



Adelaide  
Symphony  
Orchestra

6

Shadows  
12 & 13 September  
2025

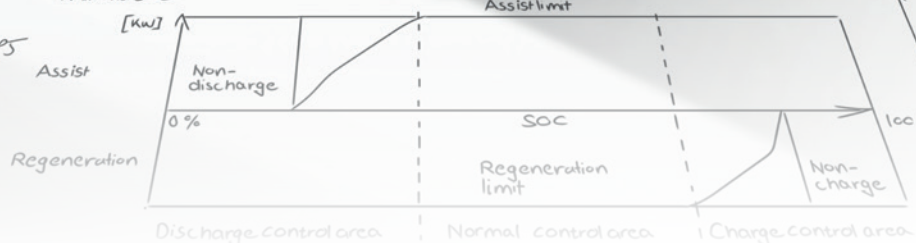
# SYMPHONY SERIES

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# 6

# SHADOWS

**Glanville-Hicks**  
*Three Gymnopédies*

[12']

*I. Lento tranquillo*  
*II. Molto tranquillo, alla siesta*  
*III. Allegretto semplice*

**Britten**  
Concerto for Violin No.1, Op.15

[31']

*I. Moderato con moto*  
*II. Vivace*  
*III. Passacaglia: Andante lento (un poco meno mosso)*

*Interval*

**Shostakovich**  
Symphony No.10 in E Minor, Op.93

[57']

*I. Moderato*  
*II. Allegro*  
*III. Allegretto*  
*IV. Andante; Allegro*

**SEPTEMBER**

Fri 12 & Sat 13  
Adelaide Town Hall

**Mark Wigglesworth**  
Conductor

**Clara-Jumi Kang**  
Violin

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**Duration**  
2 hrs 10 min (incl. interval)

**Live Broadcast**  
ABC Classic  
Sat 13 September  
7pm

**Free Pre-Concert Talk**  
Join us for *Classical Conversations*  
one hour before the concert in  
the stalls of Adelaide Town Hall,  
as ASO Concertmaster Kate  
Suthers joins broadcaster Russell  
Torrance to discuss the program.



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# WELCOME

Welcome to *Symphony Series 6 – Shadows*.

Tonight, we see the return of the ASO's Chief Conductor, Mark Wigglesworth, to lead us through a programme of darkness and light. At the heart of the concert is Shostakovich's Tenth Symphony. Mark has recorded all fifteen of the symphonies for BIS Records and he is widely regarded as a leading Shostakovich interpreter; it will be a privilege to hear him conduct the ASO in what is arguably Shostakovich's greatest symphony.

One of the many pleasures of creating concert programmes is the exploration of connections between composers. This evening begins with *Three Gymnopédies* by the Australian trailblazer, Peggy Glanville-Hicks. Hicks was born in Melbourne and, during the 1930s, studied at London's Royal College of Music where she was a contemporary and acquaintance of Benjamin Britten. Both Britten and Glanville-Hicks share a directness of expression and love of clear orchestral colour, apparent in the *Gymnopédies*

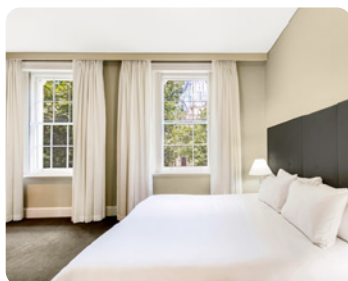
and Britten's early Violin Concerto, tonight played by Clara-Jumi Kang in her ASO début.

Shostakovich and Britten were close friends and kindred spirits. Both men were pacifists and themes of humanity and resilience shine through their music. Britten's Violin Concerto was composed on the eve of World War II. Three decades later, on one of the darkest days of the Cold War, Shostakovich's Tenth Symphony was performed at the BBC Proms in London. A few hours before the concert on 21 August 1968, Soviet tanks had rolled into Czechoslovakia to crush the Prague Spring. Written soon after Joseph Stalin's death, this is a symphony which Mark Wigglesworth describes in tonight's programme note, as 'a testament to the courage and humanity of those who refused to submit to the tyranny of their time.' *Shadows* may suggest a pervading darkness. Yet out of the dark, comes light. Such is the power of music to illuminate our time.

As ever, thank you for being with us.

Simon Lord  
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*Adina*



**Mark Wigglesworth**  
Conductor

Mark Wigglesworth has worked with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, and Tokyo Symphony. Recordings include a critically acclaimed cycle of the Shostakovich Symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler's Sixth and Tenth Symphonies with the Melbourne Symphony, Britten's *Peter Grimes* with Glyndebourne, and the Brahms Piano Concertos with Stephen Hough.

In opera, he has enjoyed long relationships with the Royal Opera House, Covent Garden, and English National Opera, and operatic engagements elsewhere include the Metropolitan Opera, New York, Bavarian State Opera, Opéra National de Paris, and Teatro Real, Madrid. In 2017 he received the Oliver Award for Outstanding Achievement in Opera.

He has written for *The Guardian* and *The Independent*, made a six-part TV series for the BBC entitled *Everything to Play For*, and his book *The Silent Musician: Why Conducting Matters*, published by Faber & Faber, has been translated into Spanish and Chinese. In September 2024 he became Chief Conductor of the Bournemouth Symphony Orchestra and this year took up the role of Chief Conductor with the Adelaide Symphony Orchestra.



**Clara-Jumi Kang**  
Violin

Clara-Jumi Kang is an internationally acclaimed violinist known for her musicality and virtuosity. A prizewinner at the Indianapolis, Sendai, and Seoul Violin Competitions, her 2021 Beethoven Violin Sonatas cycle with pianist Sunwook Kim received outstanding reviews and nominations.

Upcoming highlights include appearances at the BBC Proms, performing Mozart's Sinfonia Concertante at the Hollywood Bowl with the LA Philharmonic, and debuting at the Salzburg Festival with Andrew Manze and make her debut with the Atlanta Symphony, Shanghai Symphony, and Hamburg Symphony.

Recent performances include collaborations with the New York Philharmonic, Munich Philharmonic, and Budapest Festival Orchestra. She has worked with conductors like Paavo Järvi and Yannick Nézet-Séguin and was named one of Korea's top 100 most promising figures in 2012.

Her discography includes Schubert, Ysaÿe, Brahms, and Schumann. A dedicated chamber musician, she partners with artists such as Janine Jansen and Gidon Kremer. Born in Germany, she started violin at age 3 and was the youngest student at Mannheim Musikhochschule. At 7, she earned a full scholarship to Juilliard to study with Dorothy Delay.

Clara-Jumi Kang plays the "Thunis" Stradivarius from 1702, generously loaned by KIA.



# ABOUT THE PROGRAM



Peggy Glanville-Hicks (1912–1990)  
*Three Gymnopédies*

Peggy Glanville-Hicks — 1948

It is no exaggeration to call Peggy Glanville-Hicks a trailblazer. A prodigiously talented composer, she was one of the first Australian women to carve out an international reputation in the stubbornly patriarchal world of classical music. At eighteen she won an open scholarship to the Royal Academy of Music in London. From that point, she studied with renowned figures such as Vaughan Williams, Egon Wellesz and Nadia Boulanger on various scholarships.

Glanville-Hicks had an adventurous voice – listening today, her music sounds fresh and modern. While she didn't eschew classical melodies completely, she took the tonalities and sound worlds of non-Western music and looked at them through a modernist lens.

The composer lived an international life. She was based in Athens from the 1940s to the 1960s, studying Greek Demotic music with the support of a Fulbright Research Fellowship and a Rockefeller Grant. Her *Three Gymnopédies* were heavily inspired by ancient Greek culture, similarly to Eric Satie's piece of the same name. The three of them can be played without pause as an orchestral suite, but the first is also popular as a standalone piece.

*Gymnopédie No.1*, marked *lento tranquillo*, features an entrancing melody on the oboe which slowly unfurls, reminiscent of the gentle flute line in Debussy's *Prélude à l'Après-midi d'un faune*. No.2, *molto tranquillo, alla siesta*, brings more movement into the strings and features the

bright tones of the celeste. The mood is not quite melancholy, not quite celebratory... possessing a pensive tilt that's somewhere in the middle. The final *Gymnopédie* is the liveliest, with a winding and seductive melody.

Glanville-Hicks was interviewed at her Paddington home for an ABC TV special in 1986. She reflected that composing had always come naturally to her: "I've been writing music since I was seven. I used to sit at the keyboard, and dangle my little legs, and invent things. My piano teacher [would] write them down for me, and by the time I was twelve or thirteen I'd write them down myself. It never occurred to me to do anything else!"

When an ABC journalist responded that was "pretty unusual for woman", she quipped, "Well, that didn't occur to me until later. And then I ignored it. Even today, when [women composers] are being admitted left right and centre, I'd say they have to be twice as good as her male competitor to win a prize or get a grant.

"The only criterion is quality. If I have to listen to the nine hundred and ninety-nine performances of the Ninth Symphony of Beethoven, I'd believe I'd have to be locked up! It's a gorgeous work, but you can't listen to these things anymore. What's been made since, even if it's not as good, you've got to get used to it and go on to what comes next."

© Stella Joseph-Jarecki





### Benjamin Britten (1913–1976) Concerto for Violin No.1, Op.15

Concertos might be flashy and occasionally ostentatious, but let's be honest – that's one of the reasons why we like them. Piano concertos might come close, but when it comes to the real star vehicles, you cannot go past a violin concerto. There are many enthralling examples out there: Tchaikovsky's, Bruch's, Beethoven's, Korngold's...

Britten first wrote his violin concerto in 1939. He revisited the piece multiple times over the next fifteen years, tightening and refining the piece but leaving it largely whole. In conversation with music critic Albert Goldberg he reflected, "I hope what I have done is leave the work as it would have been, had I been able to write it in 1939 with my present experience. I think I bit off then a bit more than I could chew – especially in the last movement."

The work is in three movements of around ten minutes each, following a slow-fast-slow structure. The concerto remains in a zone of harmonic ambiguity. At the time, Britten was a huge admirer of the music of Alban Berg. Even though Britten did not use the twelve-tone system in the violin concerto, Berg's voice clearly had an influence on his creative output. In 1936, Britten attended the premiere of Berg's violin concerto in Barcelona and was completely taken with it, writing that it was "just shattering – very simple and touching."

The opening of the first movement, marked *moderato con moto*, feels almost skittish although it soon moves into contemplative territory. The vivace second movement features epic, sweeping orchestral vistas straight out of a film score.

The soloist's cadenza emerges at the end of the second movement and leads into the finale passacaglia.

In his analytical study of the concerto, musicologist Shr-Han Wu notes the deliberate lack of harmonic easy listening: "In Britten's violin concerto, conclusions are rarely final since they always seem to move in a new direction. This lack of resolution creates a sense of ambiguity. Although there is no title or text to convey the obvious conflict in the violin concerto like his operatic works, the sense of conflict can be expressed through competing tonal gestures and musical directions."

Famed violinist Janine Jansen reflected on the concerto's unique charm: "It's really an amazing piece to play. The whole coda – this is the most impressive moment. It starts like a prayer, but it ends in a kind of scream, it's incredible. Every time one plays it, one can't move afterwards, physically and emotionally."

This quote from the New York Times after the 1940 US premiere sums it up beautifully: "the ending is uncommon, very earnest... there is more in this interesting work than was to be fully grasped or finally assessed at first hearing."

© Stella Joseph-Jarecki

## Dmitri Shostakovich (1906–1975)

### Symphony No.10 in E Minor, Op.93

Many people consider Shostakovich's Tenth Symphony to be his greatest work. It is certainly the one in which musical expression and political meaning are at their most balanced and intertwined. Published after the death of Stalin in 1953, Shostakovich took advantage of a relative thaw in political oppression to describe what it was like to live under such dictatorship. But though fear, isolation, loss, anger, and sorrow are all vividly portrayed, ultimately this work stands as a testament to the courage and humanity of those who refused to submit to the tyranny of their time.

The Second World War had provided the Soviet people with relative respite from Stalin's domestic purges. But with Hitler gone, the Russian dictator re-focussed his energies on oppressing opposition at home. People kept cushions over their telephones in case they were bugged. Every acquaintance was a possible informer and Stalin declared there was no nobler act than denouncing a friend. It was not long before the arts came under attack. The Minister for Culture proclaimed contemporary music was 'like a dentist's drill.' Shostakovich's *Eighth Symphony* was described as 'repulsive and ultra-individualist.' The composer became a non-person. People smashed his windows.

The Tenth Symphony's first movement is a huge, arching waltz that builds to a climax as inevitably as it recedes from it. It is an unforgettable journey that, despite seemingly ending where it began, has travelled an enormous distance. It expresses

a lonely and drained quality that reflects the poet Anna Akhmatova's line: 'How sad that there is no one else to lose, and one can weep.' We feel the exhaustion of all who lived through the twenty-five years of Stalin's tyranny.

It was a regime whose brutal inexhaustibility Shostakovich portrays in the breathtaking second movement. It begins *fortissimo* and is followed by no fewer than fifty *crescendos*. There are only two *diminuendos*. The effect is self-explanatory. The emotion is not so much a depiction of Stalin himself, but an anger that he ever existed. In fact, such was his hold over the people, that the hysteria greeting his funeral cortege was so great that hundreds of people were crushed to death by tanks trying to keep order and protect the coffin. It is typical of Stalin that he should have continued to be responsible for people's deaths even from beyond the grave.

The third movement is another waltz, this time mysterious and macabre. It is based on a theme made up from the first four letters of the composer's own initial and surname. When the letters D.SCH are turned into German musical notation, they spell the notes D-E flat-C-B. But this 'signature' doesn't get Shostakovich anywhere. The music keeps falling back on itself and there seems no way out until it stumbles, as if by chance, upon an initially enigmatic horn call. This five-note tune appears no less than twelve times and bears a striking resemblance to the opening fanfare of Mahler's *The Song of the Earth*.





The message of that profoundly optimistic work would have struck a chord with Shostakovich. Despite the horrors, life itself is beautiful and will always be so however man attempts to ruin it. Another possible meaning for this theme is that it 'spells' the name of a student of Shostakovich's, Elmira Nazirova. He had become infatuated with her and sent her numerous letters during the summer of 1953. Maybe both 'translations' are relevant. Whether eternal nature or human love, the horn call symbolises an alternative to tyranny. Nevertheless, the horn call remains isolated and the D.SCH waltz becomes increasingly desperate. Apparently, the writer Gogol would stare into a mirror and, in mad self-contemplation, repeatedly call out his own name. There is something of this mania here. Over and over again the D.SCH motif is frantically repeated. At its hysterical climax, the eternal love theme returns, this time blazing out on all four horns. Yes, love is the answer. But the realization has come late, and the final horn call sounds a long way away.

The Finale opens in a Siberian landscape with solitary woodwind voices trying to communicate with each other across the barren plains. It is the slowest music of the whole symphony, a timely reminder of the desolation that the prisoners were actually experiencing. But at home, life goes on and the ensuing *Allegro* depicts the humdrum and meaningless existence of people trying to avoid their own deportation. The symphony is not sure

which is worse. At least the prisoners were allowed to cry. The fast music never really gets going. As Shostakovich said, 'it is very hard to run free when you are constantly looking over your shoulder.' You can pretend to be playing games, but you will always be playing them in a kind of prison. The poet Osip Mandelstam's description of the time is haunting: 'We were capable of coming to work with a smile on our face after a night in which our home had been searched or a relative arrested. It was essential to smile. If you didn't, it meant that you were afraid or unhappy. Nobody could afford to admit this.'

Stalin's purges made virtually everyone an accomplice, a snowball gathering all in its path. As the somewhat gossipy bassoon begins the finale's coda, it is joined one by one by everybody else. Galloping alongside is the evil rhythm of the second movement – making it clear that Stalin is the one pushing the snowball down the hill. The horns and timpani fight back, hammering out the D.SCH motif. I will not be beaten, Shostakovich shouts. The resilience is remarkable. His spirit pours forth, if not in triumph, then at least in a determination to stand tall against the totalitarian ambitions of those in power. It is an inspiration to us all.

**Mark Wigglesworth**



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Jessica Fotinos — Principal Harp

# Meet Principal Harp, Jessica Fotinos

## **How did you feel when you were offered a position with the ASO?**

I felt such a mix of both absolute joy and a sense of relief. I had made the big move home to Australia at the beginning of 2024, after living and working abroad for almost eleven years. I was very lucky to be welcomed back by the Australian orchestras where I used to freelance before moving, as well as the incredible timing of the harp audition here in Adelaide.

As there is only one permanent harp position in each orchestra, there are only approximately seven positions in Australia and as such auditions for them are extremely rare. So, I felt and still feel incredibly fortunate to have been offered this position with the wonderful ASO alongside my most excellent colleagues who have been so incredibly supportive and welcoming.

## **What have been your highlights of your time at the ASO so far?**

The ASO presents such a varied program that there have been so many concerts I've loved in my short time here. One of the first performances I was lucky to be a part of was an incredible production of Stravinsky's *The Nightingale and Other Fables* as part of the 2024 Adelaide Festival. I love Stravinsky's music and this production told the story not only through incredible singing,

but also both shadow puppetry and Vietnamese water puppetry which is little known but staggeringly beautiful. The orchestral pit was transformed into a stunning shimmering lake where most of the action took place. It was absolutely exquisite! I love interdisciplinary work and this felt a very special production to be a part of.

## **You've played all over the world, from Hamburg to Suzhou. What makes Adelaide special?**

I had never been to Adelaide before picking up some casual work in 2024. Coming from Melbourne, I had of course grown up hearing a lot of affectionate ribbing towards Adelaide... so wasn't quite sure what to expect! I have really enjoyed discovering this city's love of festivals, culture and creativity. It seems to be if you can think of it, there's a festival for it here!

Having lived abroad in both Asia and Europe, I'm also a bit of a foodie and am absolutely loving the delicious food scene that Adelaide offers. I also love being so close to a lively CBD as well as beautiful winery and coastal regions. Many things make living here so very special! It's certainly a city that continues to unfold and reveal itself slowly to people open to its charms.

**Jessica's chair can be supported through our Musical Chairs program. Please contact Head of Development Lucy Eckermann 08 8233 6263 | [EckermannL@aso.com.au](mailto:EckermannL@aso.com.au)**

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Principal 1st Violin  
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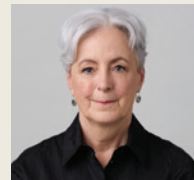
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**Gillian Braithwaite**  
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**Julie Newman**  
Hon Diana Laidlaw ♪



**Liam Osborne**  
Judy Sanders &  
Jenny Pike ♪



**Emma Perkins**  
Pamela & the late  
Peter McKee ♪



**Alexander Permezel**



**Alison Rayner**



**Kemer Spurr**

## Cellos



**Sharon Grigoryan**  
Acting Section  
Principal  
John Turnidge AO  
& Patricia Rayner ♪



**Sherrilyn Handley**



**Andrew Leask**  
John Sulan KC  
& Ali Sulan ♪



**Shuhei Lawson**  
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**Gemma Phillips**  
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**David Sharp**  
Dr Aileen F Connors  
AM ♪



**Cameron Waters**  
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## Oboes



**Joshua Oates**  
Section Principal  
Caryl Lambourn  
& Graham Norton ♪



**Renae Stavelly**  
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Roderick Shire  
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**Peter Duggan**  
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## Cor Anglais

## Clarinets

## Bass Clarinet

## Trumpets

## Trombones

## Bass Trombone



**Timothy Skelly**  
Dr Scott C Y Ma ♪



**David Khafagi**  
Section Principal  
Alyson Morrison  
& Michael Critchley ♪



**Martin Phillipson**  
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