

Symphony Series 3



# Skyward

Fri 23 & Sat 24 June  
Adelaide Town Hall

Adelaide  
*Symphony  
Orchestra*

Season  
2023





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Symphony Series 3

# Skyward

Fri 23 & Sat 24 June  
Adelaide Town Hall

Tarmo Peltokoski  
Conductor  
Li-Wei Qin  
Cello  
ASO Artist in Association

Duration  
2 hrs (incl. interval)

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Acknowledgement of Country

Jamie Goldsmith arr./orch. Ferguson [2']  
*Pudnanthi Padninthi I – Pukiyana*

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Richard Strauss (1864-1949) [17']  
*Don Juan* – Symphonic Poem, Op.20

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Joseph Haydn (1732-1809) [24']  
Cello Concerto No.1 in C, Hob.VIIb:1  
*Moderato*  
*Adagio*  
*Allegro molto*  
Li-Wei Qin Cello

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*Interval*

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Australian Premiere  
Kaija Saariaho (1952-2023) [9']  
*Ciel d'hiver*

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Jean Sibelius (1865-1957) [21']  
Symphony No.7 in C, Op.105

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**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Saturday 5 August 2023.

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**Classical Conversation** Join us in the stalls of the Adelaide Town Hall one hour before each concert for our free pre-concert talk in which Concertmaster Kate Suthers will be chatting to the Orchestra's Principal Oboe Joshua Oates.

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# Welcome

I had the pleasure recently of attending part of the Coriole Music Festival in McLaren Vale, a wonderful weekend of music performed under the artistic direction of the Orchestra's Principal Cello Simon Cobcroft. He was joined by some of his many fine ASO colleagues in a rich and stimulating range of chamber works. What a delight to hear Simon alongside so many of his ASO musicians in this beautiful setting, performing for many interstate music lovers who were hearing these exceptional artists for the first time.

Tonight you'll experience the music-making of an old friend and an exciting new talent. Li-Wei Qin, one of the finest cellists of our time, returns with a dose of winter sunshine, Haydn's Cello Concerto in C. Conductor Tarmo Peltokoski, only 23, already has a string of prestigious European appointments to his credit, and has also won many awards for his pianism. It's an honour to welcome him here for his ASO debut.

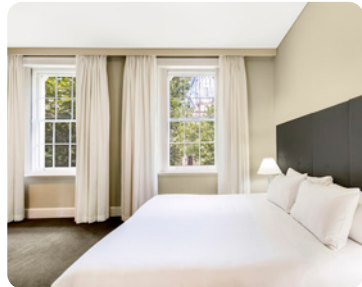
*Skyward* includes two works by Peltokoski's Finnish compatriots – Sibelius' magnificent Seventh Symphony and the first Australian performance of Kaija Saariaho's *Ciel d'hiver (Winter Sky)*. We're proud to add Saariaho's work to our list of major premieres by composing women, although we wish the circumstances were different. Saariaho died just a few weeks ago, and tonight's performance, although not intended as such, is our heartfelt tribute to this brilliant and influential composer.

In the next *Symphony Series* concert, *Embrace*, you'll be able to hear the world premiere of the marimba concerto by Adelaide-based composer Anne Cawrse, featuring the soloist for whom it was composed, Claire Edwardes. This ASO commission is made possible with the support of the ASO's Miriam Hyde Circle, and I thank and congratulate Catherine Branson AC for her inspiring leadership of this group of supporters.

In the meantime, my best wishes for your enjoyment of *Skyward*.



**Colin Cornish AM**  
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*Adina*



**Tarmo Peltokoski**  
Conductor

'A talent of the century,' the *Tagesspiegel* wrote of conductor Tarmo Peltokoski. It was a great stroke of luck that he made his German debut with the Deutsche Kammerphilharmonie Bremen in June 2021. The extraordinarily good collaboration resulted in a series of re-invitations, and in February 2022, the title of Principal Guest Conductor, the first one in the Orchestra's 42-year history.

In recent seasons, Peltokoski has made his debut at many major festivals, including the Rheingau Music Festival and the Schleswig-Holstein Music Festival, and in concert halls such as the Cologne Philharmonie and the Elbphilharmonie Hamburg. Other debuts include the Frankfurt Radio Symphony Orchestra, the Orchestre Philharmonique de Radio France and the Rotterdam Philharmonic.

Last year, at the age of 22, Tarmo Peltokoski conducted his first *Ring* cycle, as well as Wagner's *Tristan und Isolde*, at the Eurajoki Festival. In the same year, he was appointed Music and Artistic Director of the Latvian National Symphony Orchestra, Principal Guest Conductor of the Rotterdam Philharmonic Orchestra, and Music Director of the Orchestre National du Capitole de Toulouse. In the northern summer, he will make his debut with the Los Angeles Philharmonic at the Hollywood Bowl.

Tarmo Peltokoski studied composition and arranging in addition to piano and conducting, and has a fondness for musical comedy and improvisation.



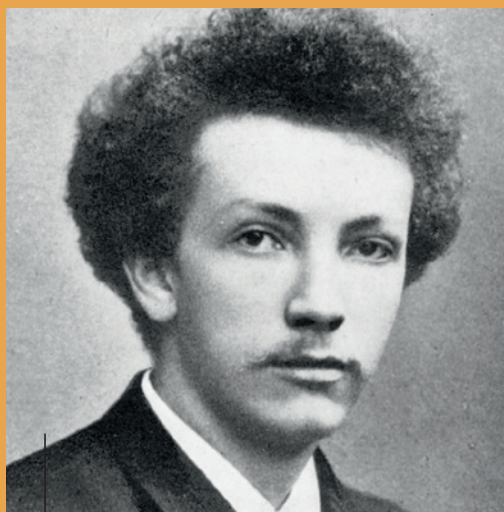
**Li-Wei Qin**  
Cello

Twice a soloist at the BBC Proms in London's Royal Albert Hall, Chinese-Australian cellist Li-Wei Qin performs with many of the world's great orchestras including the Los Angeles, London, Hong Kong, Osaka, China and NDR Hamburg Philharmonic orchestras, the BBC and Prague Symphony orchestras, the Berlin Radio Symphony and Konzerthaus Orchestra, La Verdi Orchestra Milan, ORF Vienna Radio Orchestra, Kremerata Baltica, Sinfonia Varsovia, and the Munich, Manchester, Zurich and Australian Chamber orchestras. Leading conductors with whom he has worked include Vladimir Ashkenazy, Sir Andrew Davis, Marek Janowski, Jaap van Zweden, Gianandrea Noseda, Yan Pascal Tortelier, Tan Dun, and the late Marcello Viotti, Jiří Bělohlávek and Lord Menuhin.

He has appeared at the Wigmore Hall, the Jerusalem, Rheingau and Mecklenburg-Vorpommern Music Festivals, and the Lincoln Centre Chamber Music Society New York. His Universal Music/Decca recordings include the complete Beethoven Sonatas, Dvořák Concerto (Singapore Symphony), Elgar and Walton concertos (London Philharmonic). He's also been captured in live performance, with the Shanghai Symphony and Yu Long, for Sony Classical.

Li-Wei teaches at the YST Conservatory, Singapore and is guest professor at Shanghai and Central Conservatory of Music, China and visiting professor, Chamber Music, at the UK's Royal Northern College of Music.

Li-Wei plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.



## Richard Strauss (1864-1949)

### *Don Juan* – Symphonic Poem, Op.20

A thrilling opening – an uprush of thrusting figures, then a string theme launched over pulsing chords for winds and brass. This music's blood is up. Even a listener unaware of the title and subject of this music might suspect that it was about masculine ardour, even sexual conquest. And knowing that the subject is Don Juan, the legendary libertine lover, seems to give the key to the music. When Strauss composed it, at the age of 24, he was in the midst of an intense emotional attachment to a married woman, and had just met Pauline de Ahna, whom he was to marry. No wonder this subject appealed to him.

But the way Strauss ends his tone-poem should give us pause. This Don Juan neither satisfies his desires, nor is he dragged down to hell by a stone guest in divine retribution for his sins. The music swells towards climax, but is cut off by a sudden pause, without reaching fulfilment. The music fades away in a minor key, very quietly, but is crossed by one, jarring trumpet note.

Strauss prefaced the score of *Don Juan* with 32 lines of poetry, drawn from the unfinished verse drama of the same name by Nikolaus Lenau, who died in 1851. 'My Don Juan,' wrote Lenau, 'is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy.' In Lenau's play, the Don is challenged to a duel, but, on the verge of subduing yet another adversary, loses interest, throws away his sword, and allows his opponent to run him through. Don Juan's disgust at his failure to achieve his idealised quest is typical of the Romantic idealism of Lenau's poetry. This author was one of the prophets of *Weltschmerz*, world-weariness, even disgust.

Strauss' *Don Juan* is young man's music, and although the quiet ending is daring, spurning cheap musical success, what precedes it is far from world-weariness. Lenau's poem was the direct inspiration for his music, along with a play by Paul Heyse, *Don Juan's End*, and



both were in Strauss' mind as he jotted down his first ideas for the symphonic poem, on a visit to Italy in May 1888. Some of the incidents in the music seem to come from Lenau. As the music unfolds, hints may be found of weariness, dejection and satiation, though these are overwhelmed by the forward thrust which keeps animating the music.

Strauss asked that the lines from Lenau be printed in the program book to indicate the music's poetic inspiration, but well-meaning friends were quick to provide 'analyses' showing how the music illustrated a 'program'. Strauss was surely teasing when he claimed it should be obvious from the famous oboe melody that the woman in Don Juan's sights has red hair!

*Don Juan* is one of the most successful and best-loved of all symphonic poems, because Strauss has succeeded in making a self-sufficient and satisfying artistic form from the poetic subject. 'The poetic program,' he wrote, 'is not merely a musical description of certain events in real life,' wrote Strauss. 'But if music is not to seep away in pure wilfulness, it needs certain boundaries to define the form, and a program serves as a canal bank.'

The form of *Don Juan* is shaped by Liszt's idea of the symphonic poem. Strauss' music can be heard as an expanded first movement sonata form, with major independent episodes in the development – the first, with its love song for the oboe, plays the part of a slow movement, and after the irruption of the rousing horn theme comes the so-called carnival episode, which is like a scherzo (noteworthy among other things for a glockenspiel solo). The return

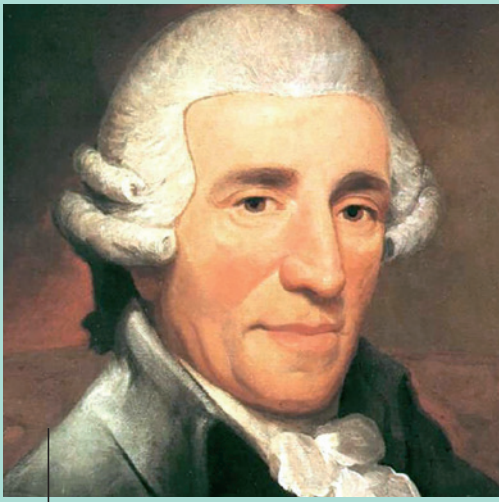
of the opening music marks the beginning of a condensed recapitulation where, in truly Lisztian fashion, the themes are further combined and transformed. The exhausted, resigned ending is a coda.

For the first audiences of *Don Juan*, the idea that the music represented episodes in the reprobate lover's career probably helped, when so much was new about the music. The orchestral players, at the premiere in Weimar in 1889, were mainly concerned with the unprecedented difficulties of execution. Strauss, who conducted, felt sorry for the poor horn and trumpets: '...they blew till they were blue in the face. In the performance... the orchestra wheezed and panted, but did their part capitally. They seemed to be enjoying the whole affair, in spite of their understandable amazement at such novelties.' The novelty has worn off, but the excitement hasn't. *Don Juan* was Strauss' first great international success, and has remained one of his most played orchestral works.

David Garrett  
Symphony Australia © 1998

### *Performance History*

Bernard Heinze conducted the ASO's first performance of Strauss' *Don Juan*, in June 1952. Most recently, the Orchestra performed it under Nicholas Carter's direction, in March 2016.



*Moderato*  
*Adagio*  
*Allegro molto*

# Joseph Haydn (1732-1809)

## Cello Concerto No.1 in C, Hob.VIIb:1

Li-Wei Qin Cello

Haydn almost certainly wrote his C major Cello Concerto during the first half of the 1760s, in his first few years of service for the Esterhazy princes, probably for cellist Joseph Weigl, for whom he also wrote splendid solos in several early symphonies, including the trilogy *Le Matin*, *Le Midi* and *Le Soir* (Nos 6-8). The young composer knew well that the way to his musicians' hearts was to give them something to display their skill.

There is any amount of florid display writing in the first movement, with horns injecting a judicious element of pomp. The emphasis here is not on 'traditional' first-movement sonata form (a tradition which Haydn was himself would do much to create, but which at this time was still in its formative stages). Rather it is on a sequence of Baroque rondo-style appearances in which the main theme never returns twice in precisely the same guise.

Oboes and horns sit silent throughout the slow movement, a rapt soliloquy in three-part 'aria' form for soloist against just the strings of the orchestra. The driving, impatient rhythms of the finale sweep up the soloist in a developing drama which appears to take on a life of its own. No longer is the soloist the work's *raison d'être*: the music itself takes over.

Strangely, for a work of such self-assurance and command of style, this concerto lay lost for the best part of two centuries until a set of parts came to light in 1961. Its rediscovery has obliged music scholars to reassess Haydn's stature as a concerto composer, particularly in relation to Haydn's somewhat less interesting, though much later and more famous, Cello Concerto in D: scholars for years had argued that Haydn in that instance must have taken advice from his soloist, Anton Kraft, on how to write for the cello. The rediscovered C major concerto demonstrates that such advice was hardly necessary.

Adapted from a note by Anthony Cane  
© 1989/2003

### *Performance History*

Frans Helmerson was soloist in the ASO's first performance on Haydn's Cello Concerto in C, in August 1990. The conductor was Sian Edwards. The Orchestra's most recent performance took place in September 2012. On that occasion Martyn Brabbins conducted and the soloist was Jian Wang.



# Kaija Saariaho (1952-2023)

## *Ciel d'hiver*

Kaija Saariaho belongs to a group of Finnish composers, also including Esa-Pekka Salonen and Magnus Lindberg, who founded the Korvat auki (Ears Open) society for contemporary music in the late 1970s. Beginning in 1982, she studied at IRCAM, the hotbed of electronic music research in Paris. Her work was rooted in the avant-garde, with an ethereal beauty and sense of mystery — it feels not quite human, yet still makes a connection with us.

*Ciel d'hiver* (Winter Sky) began as the second movement of a larger orchestral piece, *Orion*, from 2002. She re-orchestrated it in 2013 on commission from Musique Nouvelle en Liberté.

The opening is cold and glassy, laying down a bed of strings, harp, and percussion, on which a piccolo, a violin, and a clarinet rest. The timbre slowly shifts as other instruments take over, culminating in blocks of wind and brass. The middle section contrasts high and low masses of sound, moving between the stratosphere and the abyss. Eventually a piano pattern emerges, accompanying fragments of a solo cello's melody. The piece captures the sweep and depth of the winter sky, its stinging

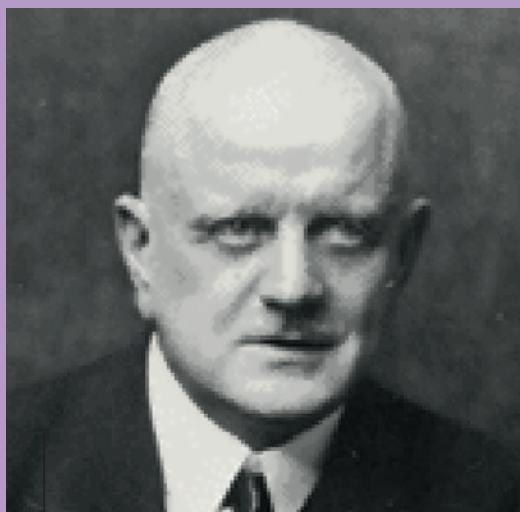
cold and clarity, the slow drift and play of the constellations as they rise and set, and the immensity of it all.

© Benjamin Pesetsky 2023

This annotation was first published in the program book of the St. Louis Symphony Orchestra.

### *Performance History*

*Ciel d'hiver* was first performed in April 2014 at the Théâtre du Châtelet in Paris, by the Orchestra Lamoureux. Fayçal Karoui conducted. This is the work's first Australian performance.



## Jean Sibelius (1865-1957) Symphony No.7 in C, Op.105

One of the hallmarks of Sibelius' music is its powerful evocation of elemental spirits. From the darkness of the river on which *The Swan of Tuonela* (1894) floats, to the cold forest of *Tapiola* (1925), there is an intensity of expression in Sibelius, a disdain for adornment and a casting-aside of all that's unnecessary to his purpose, coupled with an obvious identification with the natural world. Bernard Heinze used to recall that when he met Sibelius in Finland in the 1930s, the composer took the young Australian conductor outside his house, embraced with a gesture the spectacular view, and said: 'Here is my Second Symphony.' Once you know Sibelius' music well, that does not seem so fanciful an anecdote.

With his Seventh Symphony (1924), Sibelius made his last statement in the form. Rumours of an Eighth persisted until his death, but whatever existed of it – and evidence suggests that he may have completed at least the first movement – was destroyed, probably in the 1940s. In any case the Seventh is so grand a culmination of his symphonic achievements that it's hard to imagine how

he might have followed it. Perhaps Sibelius came to feel this also.

Detailed analyses of Sibelius' later music are always difficult because of the subtlety with which the composer lays his plans, but in the case of the Seventh Symphony the task is almost impossible. In this work descriptions of the natural world have been dissolved into a symphony that is itself elemental, and so is as magnificent and perplexing as a great work of nature, or perhaps as nature itself. Composer and critic Robert Simpson described it as being 'like a great planet in orbit', while the writer Bayan Northcott called it 'a single, gigantic wave'.

Throughout its one-movement span, themes float into view and then dissolve almost imperceptibly into others, while changes of tempo are so closely intertwined with the pattern of Sibelius' harmonic and instrumental ideas that they can't be isolated in words on a page; in any case, they would convey only a fraction of the experience of listening to the work in performance.

The Seventh is the most concentrated of Sibelius' symphonies and the one that best illustrates his individual understanding of the relationship between mass and time. While the piece speaks of epic notions, there is nothing sprawling about it, and its ideas are shaped with high regard for their context.

It is not at all a work written in sections. Unlike Schumann's Fourth, for example, Sibelius' Seventh is not four movements segued into one. It is more like a woven fabric on which incidental details serve as component parts of the whole. You could argue that there are elements of *adagio* and *scherzo* contained within its span, and there are indeed moments of rhythmic lightness and of grave portentousness, but these are not so isolated from the general flow of ideas that they might be identified as discrete movements of the work. It could be called a genuine stream-of-consciousness symphony were it not so tightly organised.

The work is anchored in the tonality of C, and after an introduction that moves from simplicity to dark splendour the first trombone announces the main theme. This burnished statement is the pivot around which the symphony revolves. As conductor Osmo Vänskä has said of this theme: 'Like Sarastro in *The Magic Flute*, it is always the same.' It is heard again in the centre of the work and yet again at its conclusion. As its first announcement ends, the rising scale that opened the work is heard again, and you seem at this point to have passed the threshold that will take you resolutely into the world of this symphony.

The Lisztian objective of a convincing musical structure based on the method of 'transformation of themes' is here realised, with each theme anticipating and recalling another, but occupying its own emotional sphere. At one moment the spirit of the dance is summoned; at the next, the atmosphere is more troubled and dissonant, before Sibelius weaves these and other ideas in and around the final sublime tolling of the trombones.

The symphony's concentration of expression had a profound impact on composers in the United States particularly, and two important American symphonies, the First of Samuel Barber and the Third of Roy Harris, are clearly influenced by its combination of power and compression. It remains one of the greatest achievements in the history of symphonic music.

Phillip Sametz © 1993/2004/2023

### *Performance History*

The ASO's first performance of Sibelius' Symphony No. 7 took place in November 1951, conducted by Henry Krips, during the Orchestra's final subscription concert that year in Adelaide Town Hall. Arvo Volmer conducted the Orchestra's most recent performance, during the ASO Sibelius Festival given in July 2007 in the Festival Theatre.

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Associate Principal 2<sup>nd</sup> Violin  
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Louise Beaston  
Erna Berberyan  
Minas Berberyan  
Gillian Braithwaite  
Julia Brittain  
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Jacky Chang  
Harley Gray  
Aurora Henrich  
Belinda Kendall-Smith

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Lisa Gill

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Renae Stavely~

## *Cor Anglais*

Peter Duggan\*

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Leah Stephenson

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Philip Paine\*  
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Timothy Skelly

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Gregory Frick  
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Ian Denbigh

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### *Tuba*

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Colin Dunsford AM  
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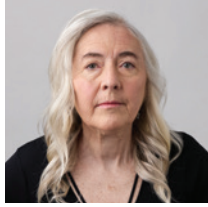
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David Schilling  
Section Principal  
—  
Daniel & Sue Hains ♪



Jonathon Coco  
Associate Principal  
—  
John Sulan KC & Ali  
Sulan ♪



Jacky Chang  
—  
Dr Melanie Turner ♪



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—  
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Lisa Gill  
—  
Dr Tom & Sharron  
Stubbs ♪



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

## Flutes

## Piccolo

## Bassoons



Mark Gaydon  
Section Principal  
—  
Pamela Yule ♪



Leah Stephenson  
—  
Liz Ampt ♪



Jackie Newcomb  
Principal  
—  
Norman Etherington AM  
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Adrian Uren  
Section Principal  
—  
Roderick Shire & Judy  
Hargrave ♪



Sarah Barrett  
Associate Principal  
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Margaret Lehmann ♪



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Philip Paine  
Principal

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## Bass Trombone Tuba



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Stanley McDonald  
Principal



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Associate Principal  
Percussion/Timpani

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Lachlan Bramble  
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2nd Violin  
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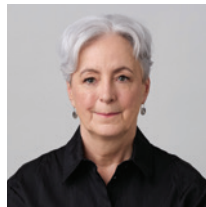
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—  
In memory of Gweneth  
Willing ♪



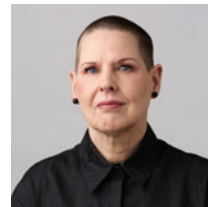
Ann Axelby  
—  
David & Linnett Turner ♪



Minas Berberyán  
—  
Merry Wickes ♪



Gillian Braithwaite  
—  
Mary Dawes BEM ♪



Julia Brittain  
—  
Margo Hill-Smith ♪



Hilary Bruer  
—  
John & Jenny Pike ♪



Emma Perkins  
—  
Peter & Pamela McKee ♪



Alexander Permezel



Kemerí Spurr  
—  
In memory of Elizabeth  
Jamieson ♪

### *Cellos*



Simon Cobcroft  
Section Principal  
—  
In memory of Rodney  
Crewther ♪



Christopher Handley  
—  
Bruce & Pam DeBelle ♪



Sherrilyn Handley  
—  
Johanna & Terry  
McGuirk ♪



Gemma Phillips  
—  
Anonymous donor ♪



David Sharp  
—  
Dr Aileen F Connon AM ♪



Cameron Waters  
—  
Pamela & Peter\*  
McKee ♪

### *Oboes*



Joshua Oates  
Section Principal  
—  
Caryl Lambourn &  
Graham Norton ♪



Renae Stavely  
Associate Principal  
—  
Roderick Shire & Judy  
Hargrave ♪



Peter Duggan  
Principal  
—  
Dr JB Robinson ♪



Dean Newcomb  
Section Principal  
—  
Ann Vanstone ♪



Darren Skelton  
—  
K & S Langley Fund ♪



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  
—  
Anonymous donor

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\*Deceased

### *Vacant Positions*

We also thank the following donors for their support of temporarily vacant chairs:

- In memory of Bob Croser, Principal 1st Violin
- Dr Tom & Sharron Stubbs, Associate Principal Viola
- John Turnidge AO & Patricia Rayner, Associate Principal Cello

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Hon Diana Laidlaw AM  
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Anonymous (2)

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Dr Tom & Sharron Stubbs

John & Suzanne Tilley

Nick Warden

Anonymous (3)

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Melissa Bochner & Peter McBean	Daniel & Sue Hains	Ann Piper	David & Linnett Turner
Liz Bowen	In memory of Elizabeth Jamieson	Josephine M Prosser	Dr Melanie Turner
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Margaret Davis	Johanna & Terry McGuirk	Petrea & Mick Roche	Merry Wickes
Mary Dawes BEM	In memory of Father Kevin McLennan & Barbra McLennan	Richard Ryan AO & Trish Ryan	Dr Richard Willing OAM
Bruce & Pam Debelle	K & K Palmer	Nigel Stevenson & Glenn Ball	Pamela Yule
Norman Etherington AM & Peggy Brock* AM			Anonymous (4)

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In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan	Dr Thomas Kimber & Katrina Bochner	Nathalie Wooldridge & Graham Prime	Geoff & Marilyn Syme
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Donation by the ASO Players Association in memory of Ladislav Jasek, former ASO Concertmaster

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*The ASO gratefully acknowledges recent bequests to the orchestra*

In memory of Jill Barrington
In memory of Barbara Carter
In memory of Bob Maynard
In memory of Dr Ian Hodgson and Elaine Hodgson
In memory of Janet Ann Rover
Anonymous (4)

The ASO would like to thank the 1,251 donors who have given other amounts. A complete list of donors of \$250 or more can be found at [aso.com.au/aso-donors](http://aso.com.au/aso-donors)

Correct as at 6 June 2023

\*Deceased

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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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