
Symphony Series 5



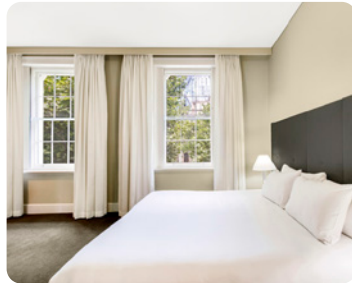
Vitality

Fri 28 & Sat 29 July
Adelaide Town Hall

Adelaide
Symphony
Orchestra

Season
2023

Vitality



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Adina

Symphony Series 5

Vitality

Pinchas Zukerman
Conductor /Violin

Duration
1 hr 50 mins (incl. interval)

Fri 28 & Sat 29 July
Adelaide Town Hall

Australian Premiere

Jessie Montgomery (born 1981) [4']
Starburst

Samuel Coleridge-Taylor (1875-1912) [13']
Ballade in A Minor, Op.33

Giuseppe Verdi (1813-1901) [8']
La forza del destino (The Force of Destiny): Overture

Interval

Ludwig van Beethoven (1770-1827) [42']
Violin Concerto in D, Op.61
Allegro ma non troppo
Larghetto -
Rondo (Allegro)

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Friday 18 August at 12.30pm.

Classical Conversation Join us in the stalls of the Adelaide Town Hall one hour before each concert for our free *Classical Conversations*, in which ASO Principal Cello Simon Cobcroft will be chatting to ASO violinist Emma Perkins about the music of *Vitality*.

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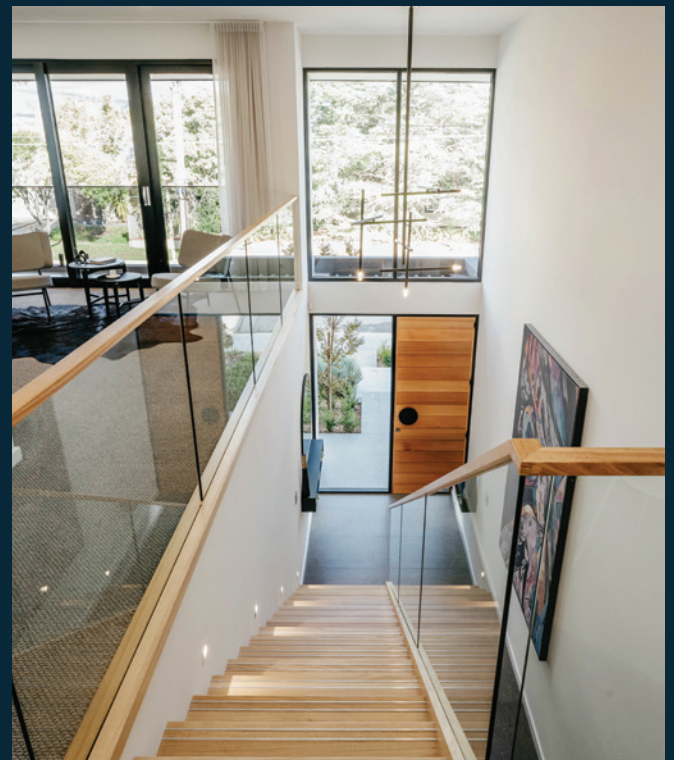
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Welcome

The spirit of collaboration inhabits every orchestral performance, and throughout the years the ASO has had the pleasure of collaborating with many exceptional conductors and soloists. So it's a special pleasure tonight to welcome back someone who is both conductor *and* soloist, and whose association with the orchestra is a particularly distinguished one. The last few years of Covid-induced disruptions have only added to our excitement at this reunion with Pinchas Zukerman, and it's a delight to welcome him back in a program which showcases his many gifts in this, his 75th birthday year.

The world-wide celebrations for Make Music Day took place at the end of June. This initiative – which encourages people of all ages to share music-making with neighbours and friends – made us look back on the many audiences for whom the Orchestra has made music this year. From the Rachmaninov Piano Concertos with Stephen Hough and Andrew Litton to our participation in the *Lit for Life* festival with Libraries SA, our collaboration with Kate Ceberano for the Adelaide Cabaret Festival, the many families enjoying their first live orchestral experience in *Lights! Camera! Symphony!* and the culmination of our *Creation* project with Grayson Rotumah – 2023 has already been an incredible journey.

And in just a few weeks the Orchestra will bring more great music to regional SA, with Community Concerts taking place in Strathalbyn, Goolwa and Milang, and an evening concert at the Barossa Arts Centre – all thanks to the support of our Major Regional Partner, Elders. It's a joy to be able to bring great music to audiences around the State.

My best wishes for your enjoyment of *Vitality*.



Colin Cornish AM
Chief Executive Officer



Pinchas Zukerman
Conductor/Violin

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians – violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of more than 100 albums, for which he's gained two Grammy® awards and 21 nominations.

This season's highlights include performances with Dallas Symphony Orchestra, English Chamber Orchestra, Deutsche Radio Philharmonie, Mannheimer Philharmoniker, Adelaide Symphony, Orchestre National de Lyon, Sinfonia Varsovia and the Valencia and Castille y Leon orchestras of Spain. Chamber music concerts take place in Japan, Italy, France, Germany and the United States. He and cellist Amanda Forsyth collaborate with friends and colleagues the Jerusalem String Quartet in sextet programs offered in both Israel and the US.

Highlights of the 2021-2022 season included performances with the Israel Philharmonic, Barcelona Symphony Orchestra and Dallas Symphony Orchestra, in his inaugural season as the DSO's Artistic and Principal Education Partner. With the Zukerman Trio, he visited the Ravinia, Aspen and Amelia Island Chamber Music Festivals, as well as Parlance Chamber Concerts in New Jersey, and Washington and Lee University in Lexington, Virginia. With Amanda Forsyth, he appeared with the English Chamber Orchestra, Prague Symphony Orchestra, Polish National Radio Symphony Orchestra, and the Reading and New Bedford Symphonies.

A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for more than 25 years, and has taught at prominent institutions throughout the United Kingdom, Israel, China and Canada, among others. This season, in his role as the Dallas Symphony Orchestra's Artistic & Principal Education Partner, he collaborates with the DSO in partnership with Southern Methodist University's Meadows School of the Arts, to provide intensive coaching and tutoring sessions for the School's music students.

As a mentor he has inspired generations of young musicians who have achieved prominence in performing and teaching, and in leading roles with music festivals around the globe. Mr. Zukerman has received honorary doctorates from Brown University, Queen's University in Kingston, Ontario, and the University of Calgary, as well as the National Medal of Arts from President Ronald Reagan. He is a recipient of the Isaac Stern Award for Artistic Excellence in Classical Music.



Jessie Montgomery (born 1981)

Starburst

AUSTRALIAN PREMIERE

Jessie Montgomery is an acclaimed New York-born composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience.

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014) – written to mark the 200th anniversary of *The Star-Spangled Banner* – for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms in August 2021.

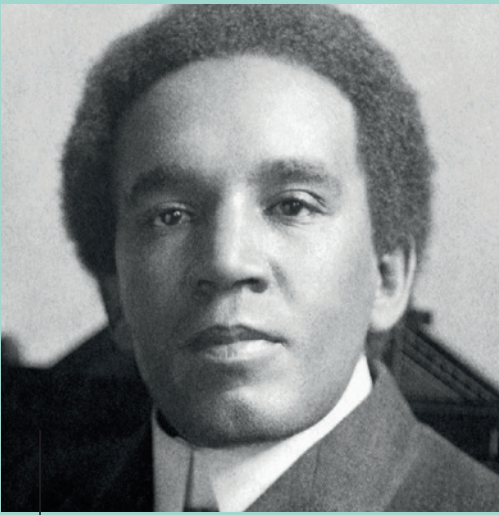
Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for The Sphinx Virtuosi, the Organization's flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

About *Starburst*, Jessie Montgomery writes:

This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colours. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst – 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly' – lends itself almost literally to the nature of the performing ensemble who premiered the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.

©Jessie Montgomery



Samuel Coleridge-Taylor (1875-1912)

Ballade in A minor, Op.33

This music was commissioned on the recommendation of Edward Elgar, who announced Coleridge-Taylor as 'far and away the cleverest fellow going amongst the young men.' The 'young men' Elgar referred to included future stars Gustav Holst and Ralph Vaughan Williams. The work was premiered in the same year as the one which would become Coleridge-Taylor's most famous – the cantata *Hiawatha's Wedding Feast* – in 1898. At this crossroad of success, Coleridge-Taylor opted to follow the aesthetics of the latter, composing two more cantatas after Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*.

These large-scale works led to his meteoric rise in the British musical world. In a 1912 concert celebrating the coronation of George V, Coleridge-Taylor and Wagner were the only composers honoured with multiple works programmed. This was the same year Coleridge-Taylor died, just 37 years young. To have reached this level of fame only to be so swiftly forgotten raises many questions. His mother's choice of the poet and polymath Samuel Taylor Coleridge as namesake does the composer's legacy no favours in our digital age (if you Google his name, you'll see this at work).

In reality, it seems that the exotic inspirations for much of his music sat uneasily with the dynamics of British nationalism following the First World War.

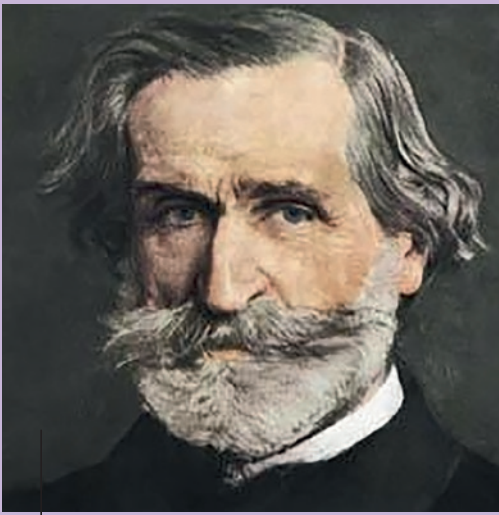
However, the complexities of Coleridge-Taylor's life thwart any easy application of exoticism or nationalism. He was the son of Daniel Taylor, a black medical student from Sierra Leone, and Alice Martin. His father returned to West Africa soon after Samuel's birth, leaving the infant with Alice, who quickly remarried. Coleridge-Taylor later became an active participant in the Pan-African movement; the luminary Booker T. Washington himself noted Coleridge-Taylor's significance and singularity.

The *Ballade* in A minor then represents something of the path not taken by Coleridge-Taylor. Despite similarities with his *Hiawatha* music, namely a Dvořák-like gift for melody, the *Ballade* operates with the timbral propulsion of a tone-poem. Trilling woodwinds and timpani open the work with a stunning swell before the strings introduce the piece's roiling main theme. This soon yields to scenes of sublime romanticism, reminiscent in their sound world of the Tchaikovsky ballets. The first theme returns at the close, but with a brazen ferocity. In all of this we can hear why Coleridge-Taylor was so highly regarded. Let's hope that, like the main theme's return in this piece, his music is programmed with renewed intensity.

©Ben Nicholls 2023

Performance History

This is the ASO's first performance of Coleridge-Taylor's *Ballade* in A minor.



Giuseppe Verdi (1813–1901)

La forza del destino (*The Force of Destiny*): Overture

La forza del destino is based on a tragedy by the Spanish politician and dramatist Ángel de Saavedra, Duke of Rivas, concerning the murder of the Marquis di Calatrava and the consequent deaths of the play's other principal characters: his daughter, Leonora; his son, Don Carlo; and Leonora's lover, Don Alvaro.

In the opera Calatrava is accidentally killed by Don Alvaro when he discovers that Leonora and her lover are about to elope. Don Carlo swears to avenge his father's death, and his pursuit of Don Alvaro finally ends in a duel in which Don Carlo is mortally wounded. Leonora appears from her nearby refuge and casts herself sobbingly upon her brother's body, but remembering his vow, he stabs her. Thus is a grim destiny fulfilled.

The overture is based on themes which appear at various points in the opera. The brass peal out dramatically, leading to a restless melody heard several times in the opera; first, when the father discovers the lovers and later when he meets his death. Next comes the poignant air of Alvaro's plea to Don Carlo, then the theme of Leonora's prayer to the Virgin for protection. The melody which follows is taken from Leonora's thanks to God for being given sanctuary, after

which the music becomes agitated, menacing and peaceful in turn, and builds to a dramatic conclusion.

Forza was composed for St. Petersburg in 1862, four years after Verdi's previous opera *A Masked Ball*. In the eyes of musicologist Roger Parker, it is Verdi's most daring 'patchwork drama', only loosely linear, and a precursor of Russian operas like *Prince Igor* and *Boris Godunov*. The overture, which dates from the 1869 revision of the work for La Scala, expresses this juxtaposing quality, the reappearances of the so-called 'fate' motif unifying the music but at the same time revealing the exciting disparateness of the themes.

© Symphony Australia

Performance History

Tibor Paul conducted the ASO's first performance of the Overture to *La forza del destino* in a lunchtime concert in October 1951. Guy Noble conducted the Orchestra's most recent performance, in a *Classics Unwrapped* concert in October 2019.



Allegro ma non troppo
Larghetto -
Rondo (Allegro)

Ludwig van Beethoven (1770-1827)

Violin Concerto in D, Op.61

Beethoven wrote only a small number of concertos, but his five piano concertos and the violin concerto have become, every one of them, standards of the repertoire. His only violin concerto was preceded by a partially complete first movement for violin and orchestra from his youth in Bonn, and the two romances for violin and orchestra, from 1795 and 1800-02 (and by the first nine of his ten sonatas for violin and piano, including the *Kreutzer Sonata*). These were Beethoven's preparation for the great concerto he was to write, apparently with speed and certainty, in 1806. The soloist for whom he wrote it, Franz Clement (1780-1842), was a child prodigy who made his debut aged nine.

Nothing had been written for the violin on this scale before, no work in which the soloist and orchestra shared in so elaborate and symphonic a discourse. Even now, when the greatness of Beethoven's Violin Concerto is not in question, it remains a supreme challenge for violinists. At first the audience and critics in Vienna failed to understand the

concerto, perhaps not surprisingly given the circumstances in which it was first performed in 1806. Franz Clement played the first movement in the first part of the program, and the slow movement and finale in the second. In between he played a sonata of his own, on one string with the violin held upside down. The concerto can hardly have been adequately rehearsed, since Beethoven was late with the manuscript, and Clement virtually had to read it at sight (although not entirely, because he had probably advised the composer on the technicalities of the solo part).

Beethoven, making a dreadful pun, offered it as a 'concerto per clemenza pour Clement', meaning either that he presented it with apologies, or that he had mercy ('clemency') on the violinist! Beethoven's Violin Concerto established itself as a supreme masterpiece only when later soloists, from Joseph Joachim in the mid-19th century onwards, made its case with the thorough preparation it deserved.

There are affinities in this concerto with Beethoven's Fifth and Seventh Symphonies. The opening contains a motif which runs right through the movement: the four quiet drum taps which are heard before the woodwind enter with the first theme. (Actually there are five taps: the fifth is heard under the first wind note.) The figure recurs both in its four-note form (in which it seems to move the music on), and as five notes, with the fifth emphasised as it sounds the first beat of the next bar, giving a feeling of finality. The three themes which follow are each derived from the basic idea of a rising scale.

The solo violin's wonderful first entry comes, in contrast, in a rising arpeggio, each note preceded by a grace note an octave below. Beethoven is in an expansive mood: even when the music is at its most forceful, it is serene, ordered and of elevated beauty. This is in contrast with the concentrated power and dynamism of – say – the Fifth Symphony of 1807-08. Perhaps the most typical passage in the Violin Concerto's first movement comes just before the recapitulation, where an episode in G minor, in the words of one admirer, 'distils the quintessence of the concerto's subjective poetry'.

In the recapitulation itself, the subtlety of Beethoven's orchestration, especially for the bassoons and horns, can be appreciated as it could not in the exposition, when the listener's attention was on the themes themselves. Beethoven did not compose a cadenza himself, but many great violinists, including Joachim and Kreisler, have remedied the deficiency. The coda which follows presents the theme in all its simplicity, played by the soloist over plucked

strings, then wafts it to the heights, both literally and metaphorically, in increasingly rhapsodic arabesques.

The secret of the stillness Beethoven achieves in the slow movement was exposed with superb insight by musicologist Sir Donald Tovey: the use of varied repetition to express a sublime inaction. The muting of the strings and the soft interventions of the orchestra, particularly the bassoons and horns, put the improvisatory musings of the solo violin in timbral high relief.

As in so many of his works, Beethoven leads directly from the slow movement through a cadential passage to the finale. At first this is a complete contrast to what has gone before, with a boisterous, good-humoured theme leaping through wide intervals, whereas most of the concerto's melodies up to this point have moved step by step. But the episodes, in this *Rondo* poised on the edge of jocularly, have the breadth and lyricism of the earlier parts of the concerto – thus Beethoven maintains the mood of this supremely well-balanced work.

David Garrett © 1999

Performance History

Bronislaw Huberman was soloist in the ASO's first performance of Beethoven's Violin Concerto, given in October 1937 under conductor Bernard Heinze. The Orchestra's most recent performance took place in September 2020. Natsuko Yoshimoto was soloist; Dane Lam conducted.



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Since its inception in 2012, the ASO's Musical Chairs Program has grown to become one of the most popular and meaningful ways for people to become involved in the life of the orchestra, through the support of the ASO's most critical asset – its musicians.

Donors are recognised for their support of a particular orchestral chair and the musician who occupies it. This simple arrangement opens up wonderful opportunities for engagement between musicians and their supporters, and some have gone on to form enduring friendships. Many donors have also had the special experience of sitting within the orchestra during a rehearsal, alongside the player they support.

For supporters seeking a personal connection with the ASO, the Musical Chairs Program offers unique, behind-the-scenes access to the orchestra and its musicians.



"We leapt at the chance to sponsor David...it is almost a family relationship. We love the opportunities to sit in with the orchestra during rehearsals."

- Alyson Morrison & Michael Critchley, supporters of Principal Trumpet, David Khafagi



"Meeting Cameron and other orchestra members has been the most enjoyable aspect of being a Musical Chair supporter. We love ASO concerts, and think that the orchestra is so vital in the artistic life of the state – this is what motivates our support."

- Graeme & Susan Bethune, supporters of Associate Concertmaster, Cameron Hill



"The first thing I always do at a concert is look for Julia on stage. We have a lovely connection that keeps growing, and Julia enhances my involvement with the ASO. It is a personal and enjoyable way to provide support."

- Margo Hill-Smith, supporter of Tutti Violin, Julia Brittain

The ASO warmly thanks all of its passionate Musical Chair donors. If you would like to get closer to the ASO through the Musical Chairs program, please contact Lucy Eckermann, Philanthropy Manager, on 08 8233 6263 or EckermannL@aso.com.au.

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Cameron Hill**
Associate Concertmaster
Holly Piccoli*
Principal 1st Violin
Lachlan Bramble**
Acting Principal 2nd Violin
Liam Osborne~
Acting Associate Principal
2nd Violin
Janet Anderson
Ann Axelby
Erna Berberyan
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Elizabeth Collins
Jane Collins
Belinda Gehlert
Danielle Jaquillard
Zsuzsa Leon
Alexis Milton
Ambra Nesa
Julie Newman
Emma Perkins
Alexander Permezel
Kemeru Spurr
Niki Vasilakis

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Linda Garrett~
Acting Associate
Martin Butler
Lesley Cockram
Nara Dennis
Natalie Maegraith
Rosi McGowran
Georgina Price
Michael Robertson

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Sharon Grigoryan~
Joseph Freer
Christopher Handley
Sherrilyn Handley
Thomas Marlin
David Sharp
Cameron Waters

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Acting Section Principal
Belinda Kendall-Smith~
Acting Associate
Jacky Chang
Holly Little
Benjamin Saffir
Giovanni Vinci

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Julia Grenfell**
Acting Principal
Kathryn Moorhead

Piccolo

Lisa Gill*
Acting Principal

Oboes

Renae Stavely**
Acting Principal
Peter Duggan

Cor Anglais

Peter Duggan*

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Darren Skelton

Bass Clarinet

Mitchell Berick*

Bassoons

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Leah Stephenson

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Adrian Uren**
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Philip Paine*
Lucy Rattigan

Trumpets

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Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stan McDonald*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Sami Butler~

Harp

Kate Moloney*
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** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

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Kate Suthers
Concertmaster

Colin Dunsford AM in memory of Lib Dunsford ♪



Cameron Hill
Associate Concertmaster

Graeme & Susan Bethune ♪

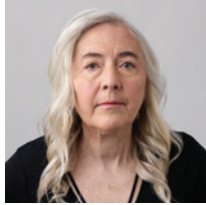


Alison Heike
Principal 2nd Violin

FASO in memory of Ann Belmont OAM ♪



Elizabeth Collins



Jane Collins

Helen Kowalick* ♪



Danielle Jaquillard

K & K Palmer ♪



Alexis Milton

Samuel Joyce ♪



Michael Milton

Judy Birze & Ruth Bloch ♪



Julie Newman



Liam Osborne

Violas



Justin Julian
Section Principal

In memory of Mrs JJ Holden ♪



Lesley Cockram



Linda Garrett



Anna Hansen

Anonymous donor ♪



Rosi McGowran

Liz & Mike Bowen ♪



Michael Robertson

Bob & Julie Clampett in memory of their daughter Carolyn ♪



Cecily Satchell

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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 ♪



Harley Gray

In memory of Bob Croser ♪



Belinda Kendall-Smith

In memory of Dr Nandor Ballai and Dr Georgette Straznicki ♪



Lisa Gill

Dr Tom & Sharron Stubbs ♪



Julia Grenfell
Principal

In memory of Father Kevin McLennan and Barbra McLennan ♪

Flutes

Piccolo

Bassoons



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Section Principal

Pamela Yule ♪



Leah Stephenson

Liz Ampt ♪



Jackie Newcomb
Principal

Norman Etherington AM, in memory of Peggy Brock AM ♪



Adrian Uren
Section Principal

Roderick Shire & Judy Hargrave ♪



Sarah Barrett
Associate Principal

Margaret Lehmann ♪



Emma Gregan

The Richard Wagner Society of South Australia ♪



Philip Paine
Principal

Tom Pearce & Peggy Barker ♪

Contra Bassoon

Horns

Bass Trombone Tuba



Amanda Tillett
Principal

Garry Roberts & Dr Lynn Charlesworth ♪



Stanley McDonald
Principal



Andrew Penrose
Principal

Andrew & Denise Daniels ♪



Steven Peterka
Section Principal

FASO in memory of Bev McMahon ♪



Sami Butler
Associate Principal
Percussion/Timpani

Annabel Barrett ♪

Timpani

Percussion



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



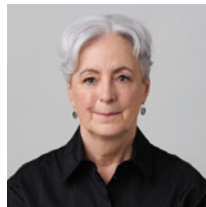
Janet Anderson
—
In memory of Gweneth
Willing ♪



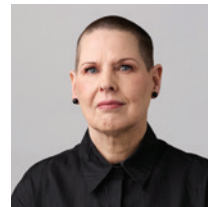
Ann Axelby
—
David & Linnett Turner ♪



Minas Berberyan
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With thanks to Dr Tom & Sharron Stubbs for their support of the temporarily vacant Associate Principal Viola.

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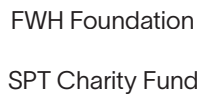


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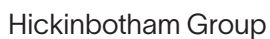
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