

Symphony *Series*

3 – Grandeur

Fri 12 & Sat 13 Apr
Adelaide Town Hall



The perfect bloom is
like the perfect note



TYNTE
FLOWERS

Symphony *Series*

3

Grandeur

Stephen Layton
Conductor

Sara Macliver
Soprano

—
Duration
2 hrs (incl. interval)

Fri 12 & Sat 13 April
Adelaide Town Hall

Australian Premiere

Dobrinka Tabakova

Barbican Glade

[13']

J.S Bach

Cantata No.51: *Jauchzet Gott in allen Landen!*

[19']

I. Aria: Jauchzet Gott in allen Landen!

II. Recitative: Wir beten zu dem Tempel an

III. Aria: Höchster, mache deine Güte

IV. Aria: Sei Lob und Preis mit Ehren

V. Aria: Alleluja!

Interval

World Premiere, ASO Commission

Jakub Jankowski

Before the Law

[20']

Handel

Music for the Royal Fireworks

[19']

Overture

Bourrée

La Paix

La Réjouissance

Mennet I & II

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again on Friday 3 May at 1pm.

Classical Conversation Join us in the Adelaide Town Hall auditorium one hour before each concert for our free *Classical Conversations* as ASO Emerging Composer in Association Jakub Jankowski and broadcaster Russell Torrance discuss the music.

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Welcome



Colin Cornish AM
Chief Executive Officer

Welcome to our third *Symphony Series* concert event of 2024, and thank you for joining us here in the Adelaide Town Hall. As we take our seats, we also take a moment to reflect on one of the biggest projects our orchestra has undertaken – and perhaps the largest community artistic collaboration in the history of South Australia.

After four years of connection, storytelling, and music-making, we premiered *Floods of Fire* – a powerful and deeply resonant initiative led by ASO in partnership with Adelaide Festival and the University of Adelaide, and more than 100 local partner organisations. Close to 2000 members of our local community helped bring *Floods of Fire* to life.

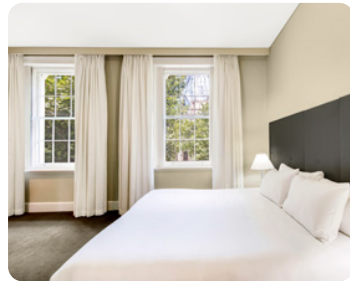
Our orchestra connected you with musicians, scientists, artists, and dancers through pop-up events. The World Premiere of the inspiring *Floods of Fire Symphony* and the moving performance of hundreds of South Australians with the ASO in *Our Citizens' Orchestra* were memorable highlights.

Thousands of concertgoers attended this remarkable initiative, bound by shared concerns and hopes for Australia's climate

future. We were thrilled to collaborate with Electric Fields on the final night of the Adelaide Festival, timed with the wonderful surprise that the duo will represent Australia in the 2024 Eurovision Song Contest.

We continue to celebrate local talent in tonight's *Grandeur* program, which features another exciting new ASO commission. In the past few months, we've worked closely with our inaugural Emerging Composer in Association Jakub Jankowski, who has crafted a fascinating musical take on the writings of Kafka. I am delighted to know you are here to support his composition *Before the Law* as the next instalment to follow his 2021 work *Clairières*. Tonight, you'll also be among the first in Australia to hear Dobrinka Tabakova's *Barbican Glade*.

Conductor Stephen Layton last joined us in 2019 for Bach's 'St John Passion', and we are also thrilled to welcome back the extraordinary soprano Sara Macliver who brings her beautiful music-making to this program of modern and Baroque classics.



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Adina



Stephen Layton
Conductor

Awarded in October 2020 with an MBE for services to classical music, Stephen Layton is one of the most sought after conductors of his generation. His ground-breaking approach has had a profound influence on choral music over the last 30 years. He is Founder and Director of Polyphony, and Director of Holst Singers.

Layton is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertgebouw, from Tallinn to São Paulo, and his recordings have won or been nominated for every major international recording award. He has two Gramophone Awards (and a further 10 nominations), five Grammy nominations, the Diapason d'Or de l'Année in France, the Echo Klassik award in Germany, the Spanish CD compact award, and Australia's Limelight Recording of the Year.

Passionate in his exploration of new music, Layton has introduced a vast range of new choral works to the UK and the rest of the world, transforming the music into some of the most widely performed today. Longstanding composer partnerships include Arvo Pärt, Sir John Tavener and Sir Karl Jenkins, Eriks Ešenvalds, and Eric Whitacre.



Sara Macliver
Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva Australia, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In recent years Sara has sung with West Australian, Sydney, Melbourne, Queensland, Adelaide and Tasmanian symphony orchestras, West Australian Opera, Australian String Quartet, St George's Cathedral, Auckland Philharmonia, Bangalow Festival, Collegium Musicum Choir, Sydney Philharmonia Choirs, Ten Days on the Island, Peninsula Summer Music Festival, Camerata – Queensland's Chamber Orchestra, Australian National Academy of Music, Royal Melbourne Philharmonic, and Genesis Baroque amongst other projects.

In 2024 Sara performs with the West Australian, Adelaide, Melbourne and Queensland symphony orchestras, Pinchgut Opera, Australian Baroque, and at the Sanguine Estate Music Festival.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing. She is on staff at the UWA Conservatorium of Music and sits on the board of the West Australian Symphony Orchestra and Freeze Frame Opera.

About the Program

Dobrinka Tabakova (born 1980)

Australian Premiere

Barbican Glade

J.S Bach (1685–1750)

Cantata No. 51: *Jauchzet Gott in allen Landen!*

Jakub Jankowski (born 1994)

World Premiere, ASO Commission

Before the Law

Handel (1685–1759)

Music for the Royal Fireworks

The program is a daring one: it pairs two pieces that have been loved for centuries with two works you've never heard. The warmth of hearing familiar music from Handel and Bach is in stark contrast with the nervous excitement that accompanies the premiere of a contemporary piece. Jakub Jankowski's *Before the Law* – a new Adelaide Symphony Orchestra commission – is a work without movements; an opera without staging. The name refers to a bite-sized parable by Franz Kafka in which a man attempts to enter the law but is blocked by a doorkeeper. The man waits in hope until he grows old, and despite his attempts to bribe the doorkeeper he is ultimately denied entry. In this Adelaide composer's interpretation of the 1915-published story, one soprano sings the voices of three different characters – narrator, protagonist, and doorkeeper – and the style of music is colourful as it bridges chant-like and classically operatic passages. Jankowski builds anticipation through a fragmented orchestra that doesn't truly perform as one until the end of the work, reaching a musical climax that signifies the thought-provoking conclusion of Kafka's unusual tale.

Barbican Glade tells another story, but its main character is not a person – it's a building. The building in question has housed an entire community's worth of stories since it was established. Dobrinka Tabakova's 2022 work was commissioned to mark the 40th anniversary of the Barbican arts centre in London.

The Bulgarian-born composer had studied at the Guildhall School of Music and Drama, which is based at the Barbican complex, and her work feels both atmospheric and cerebral as it tells a rich story of place. Deeply expressive yet jarringly angular, the melody is doubled at the octave, evoking a sense of unity against the off-kilter feeling of low and high strings that appear to beat to different pulses. Texturally, *Barbican Glade* is as heavy as the architecture of the brutalist building it honours. Tabakova's music also embraces the seriousness of the site upon which the centre was built – an area of the Cripplegate district, once teeming with dressmakers and cloth merchants, which was flattened in the Blitz of 1940. Yet today, the Barbican's grey balconies and conservatory overflow with the greenery of more than a thousand plant species, each growing against the odds of their concrete jungle. The "glade" of the title refers to this natural wonder – or, as Queen Elizabeth II once described the Barbican, "one of the modern wonders of the world".

The Queen was in attendance when the Barbican opened in 1982; the London Symphony Orchestra performed its inaugural concert featuring Elgar's Cello Concerto with Yo-Yo Ma, and Beethoven's Piano Concerto No.4 with Vladimir Ashkenazy. To capture the celebration of the Barbican's 40th anniversary, Tabakova took a bit of inspiration from each of these works and infused them in her own composition, too.



In celebration of Queen Elizabeth II's opening of the Barbican Centre, this special edition envelope was sent out with the invitations

Not far from the Barbican, you'll find London's Green Park where many years earlier another composer was tasked with writing another celebratory piece of music. George Frideric Handel's *Music for the Royal Fireworks* was commissioned by George II, King of Great Britain, to honour the end of the eight-year-long War of the Austrian Succession. This brand-new work was so highly anticipated by the audience of its day, they travelled bumper-to-bumper (or, carriage-to-carriage) over the London Bridge, blocking traffic for hours out of desperation to be among the first to hear Handel's delightful notes fly off the page. About 12,000 of these competitive listeners rocked up to the Vauxhall Gardens – and that was only the rehearsal! The official premiere took place a few days later on 27 April 1749, right on time for the fireworks display of its namesake.

This Baroque masterwork is regal, triumphant, and deliciously predictable as it continues to evoke peace and rejoicing even today (as the middle movements are aptly named – *La Paix* and *La Réjouissance*). Consistent with the brief that Handel should write music for a war victory, the work was originally designed for brass, wind, and percussion – the types of instruments you'd find in a military band. Handel added strings shortly after, transforming the work from a boisterous outdoor blast into a stately orchestral suite that would be performed in theatres and halls for centuries to come. And as for the old fireworks display? It was a royal disaster. Canons and rockets exploded all

over the place, somebody's outfit caught fire, and the custom-built pavilion burnt down in the rain. What a premiere!

The companion piece on this Baroque-hued program is Bach's Cantata No.51 *Jauchzet Gott in allen Landen!* A cantata is a piece of music for voice and instrumental accompaniment, and Bach composed about 200 works in this form. The title of this one translates to 'exult in God in every land', and he composed it around 1730. Bach was living in Leipzig where he worked as the director of music at several churches in the city – at one point composing a new cantata every week! Though No.51 was written a couple of decades before Handel's Fireworks, its brassy introduction feels just as jubilant. The uplifting mood is swiftly adopted by the soprano, with a solo trumpet echoing the joy – not a common pairing of instruments in Bach's cantatas, but one that rings brilliantly here. Bach composes compound melody into many of his instrumental lines, which gives the effect of one player alternating between two melodies at once. The second movement is a recitative: the soprano part accommodates the feeling and expression of words as though they were spoken. As with the following aria movement, its slower tempo is paired with a minor key to give a solemn feel before the cantata concludes in the merry major spirit in which it began.

Stephanie Eslake

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Associate Principal
Percussion/Timpani
Annabel Barrett ♪

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Tuba

Timpani

Percussion



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2nd Violin
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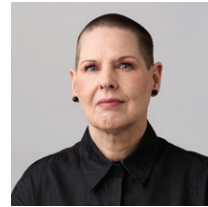
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