

# Sacred & *Profane*

2 – Harmony

Thu 10 & Fri 11 Oct  
St Peter's Cathedral



Sacred & Profane

# 2

## Harmony

Anthony Hunt  
Conductor

Jessica Dean  
Soprano

Kate Suthers  
Director/Violin

Nathan Lay  
Baritone

St Peter's  
Cathedral Choir

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Duration  
1 hr (no interval)

Thu 10 & Fri 11 October  
St Peter's Cathedral

J. S. Bach [10']  
Brandenburg Concerto No.3 in G

*I. Allegro*  
*II. Allegro*

Haydn [12']  
Symphony No.30 in C *Alleluja*

*I. Allegro*  
*II. Adante*  
*III. Tempo de menuetto più tosto allegretto*

Mozart [17']  
*Exsultate jubilate* K 165

*I. Exsultate, jubilate*  
*II. Recitative: Fulget amica dies*  
*III. Tu virginum corona*  
*IV. Alleluja!*

Durufié [20']  
*Messe Cum júbilo* Op.11

*I. Kyrie*  
*II. Gloria*  
*III. Sanctus*  
*IV. Benedictus*  
*V. Agnus Dei*

**Listen Later** ABC Classic is recording this concert for later broadcast. You can hear it again on Sunday 27 October 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

As you listen to Bach's exuberant **Brandenburg Concerto No.3**, you may ponder the great shame that it lay neglected for more than a century, its manuscript gathering dust in an archive.

Bach was a working composer, and believed his set of six concertos – each written for a different group of instruments – would be impressive enough to earn him employment with a nobleman. In 1721, he sent this music to Christian Ludwig, who was the Margrave of Brandenburg and brother to the king of Prussia. Aware that he was reaching for the stars, Bach was quick to acknowledge his meagre status as a composer in a note 'begging Your Highness most humbly not to judge their imperfection'. Though Bach also made clear his opportunistic intentions: 'Nothing is so close to my heart as the wish to be employed.'

History dictates that Bach's efforts failed so miserably, the Brandenburg Concertos – as they were named posthumously – were neither performed nor paid for. Instead they were stored away, waiting to be rediscovered in 1849.

The next piece on the program sustains the feeling of joy that Bach introduces so abundantly – but its origins are more solemn. Gregorian chants were an expression of faith from the singers to their god and fellow worshippers. These medieval songs communicated religious texts, and Haydn used an *Alleluia* chant as the basis of his 1765 **Symphony No.30**.

The spirit of this music better represents Haydn's own era than the Middle Ages that inspired him. With Haydn, the chant melody that opens the work is reimagined from its serious origins into an outward expression of delight. This celebratory feeling is achieved through Haydn's use of a major key – a specific assortment of notes that can project an uplifting mood. Composers commonly wrote music in the 'major key' (and its lowly

companion, the 'minor key') during Haydn's time, but the chants of the Middle Ages relied upon different arrangements of notes into 'modes' that today sound archaic – or enchanting, as in Duruflé's *Messe Cum jubilo* that later appears on this program.

While Haydn and Mozart became Freemasons later in life, and Mozart went on to compose music for Masonic ceremonies, his earlier *Exsultate jubilate* reflects the Catholic faith into which he was born.

Today, performances of this 1773 motet will generally feature a woman's voice in the soprano part, but Mozart composed it for the male voice of Venanzio Rauzzini who was most likely a castrato. Until the practice became illegal in 1861, Italy had a long history of using castration as a tool to prevent young singers' voices from deepening during puberty, thus preserving their higher tones and a versatile range (undoubtedly the 'profane' part of this series program). There is some debate as to whether Rauzzini endured this procedure, or instead experienced a health condition that gave his voice a similar quality. Either way, he boasted an illustrious career as a singer – and as a womaniser! Impressed with his sound, Mozart wrote *Exsultate, Jubilate* for him. Mozart included an *Alleluia* inside his composition, and it features in the closing movement.

Medieval chants continue to inspire the creation of new sacred music, and Duruflé's meditative *Messe Cum jubilo* juxtaposes the serene tones of Gregorian chant with the dreamlike whimsy of French 20th-Century composition. Religious music defined this composer who spent his childhood in the Rouen Cathedral Choir School, and adulthood dedicated to organ performance and composition. Many of his works are infused with chant, and the *Messe Cum jubilo* (mass with rejoicing) pays homage to the Virgin Mary.

**Stephanie Eslake**



**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, Adelaide. He was Chorus Master at Opera Australia from 2013–2019, and has been a guest chorus master for the Melbourne Symphony Orchestra Chorus. Anthony is an associate of the Royal Academy of Music, and Artistic Director of the St Peter's Cathedral Music Foundation Concert Series.



**Kate Suthers**  
Director/Violin

Appointed Concertmaster of the ASO in 2022, Kate has a versatile career spanning string quartets to symphony orchestras, with a repertoire from Hildegard von Bingen to world premieres. Before holding positions in the Royal Philharmonic Orchestra and the City of Birmingham Symphony Orchestra, Kate studied at the Royal Academy of Music in London. Kate plays a Carlo Carletti violin from Pieve di Cento, Bologna, c.1920.



**Nathan Lay**  
Baritone

Nathan Lay won the 2016 Australian International Opera Award and has performed with Opera Australia, Victorian Opera, Sydney Chamber Opera, The Song Company, Tasmanian Symphony Orchestra, and Orchestra Victoria among other leading companies. He performed the role of Guglielmo in Opera Australia's *Così fan tutte*, and Narcissus in Victorian Opera's *Echo and Narcissus* for which he was nominated for a Green Room Award for Outstanding Performance in a Leading Role.



**Jessica Dean**  
Soprano

Australian soprano Jessica Dean studied at the Royal Academy of Music where she received the Kohn Foundation scholarship. As a soprano with Opera Australia, she performed the roles of Barbarina (*The Marriage of Figaro*), Papagena (*The Magic Flute*) and Zerlina (*Don Giovanni*). With State Opera South Australia, Jessica has performed in *Così fan tutte*, *The Marriage of Figaro*, *H.M.S. Pinafore*, and *The Sorcerer* among other productions including *Fidelio* for which she was nominated for a Helpmann Award.



**St Peter's**  
Cathedral Choir

St Peter's Cathedral Choir has performed in the cathedral for over 130 years. The choir, which features local schoolchildren, is active in commissioning new Australian music and has been involved in producing CDs, televised services, and concerts. The choir has toured the United Kingdom, Rome, and Paris. All choristers enjoy a well-rounded music education and the Royal School of Church Music 'Voice for Life' teaching program is used.

# Adelaide Symphony Orchestra

Mark Wigglesworth Chief Conductor Designate

## Violins

Kate Suthers\*\*  
Concertmaster  
Cameron Hill\*\*  
Associate Concertmaster  
Holly Piccoli\*  
Principal 1st Violin  
Lachlan Bramble~  
Associate Principal  
2nd Violin  
Ann Axelby  
Minas Berberyan  
Julia Brittain  
Hilary Bruer  
Belinda Gehlert  
Danielle Jaquillard  
Ambra Nesa  
Jennifer Newman  
Julie Newman  
Alexander Permezel  
Kemeru Spurr  
Niki Vasilakis

## Violas

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

## Cellos

Martin Smith\*\*  
Guest Section Principal  
David Sharp  
Shuhei Lawson  
Andrew Leask  
Gemma Phillips  
Cameron Waters

## Double Basses

David Schilling\*\*  
Belinda Kendall-Smith~  
Acting Associate Principal  
Harley Gray  
Gustavo Quintino

## Flute

Kim Falconer\*\*

## Piccolo

Lisa Gill\*

## Oboe

Joshua Oates\*\*

## Cor Anglais

Peter Duggan\*

## Clarinets

Dean Newcomb\*\*  
Mitchell Berick\*

## Bassoons

Jackie Newcomb\*\*  
Acting Section Principal  
Leah Stephenson

## Horns

Sarah Barrett~  
Timothy Skelly  
Philip Paine\*  
Emma Gregan

## Trumpets

David Khafagi\*\*  
Martin Phillipson~  
Gregory Frick

## Trombones

Colin Prichard\*\*  
Ian Denbigh

## Bass Trombone

Amanda Tillett\*

## Tuba

Stanley McDonald\*

## Timpani

Andrew Penrose\*

## Percussion

Steven Peterka\*\*  
Sami Butler~

## Harp

Carolyn Burgess\*

## Keyboard

Joshua van Konkelenberg\*

\*\* denotes Section Principal

~ denotes Associate Principal

\* denotes Principal Player

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