

1

Faith
March 20 & 21
2025

SACRED & PROFANE

1 FAITH

Telemann
Overture (Suite) in D TWV 55:D18

[25']

Ouverture
Menuet I
Menuet II
Gavotte en Rondeau
Passacaille
Air
Les Postillons
Fanfare

J. S. Bach
Cantata No.82: *I have enough*

[24']

I. Aria: "I have enough"
II. Recitative: "I have enough: My one consolation is this"
III. Aria: "Slumber, my weary eyes"
IV. Recitative: "My God! When will the lovely 'now!' come"
V. Aria: "I delight in my death"

J. S. Bach
Clavier-Übung III: *Kyrie, God the Father Evermore*, BWV 672

[2']

J. C. Bach
Why are you then, O God 'Lamento'

[12']

Telemann
Overture (Suite) in D TWV 55:D22
"Overture, attached to a tragic-comic Suite"

[15']

Ouverture (Lentement - Vite - Lentement)
Le podagre (Loure)
Remède expérimenté: La poste et la danse (Menuet en rondeau)
L'hypocondre (Sarabande - Gigue - Sarabande - Bourrée - Sarabande - Hornpipe - Sarabande - La Suave)
Remède: Souffrance héroïque (Marche)
Le petit-maître (Rondeau)
Remède: Petite-maison (Furies)

MARCH

Thu 20 & Fri 21
St Peter's Cathedral

Erin Helyard
Conductor
Morgan Pearse
Baritone

Duration
1 hr 30 min (no interval)

Listen Later
ABC Classic
Thursday 17 April
12:30pm

ACKNOWLEDGEMENT OF COUNTRY

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

From the majestic courts of kings to the pews of candlelit cathedrals, this concert takes us back in time to the sound world of eighteenth-century Germany. Surveying this rich and complex musical epoch through the prism of two of its leading lodestars offers perspectives at once nuanced and panoramic: throughout this program we encounter music both secular and sacred, grand and intimate, comic and tragic.

Titled variously by their country of origin or designated as Partitas or Overturen, multi-movement suites comprising French, German and Italian dances were particularly in vogue throughout the Baroque era (c.1600–1750), and served as an ideal vehicle through which to exhibit compositional mastery across an abundance of musical styles. This made them particularly attractive to Georg Philipp Telemann (1681–1767), one of the most esteemed, prolific and cosmopolitan composers of his time (and any other), who churned out no less than 125 orchestral suites over his 86-year lifetime. Two of these suites – both in the triumphant, joyful key of D major – bookend this program.

Scored for two trumpets, timpani, strings and basso continuo, Telemann's **Ouverture-Suite in D major, TWV 55:D18** is a veritable peacock's tail in sound: right from the opening movement, it fans out its emerald-green and royal-blue plumage, strutting and striding along with all the grandiloquence of a coronation. What follows is a procession of dances in the French style: two menuets defined primarily through their contrasting texture; a sprightly gavotte in rondo form; and a virtuosic passacaille (passacaglia) that showcases some impressive conversational interplay between the sections of the orchestra. The more serene Air (marked 'Lentiment', meaning slowly) offers some welcome moments of contemplative bliss, before the final two movements ('Les Postillons' and 'Fanfare') reintroduce the trumpets and timpani, returning us once again to the Suite's prevailing character.

From here we are transported to Leipzig's Thomaskirche, where Johann Sebastian Bach (1685–1750) composed many of his 200-odd ecclesiastical cantatas, including **Ich habe genug ('I have enough'), BWV 82** – one of his most popular and cherished examples. Originally conceived for a bass soloist with an ensemble of oboe, strings and basso continuo, it was first performed on 2 February 1727 to commemorate the Feast of the Purification of Mary. The anonymous text recounts the last moments of the Biblical figure Simeon, who is filled with gratitude and hope upon holding the infant Jesus,

and yearns to depart this life and be freed of all earthly trials. The opening line 'Ich habe genug' (variously translated as 'I have enough' or 'It is enough') is repeated many times throughout the opening aria, which begins with a mournful oboe arabesque that anticipates and later coils around the bass voice, supported by a soft blanket of strings. The ensuing recitative introduces a separate, narrational presence that echoes the ailing Israelite's desires to flee the mortal world 'Mit freuden' (with joy). 'Schlummert ein, ihr matten Augen' ('Close in sleep, you weary eyes') is a lullaby of ravishing beauty, and serves as the Cantata's centrepiece: it aches with a quiet restlessness that evokes the sensation of being suspended between heaven and earth, impatiently waiting for death. It remains one of the most haunting and profound arias Bach ever wrote.

The **'Kyrie, Gott Vater in Ewigkeit' ('Kyrie, God the Father Evermore'), BWV 672** from the *Clavier-Übung III* (the third of four books for 'keyboard practice') is a short chorale fughetta for four voices, and serves as a welcome palate cleanser before we hear *Wie bist du denn, o Gott, im Zorn auf mich entbrannt* ('Why are you then, o God') for bass voice, strings and continuo by Johann Christoph Bach (1642–1703), Johann Sebastian's older cousin. This work is a notable exemplar of the Lamento genre, featuring evocative word painting throughout: listen, for example, to the florid melismas that rise and fall over the word 'schwellen' ('swollen'), and the lowest notes of the vocal line, which are reserved for 'den Abgrund' ('the abyss') and the final movement's 'Lieg ich doch oft vor dir auf Erden' ('I lie often before you on the ground').

Coming full circle, we return to the stately grandeur of Telemann's **Ouverture-Suite in D major, TWV 55:D22 'Ouverture, jointe d'une Suite tragi-comique' (Overture, attached to a tragic-comic Suite)**, scored for three trumpets, timpani, strings and continuo. Here we see Telemann experiment with more descriptive, quasi-programmatic titles: the fourth movement is a humorous medley of dance styles (including the sarabande, gigue, bourrée and hornpipe) in reference to 'L'hypocondre' ('The hypochondrium', an anatomical division of the abdomen into multiple 'regions'); and three Remèdes (remedies) – an ebullient menuet in a rondo form; a heroic military march, and the curiously-titled 'Petite-maison' ('Little House'), which whips by at a furious and exhilarating pace, bringing this program to a rousing, triumphant conclusion.

© Dylan Henderson



Erin Helyard
Conductor

Erin Helyard has been acclaimed as an inspiring conductor and a virtuosic and expressive performer of the harpsichord and fortepiano.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the woman at the piano: virtuosity and the market for music in eighteenth-century London* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in operatic performance in Australia. Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–2017) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won an ARIA and an AIR award for Best Classical Album in 2020. In 2023 he was named Limelight's Critics' Choice Australian Artist of the Year.

Erin is an Associate Professor at the Sydney Conservatorium of Music and appears courtesy of Pinchgut Opera.



Morgan Pearce
Baritone

As one of the truly versatile and fearless baritones of his generation, Morgan Pearce has appeared on many of the world's finest opera and concert stages in a career already filled with countless highlights.

These have included débuts in numerous title roles, such as *Le nozze di Figaro* at Opernhaus Zürich, *The Barber of Seville* at English National Opera and *Don Giovanni* at the Verbier Festival. In past seasons, Morgan has sung *Theodora* (Valens) and *Tolomeo* (Araspe) at the Karlsruhe Händelfestspiele, *Le nozze di Figaro* (Figaro) and *Die Zauberflöte* (Papageno) at the Badisches Staatstheater, *Don Giovanni* (Masetto) and *L'elisir d'amore* (Belcore) for New Zealand Opera, the title role in *Billy Budd* for the Bolshoi Theatre, as well as Nero in Kaiser's *Octavia* and Almira in Pasquini's *Idalma* for the Innsbruck Festival of Early Music.

His concert engagements have included appearances with ensembles including the London Philharmonic Orchestra, Israel Philharmonic Orchestra, Netherlands Radio Philharmonic, English Chamber Orchestra, RTVE Madrid, Russian National Orchestra, as well as La Scintilla and the Philharmonia Orchestra of Opernhaus Zürich.

In 2025, he sings Enrico (*Lucia di Lammermoor*) for Opera Holland Park, Uberto (*La serva padrona*) for Pinchgut Opera and appears as soloist with the Melbourne, Adelaide and Tasmanian Symphony Orchestras.

Adelaide Symphony Orchestra

Mark Wigglesworth
Chief Conductor

Violins

Holly Piccoli*
Acting Concertmaster
Emma Perkins**
Acting Associate
Concertmaster
Liam Osborne*
Acting Principal
1st Violin
Lachlan Bramble**
Acting Principal
2nd Violin
Alison Rayner~
Acting Associate
Principal 2nd Violin
Janet Anderson
Erna Berberyan
Minas Berberyan
Julia Brittain
Belinda Gehlert
Zsuzsa Leon
Lucy Macourt
Alexis Milton
Alexander Permezel

Violas

Justin Julian**
David Wicks~
Guest Associate Principal
Martin Alexander
Rosi McGowran

Cellos

Martin Smith**
Guest Section Principal
Sharon Grigoryan~
Shuhei Lawson

Double Basses

David Schilling**
Harley Gray~
Acting Associate
Principal

Oboes

Joshua Oates**
Renae Stavely~

Bassoon

Mark Gaydon**

Trumpets

David Khafagi**
Gregory Frick
Timothy Frahn

Timpani

Andrew Penrose*

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~ denotes Associate Principal
* denotes Principal Player

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