

Sacred & *Profane*

1 – Solace

Thu 4 & Fri 5 Apr
St Peters' Cathedral



Sacred & Profane

1

Solace

Anthony Hunt
Conductor

Justin Julian
Viola

—
Duration
1 hr 15 min (no interval)

Thu 4 & Fri 5 April
St Peters' Cathedral

Britten [6']
Russian Funeral

Haydn [17']
Symphony No.26 in D minor *Lamentatione*
I. Allegro assai con spirito
II. Adagio
III. Menuet

Britten [15']
Lachrymae

Ravel [17']
Le Tombeau de Couperin
I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

Ravel [6']
Pavane pour une infante défunte

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again on Tuesday 19 April at 1pm.

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 Program

Composers throughout history have used the language of music to honour lost loved ones, and to acknowledge a world touched by tragedy. Even in the absence of grief, music has the power to unite us through the spirit of reflection and respect. Benjamin Britten wrote often about death; his *Sinfonia da Requiem* shared anti-war messages, while his *War Requiem* more explicitly drew from a Roman Requiem Mass along with the poetry of Wilfred Owen – a writer killed during the First World War. In *Russian Funeral Music*, Britten borrows the melody of the song *You Fell as Victims*, which was performed at the funeral of those who had died in the Bloody Sunday of 1905. A group of Russian workers made their way to the palace of Emperor Nicholas II, hoping to present in peace a petition for improved labour conditions. But hundreds of demonstrators were injured or killed by soldiers – a devastation that would also inspire Shostakovich to use the same funeral song in his Symphony No.11, *The Year 1905*. Britten's music begins with the soft beat of percussion, and the Russian song appears in the earliest notes you can hear; listen for a briefly descending melody. It soon blooms into a work that captures an uninhibited essence of mourning, wailing through the loudest tones of the brass. The music premiered at Westminster Theatre in 1936, but was rarely performed in the 20th Century.

In 1976, the year of his own death, Britten revisited his old work for viola and piano *Lachrymae*. He had composed it in 1950 for string virtuoso William Primrose, and had performed the piano part at its premiere. Just before he died, Britten expanded the composition to include the jarring textures of a string orchestra against the haunting melodies and crawling pizzicato of the solo viola. In this piece, Britten draws inspiration from another sorrowful song: *If my complaints could passions move* by Renaissance composer John Dowland. Dowland was himself renowned for songs of woe, and at the turn of the 17th Century he wrote *Lachrymae*, a musical devotion to tears of sadness and happiness alike.

Just as Britten took inspiration from music composed centuries ago, so did French composer-pianist Maurice Ravel. In *Le Tombeau de Couperin* (*The Tomb of Couperin*), Ravel paid tribute to the Baroque music of France. Its name refers to composer François Couperin – but rather than a direct dedication, the work is more broadly symbolic of the styles and structures of music written during the 17th and 18th centuries. Ravel's work also pays respect to the friends he lost during the years of World War I. Yet, his music does not sound melancholy, and instead relies heavily on the wind section – especially the cheerful double reeds – to share bright and whimsical themes. Ravel started to compose this piece before the war, but finished

towards the end and dedicated each movement to a loved one who had died. Some of these friends were intimately linked to the music – Jean Dreyfus, who owned the home in which Ravel completed this composition; Joseph de Marliave, who was married to Marguerite Long – the pianist who premiered the work in 1919. Like Britten's *Lachrymae*, this piece was not originally composed for an orchestra: it was crafted for piano before Ravel orchestrated a few of its movements shortly after. The resulting arrangement glistens with life.

Pavane pour une infante défunte (*Pavane for a Dead Princess*) was also composed by Ravel, and is another of his works written for piano and later arranged for orchestra. It's not as morbid as the title implies: this exquisite 1899 composition was crafted in the spirit of an old Spanish court dance. It was also dedicated to a princess who was very much alive: Princesse Edmond de Polignac, a patron of the arts (including Ravel's music). Although she earned her French title through marriage, you may better recognise her American name Winnaretta Singer – of Singer sewing machine royalty! Ravel's stirring music would not be out of place in a Studio Ghibli film: his musical language is infused in the modern scores of Joe Hisaishi, which depict the many princesses and heroines of those magical Japanese tales. Ravel's piece is a daydream – in the words of a composer, "an evocation of the pavane which could have been danced by such a little princess as painted by Velázquez", a Spanish court painter of the 17th Century.

Beyond the court – and in the fitting venue of St Peter's Cathedral after Easter – is Haydn's Symphony No.26 in D minor, *Lamentatione*. The reason behind its nickname remains something of a mystery, but it likely honours the tradition of Easter through references to a chant in the first movement, and in the second (which, though performed at a slower *Adagio* tempo, barely warrants such a sorrowful nickname). The title may refer to one of Haydn's inspirations: the Lamentations of Jeremiah. Many composers from Thomas Tallis to François Couperin have based music on the laments; in Haydn's symphony, they are expressed through a combination of elegant winds, and vigorous and deliberate strings. These contrasting expressions served the emotion-driven "storm and stress" movement that permeated German music and literature during the second half of the 18th Century when this symphony was composed. As this Solace program shows, death can move us to express and understand emotion in different ways, from the anxious energy of Haydn and Britten to the dreamlike whimsy of Ravel. Which music do *you* find most resonant as you feel these emotions through their music?

Stephanie Eslake



Anthony Hunt
Conductor

Anthony Hunt is Head of Music and Chorus Master at the State Opera of South Australia, and the Director of Music at St Peter's Cathedral, Adelaide.

He was Chorus Master at Opera Australia from 2013-2019, where he prepared the chorus for over 60 different operas, performing at the Sydney Opera House, Arts Centre Melbourne, and Handa Opera on Sydney Harbour. At OA he also worked as a répétiteur and assistant conductor.

Recent conducting engagements have included *Sweeney Todd* and *Bright Lights, Big Dreams* for State Opera, Poulenc's *Organ Concerto* and the *Górecki Symphony of Sorrowful Songs* with the Adelaide Symphony Orchestra, the latter being a fundraiser for Afghanistan, and Handel's *Messiah* with the Canberra Symphony Orchestra. He has been a guest chorus master for the Melbourne Symphony Orchestra Chorus.

Anthony completed his studies in London, as a répétiteur on the Royal Academy of Music specialist Opera Course, winning additional prizes in piano accompaniment. He has been a participant in the Symphony Australia Conductor Development Program, and graduated from the Elder Conservatorium of Music with an honours degree in piano and organ performance. He is an associate of the Royal Academy of Music, and Artistic Director of the St Peter's Cathedral Music Foundation Concert Series.



Justin Julian
Viola

Justin Julian is currently Principal Viola of the Adelaide Symphony Orchestra, where he initially won the Associate Principal position at age 21. He has also performed as guest Principal Viola with the Melbourne Symphony Orchestra and worked in the Sydney Symphony Orchestra and Opera Australia Orchestra. Justin is a passionate chamber musician and has collaborated with groups including KLASSIK underground, Omega Ensemble and the Verbrugghen Ensemble.

Justin completed his studies with Roger Benedict at Sydney Conservatorium of Music, and has taken masterclasses with Hartmut Rohde, Tatjana Masurenko, Jean Sulem, William Coleman, Anne-Sophie Mutter and Isabelle van Keulen. During his formative years, Justin was an Emerging Artist with the Australian Chamber Orchestra and completed the Sydney Symphony Orchestra Fellowship program. Justin performed in chamber music masterclasses for members of the Borodin, Takács and Doric string quartets, the Sitkovetsky Trio, and Eberhard Feltz. He also participated in prestigious courses including the Britten Pears Young Artist Programme, Tibor Varga Academy, Mozarteum University's International Summer Academy and the Carl Flesch Academy.

Justin performs on a viola made by Giuseppe Lucci in Rome, 1979 and the 'ex-Vieux' 1931 Eugène Sartory bow, which is generously loaned by an anonymous benefactor.

Adelaide Symphony Orchestra

Violins

Kate Suthers**
Concertmaster
Cameron Hill**
Associate Concertmaster
Alison Rayner*
Acting Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal
2nd Violin
Minas Berberyan
Gillian Braithwaite
Hilary Bruer
Elizabeth Collins
Jane Collins
Danielle Jaquillard
Alexis Milton
Michael Milton
Julie Newman
Liam Osborne
Emma Perkins
Alexander Permezal
Kemeru Spurr

Violas

Michael Robertson**
Acting Section Principal
Linda Garrett~
Acting Associate Principal
Martin Alexander
Anna Hansen
Natalie Maegraith
Rosi McGowran
Cecily Satchell

Cellos

David Sharp**
Acting Section Principal
Andrew Leask~
Acting Associate Principal
Sherrilyn Handley
Shuhei Lawson
Gemma Phillips
Cameron Waters

Double Basses

David Schilling**
Aurora Henrich~
Acting Associate Principal
Jacky Chang
Harley Gray
Gustavo Quintino

Flute

Kim Falconer**

Piccolo

Julia Grenfell*

Oboe

Joshua Oates**

Cor Anglais

Peter Duggan*

Clarinet

Mitchell Berick*
Dean Newcomb**

Bassoons

Mark Gaydon**
Timothy Rosen

Horns

Sarah Barrett~
Emma Gregan
Philip Paine*
Sam Peng

Trumpets

David Khafagi**
Martin Phillipson~
Gregory Frick

Trombones

Colin Prichard**
Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stanley McDonald*

Percussion

Steven Peterka**
Sami Butler~
Jamie Adam

Harp

Jessica Fotinos*
Guest Principal

Continuo

Joshua van Konkelenberg*
Guest Principal

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

Thank you to our *partners & supporters.*

Government Partners



Principal Partners



Major Partners

Philanthropic Partners



Corporate Partners



World Artist Partner

Corporate Club

KPMG

Normetals

Size Music

Hickinbotham Group

Giving Circles



Media Collaborators



Industry Collaborators

