belinda Kendall-Smith~
Acting Associate Principal
Jacky Chang
Harley Gray

Flutes

Julia Grenfell*

Oboes

Joshua Oates**
Renae Stavely~

Bassoons

Mark Gaydon**
Leah Stephenson

Horns

Sarah Barrett**
Emma Gregan

Trumpets

David Khafagi**
Gregory Frick

Timpani

Sami Butler~

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

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