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Sacred & Profane 2

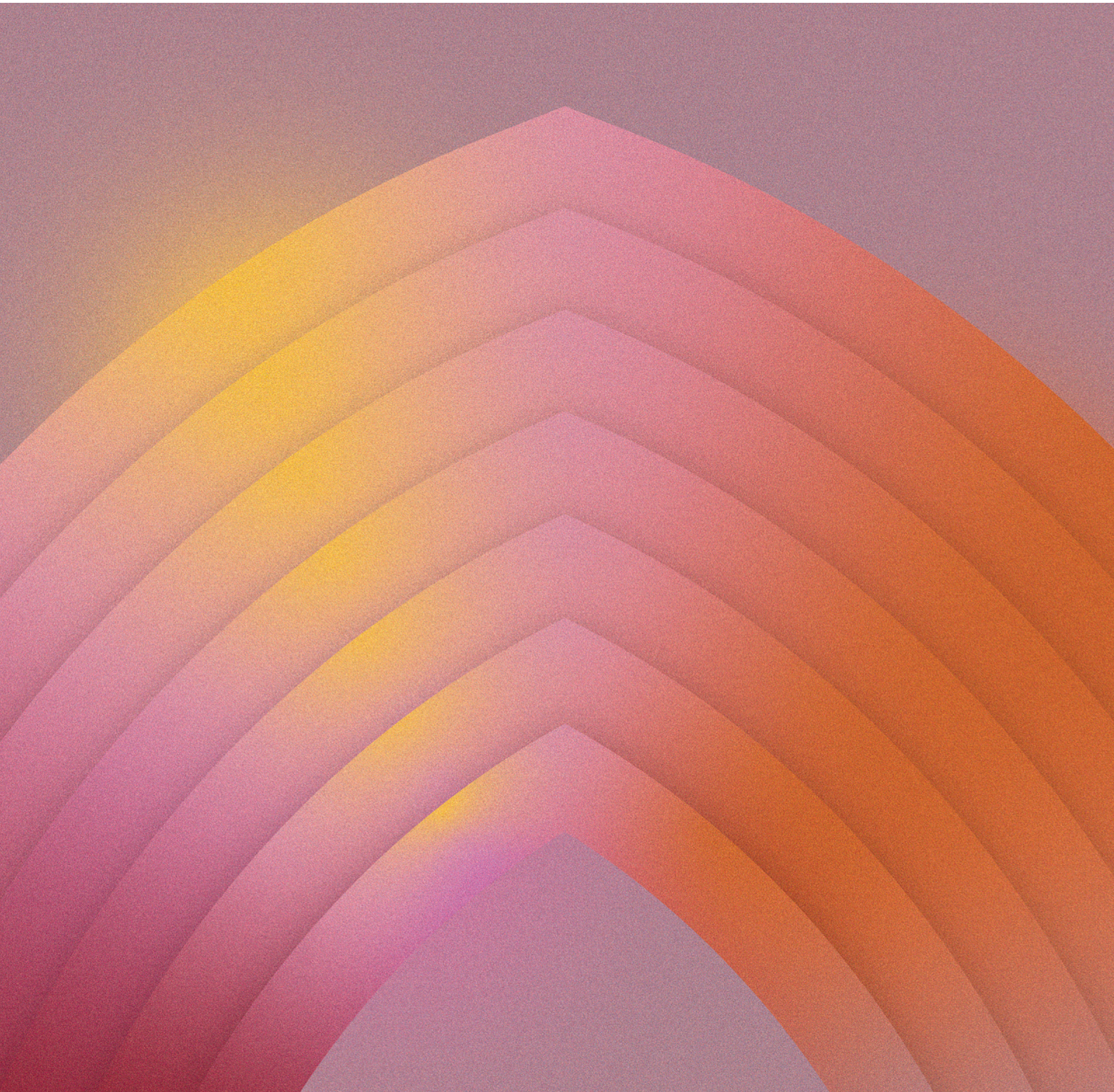


# Glory

Thu 26 & Fri 27 October  
St Peter's Cathedral

Adelaide  
*Symphony*  
*Orchestra*

Season  
2023



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Sacred & Profane 2

# Glory

Thu 26 & Fri 27 October  
St Peter's Cathedral

Anthony Hunt  
Conductor

Cameron Hill  
Violin

Jessica Dean  
Soprano

Pelham Andrews  
Baritone

St Peter's Cathedral Choir

Duration  
1 hr 30 mins (no interval)

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Jakub Jankowski (born 1994) [10']  
*Clairières*

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Johann Sebastian Bach (1685-1750) [18']  
Violin Concerto in E, BWV1042  
*Allegro*  
*Adagio*  
*Allegro assai*

Cameron Hill Violin

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Gabriel Fauré (1845-1924) [36']  
Requiem, Op.48  
(1893 version ed. John Rutter)  
*Introit et Kyrie*  
*Offertoire*  
*Sanctus*  
*Pie Jesu*  
*Agnus Dei*  
*Libera me*  
*In Paradisum*

Jessica Dean Soprano  
Pelham Andrews Baritone  
St Peter's Cathedral Choir

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**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Thursday 30 November.

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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.

# About the *music*

With sanctity that comes from the leaves overhead, to the heavens above, this concert exults in three diverse conceptions of glory.

*Clairières* begins in darkness, as fragmentary glimpses of the natural world quietly shudder into existence. The work, whose title translates to *clearings or glades*, was written for the ASO by the Orchestra's Emerging Composer in Association Jakub Jankowski, and commissioned as part of the ABC's Fresh Start program. Pinpricks of light needle through a canopy of dark orchestral foliage, which slowly opens up to the outside world, dappled by organic blossoms of golden warmth.

Jankowski's soundscape is a mystical space to breathe, observe and ruminate on the myriad possibilities of colour within an orchestra. Shifting between the enchanting and the ominous, a forest glade is etched out through string harmonics, microtonal pitches, and melodic gestures that ebb in and out of existence. As the last vestiges of pitch slip away, the textured, percussive sounds of a chorus of frogs swallow the scene – leading into the closing moments after ten minutes of orchestral magic.

The next work could hardly be more different, for Bach's Violin Concerto in E is a leap back to the Baroque. The musical palette is reshuffled, as the harpsichord joins an ensemble of pure strings. Although Bach produced many violin works over his lifetime, only two solo violin concertos have been discovered, both treasured works of the repertoire. The E major concerto – resoundingly joyous – is the second of these.

The first movement is composed in *ritornello* style, the orchestra's main theme repeatedly resurfacing between the soloist's virtuosic, winding passages. A turn to the minor characterises the second movement, as the violin sings atop an unwavering ostinato. While Jankowski's work is intimate in its hushed secrecy, Bach's is an extroverted embrace of optimism. The final movement, a lilting dance between soloist and orchestra, features the violin at its most brilliant. This is a radiant work, crafted with the precision of a master.

From exuberance to reminiscence: Gabriel Fauré's Requiem has been described as a lullaby on death. By the early 1880s, as Fauré began composing his Requiem, the genre already had contributions from the likes of Mozart, Verdi and Brahms. In contrast to these behemoths of the choral world, Faure's work, originally titled 'un petit Requiem', faces death gently, as one last soothing sleep. After the opening declaration by the orchestra, the choir enters with little more than a whisper. Gradually, both voices and orchestra unite and rise briefly to triumph, before the ensemble slips, with a murmur, into the bittersweet *Kyrie*.

Fauré's requiem was not only unusual for its concept of death, but for its text and structure, which deviates from the standard requiem mass. Instead of using the full *Dies Irae* text, the fourth movement, *Pie Jesu*, is constructed from its final lines alone, which emphasise peace and rest, rather than the torments and reckoning of death. Sung by a floating, solo soprano line, the movement is nothing short of angelic. The final two movements, *Libera me* and *In Paradisum*, are taken from another collection of texts, the burial mass. The traditional *Benedictus* is omitted altogether.

Despite these changes, simplicity and craft are the essence of Fauré's requiem. The motivic elements of the work subtly thread through each movement, and every note has a purpose. The fifth movement, *Agnus Dei*, is interrupted by a return to the Requiem's very opening, an artful gesture of farewell before the work completely breaks free of the constraints of the standard Requiem.

The work flits between D minor and major; a tonality of subdued reminiscence countered by a sweet offering of comfort. D major comes to fruition in *In Paradisum*, with a flowing arpeggio line from the organ, the signifier of a final heavenly ascent before eternal rest. Tenderly, with a devotion to the divine, the sonorous soprano voice embraces death.



**Anthony Hunt**  
Conductor

Anthony Hunt is Head of Music and Chorus Master at State Opera South Australia, and Director of Music at St Peter's Cathedral. A graduate of London's Royal Academy of Music, Anthony was Chorus Master at Opera Australia from 2013-2019. Recent conducting engagements include *Sweeney Todd*, *Love Burns*, *Bright Lights & Big Dreams*, *Pirates of Penzance* (SOSA); Gorecki's *Symphony of Sorrowful Songs*, Poulenc's *Organ Concerto* (ASO); Handel's *Messiah* (Canberra Symphony Orchestra); and a Sondheim Gala (Auckland Philharmonia).



**Cameron Hill**  
Violin

Cameron Hill is an Australian violinist who appears as soloist, chamber musician and orchestral player. He has performed as a concerto soloist with many Australian orchestras, including the ASO, MSO, QSO, TSO, CSO and the Melbourne Chamber Orchestra. He's toured Europe with the Mahler Chamber Orchestra, has led the ASQ, and has appeared as guest concertmaster of the MSO. Cameron has also had success in major competitions, winning both the 2006 ABC Young Performer of the Year, and the 2005 Dorcas McClean National Violin Competition.



**Jessica Dean**  
Soprano

Soprano Jessica Dean is a Masters graduate of the Royal Academy of Music Opera Course, London. Roles for Opera Australia include Barbarina *The Marriage of Figaro*, Papagena *The Magic Flute*, and Zerlina *Don Giovanni* on OA's regional tour. For State Opera South Australia, Josephine *H.M.S. Pinafore*, Aline *The Sorcerer*, Belle Bonner Voss, Angela *Love Burns*, Marzelline *Fidelio* for which she received a Helpmann nomination; Beth *Little Women*; Yum-Yum *The Mikado*. Performances with the ASO include *Carmina Burana*, *Symphony of Sorrowful Songs* and the Mother in *A Child of Our Time*.



**Pelham Andrews**  
Baritone

Leading Australian Bass Pelham Andrews has performed with Opera Australia, State Opera South Australia, Victorian Opera, English National Opera, Auckland Philharmonia, the Queensland, Melbourne and Sydney Symphony Orchestras, Sydney Philharmonia Choirs, and many other ensembles. This year Pelham returns to Adelaide Festival (Verdi's *Requiem*), State Opera South Australia (Banquo, *Macbeth* and Basilio, *The Marriage of Figaro*), Adelaide Philharmonia (*Creation*) and St. Peter's Cathedral (*Messiah*). He's most recently been heard as Basilio (*The Barber of Seville*) for State Opera, Don Fernando (*Fidelio*) Sydney Symphony and *Messiah* for Melbourne Symphony.

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# Adelaide Symphony Orchestra

## *Violins*

Holly Piccoli\*\*  
Acting Concertmaster  
Minas Berberyan\*\*  
Acting Associate  
Concertmaster  
Michael Milton\*  
Acting Principal 1<sup>st</sup> Violin  
Alison Heike\*\*  
Principal 2<sup>nd</sup> Violin  
Lachlan Bramble~  
Acting Associate Principal  
2<sup>nd</sup> Violin  
Ann Axelby  
Gillian Braithwaite  
Julia Brittain  
Hilary Bruer  
Elizabeth Collins  
Alexis Milton  
Ambra Nesa  
Liam Osborne  
Emma Perkins  
Alexander Permezel  
Alison Rayner  
Kemeru Spurr  
Niki Vasilakis

## *Violas*

Justin Julian\*\*  
Jacqui Cronin~  
Guest Associate Principal  
Lesley Cockram  
Linda Garrett  
Anna Hansen  
Rosi McGowran  
Cecily Satchell

## *Cellos*

Simon Cobcroft\*\*  
Sharon Grigoryan~  
Joseph Freer  
Andrew Leask  
Gemma Phillips  
*Double Basses*  
David Schilling\*\*  
Belinda Kendall-Smith~  
Acting Associate  
Principal  
Harley Gray  
Jaan Pallandi

## *Flutes*

Julia Grenfell\*\*  
Acting Section Principal  
Lisa Gill

## *Oboes*

Joshua Oates\*\*  
Rena Stavelly~

## *Clarinet*

Dean Newcomb\*\*

## *Bass Clarinet*

Mitchell Berick\*

## *Bassoons*

Mark Gaydon\*\*  
Leah Stephenson

## *Horns*

Adrian Uren\*\*  
Sarah Barrett~  
Emma Gregan  
Philip Paine\*  
Timothy Skelly

## *Trumpets*

David Khafagi\*\*  
Martin Phillipson~  
Gregory Frick

## *Trombones*

Colin Prichard\*\*  
Ian Denbigh  
*Bass Trombone*  
Amanda Tillett\*

## *Timpani*

Andrew Penrose\*

## *Percussion*

Steven Peterka\*\*  
Sami Butler~

## *Harp*

Suzanne Handel\*  
Guest Principal

## *Continuo*

Andrew Georg\*  
Guest Principal

## *Organ*

Peter Kelsall\*  
Guest Principal

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

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