

Matinée *Series*

2 – Roam

Wed 31 July
Elder Hall



Matinée *Series*

2

Roam

Carlo Antonioli
Conductor

Roderick Williams
Baritone

—
Duration
1 hr (no interval)

Wed 31 July
Elder Hall

Acknowledgment of Country

Buckskin & Goldsmith arr. / orch. Ferguson
Pudnanthi Padninthi

[2']

Butterworth / arr. Roderick Williams
Six Songs from *A Shropshire Lad*

[16']

1. *Loveliest of trees*
2. *When I was one-and-twenty*
3. *Look not in my eyes*
4. *Think no more, lad*
5. *The lads in their hundreds*
6. *Is my team ploughing?*

Mendelssohn
Symphony No 4 In A Op. 90 *Italian*

[27']

- I. *Allegro vivace*
- II. *Andante con moto*
- III. *Con moto moderato*
- IV. *Saltarello: Presto*

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again on Wednesday 7 August at 1pm.

The ASO acknowledges that the land we make music on is the traditional country of the Kaurna 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 Kaurna 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

Born in 1885, George Butterworth belonged to a generation of composers who believed the secret of English music could be found in folksong. He joined societies dedicated to the preservation of old tunes, and travelled across the country amassing a collection of more than 300 songs. Along his journey, he visited Shropshire, about which A.E. Housman had written poetry describing the rolling hills, gentle streams, and autumn flowers. Butterworth's song cycle *A Shropshire Lad* is named after Housman's picturesque 1896 poetry collection, and sets some of this charming text to music.

Although Butterworth wrote *A Shropshire Lad* for baritone and piano, British baritone-composer Roderick Williams made a new arrangement of these six songs, using orchestral instruments to illustrate the musical landscape. In *Loveliest of Trees*, winds call like birds in the woodlands. We hear the singer contemplate the decades of their life as they admire a cherry tree. *When I Was One-and-Twenty* is filled with playful contrasts: the music mimics the firm expression of a wise old man who instructs the young singer not to give away their heart. But the 21-year-old does not listen, and the pensive conclusion tells us they have finally learnt their lesson.

Look Not in My Eyes is a wistful homage to Narcissus, the 'Grecian lad' described in this poem, who fell in love with his own reflection. In *Think No More, Lad* we enjoy an upbeat celebration of life: laughing will keep us young, if we do not dwell on our troubles. This song marks a turning point in the cycle, after which some of its innocence is lost to a fear of impending war.

The Lads in their Hundreds conjures the merry spirit of a village fair, but the music is deceptively quaint: as the singer guides us through the friendly faces of the crowd, their words echo the darker message that the townsfolk will be sent off to war. The long-held words 'die' and 'glory' at the end of this song honour those who will never grow old. It would be the fate of Butterworth himself: he died in 1916, fighting in World War I. This sorrowful sentiment leads into the final song *Is My Team Ploughing?* in which the soloist's voice is divided into two expressive parts. They first sing a melody to a barely-there accompaniment, which represents a ghost asking if the world is still turning now that they have gone. The heartier phrases represent the grounding response of a living friend who reassures the ghost that yes, life and love go on.

As Butterworth drew from a collection of poetry stressing the importance of participating in life, Felix Mendelssohn's work was cut from the same cloth. The German composer made the most of his youth as he travelled the world – a lust for life that inspired his Symphony No.4 *Italian*. Both composers were in their 20s when they wrote these pieces, and while *A Shropshire Lad* acknowledges the fragility of life, the *Italian* is a boisterous celebration of the present. Both composers were also inspired by music of the people, with Butterworth imbuing his work with the spirit of English folksong, and Mendelssohn making reference to fiery Italian folk dances.

Though his adventures took place in the early 1800s, Mendelssohn's travel itinerary was one that tourists might still enjoy today. After making his way through England and Scotland with what he described as his 'rake for folksongs' and 'ear for the lovely, fragrant countryside', Mendelssohn went on to explore Italy – a thriving cultural hub associated with heartrending operas and sophisticated performances, none of which impressed him. On the contrary, he thought Italian music to be dreadful! Instead, he took in the magnificent sites of the country, crafting his first artistic responses in the form of watercolour paintings. He dotted white sailboats over blue waters in his depiction of the Amalfi Coast, and framed the architectural marvels of Florence between the trees. Making the most of his trip, he also cast his eyes upon great artworks of Venice, ate gelato in Rome, and inspected the wreck of Pompeii. He was fascinated by ruins; the crumbling Holyrood Abbey had informed his *Scottish* symphony.

Mendelssohn's sister Fanny was also a composer, and he wrote to her with news that his *Italian* would be his most delightful piece yet – a fact that does not escape its cheerful introduction. Musicologists speculate that the slow and decisive melody of the second movement may pay homage to the religious traditions of Rome, while the following *Con moto moderato* movement tastefully regains some of the earlier pace. The nimble *Saltarello* is named after a folk dance from medieval Italy; this final movement also gives a nod to the swift tarantella dance of the southern region.

The *Italian*, having been commissioned by the Philharmonic Society of London, premiered under the composer's baton in London, 1833.

Stephanie Eslake



Carlo Antonioli
Conductor

Carlo Antonioli, an Australian conductor based in London, has previously held the positions of Cybec Assistant Conductor at the Melbourne Symphony Orchestra and Assistant Conductor at the West Australian Symphony Orchestra.

In 2024, Carlo returns to conduct the MSO in concerts at the Sidney Myer Music Bowl, Hamer Hall, and Melbourne Recital Centre, as well as performances with the Adelaide and Christchurch symphony orchestras, and the Australian Youth Orchestra Young Symphonists.

Rapidly establishing himself both with Australia's leading symphony orchestras and with vibrant cutting-edge ensembles, some of Carlo's most recent and upcoming engagements include working with the Queensland, Tasmanian, and Canberra symphony orchestras; Orchestra Victoria; the Australian Contemporary Opera Co.; the Australian, Sydney and Melbourne youth orchestras; and the Australian National Academy of Music.

Carlo holds a Master of Music Studies (Conducting) from the Sydney Conservatorium of Music and is a member of the Australian Conducting Academy.



Roderick Williams
Baritone

Roderick Williams is one of the most sought-after baritones of his generation with a wide repertoire spanning baroque to contemporary. He enjoys relationships with all the major UK and European opera houses, and also performs regularly with leading conductors and orchestras throughout the UK, Europe, North America and Australia. Festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh, and Melbourne. As a recitalist, he is in demand around the world and appears regularly at venues including the Wigmore Hall, Concertgebouw, and Musikverein, and at song festivals including Leeds Lieder, Oxford International Song Festival and Ludlow English Song Weekend.

Roderick was awarded an OBE in June 2017 and was Artist in Residence with the Royal Liverpool Philharmonic Orchestra from 2020-22, Artist in Residence at the 2023 Aldeburgh Festival, and Singer in Residence at Music in the Round. He was also one of the featured soloists at the coronation of King Charles III in 2023.

As a composer, he has had works premiered at Wigmore Hall, the Barbican, the Purcell Room and on radio. In 2016, he won Best Choral Composition at the British Composer Awards, and from 2022/23 he holds the position of Composer in Association of the BBC Singers.

Adelaide Symphony Orchestra

Violins

Kate Suthers**
Concertmaster
Holly Piccoli*
Acting Associate Concertmaster
Helen Ayres*
Guest Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal
2nd Violin
Janet Anderson
Minas Berberyan
Julia Brittain
Hilary Buer
Elizabeth Collins
Danielle Jaquillard
Michael Milton
Ambra Nesa
Julie Newman
Liam Osborne
Emma Perkins
Alison Rayner
Kemerri Spurr

Violas

David Wicks**
Guest Section Principal
Martin Alexander~
Acting Associate
Lesley Cockram
Anna Hansen
Natalie Maegraith
Rosi McGowran

Cellos

Martin Smith**
Guest Section Principal
Sharon Grigoryan~
Shuhei Lawson
Gemma Phillips
David Sharp

Double Basses

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

Flutes

Kim Falconer**
Lisa Gill

Piccolo

Lisa Gill*
Acting Principal

Oboe

Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinets

Mitchell Berick**
Acting Section Principal
Darren Skelton

Bassoons

Mark Gaydon**
Leah Stephenson

Horns

Sarah Barrett~
Emma Gregan
Philip Paine*
Timothy Skelly

Trumpets

David Khafagi**
Martin Phillipson~

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Max Ziliotto

Harp

Jess Fotinos*
Guest Principal

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

Thank you to our *partners & supporters.*

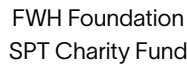
Government Partners



Principal Partners



Philanthropic Partners



Corporate Partners



World Artist Partner



Corporate Club

KPMG

Normetals

Size Music

Hickinbotham Group

Giving Circles



Media Collaborators



Industry Collaborators

