

BRAHNS: THE SYNPHONES

NORMUS

- HOMES -

Where Expertise meets Custom Home Design

Display Homes Now Open









Custom Homes Consultant

Ph: 0409 888 632 | sales@normus.com.au normushomes.com.au

Signature & Luxe Display Homes

5 & 6 Feres Crt, Kensington Gardens Visit our website for open times

BRAHMS: THE SYMPHONIES

1

Haydn

Symphony No.1

Beethoven

Piano Concerto No.3

Brahms

Symphony No.1

_

Page 7

May

Wed 21, 7.30pm Adelaide Town Hall 2

Wagner

Lohengrin: Prelude to Act I

Mendelssohn

Piano Concerto No.1

Brahms

Symphony No.2

Page 11

May

Sat 24, 7.30pm Adelaide Town Hall 3

Strauss

On the beautiful Blue Danube

Grieg

Piano Concerto

Brahms

Symphony No.3

_

Page 15

May

Wed 28, 7.30pm Adelaide Town Hall 4

Debussy

Prelude to the afternoon of a Faun

Australian Premiere
ASO Co-Commission

Hough

Concerto for Piano (the world of yesterday)

Brahms

Symphony No.4

_

Page 19

May

Sat 31, 7.30pm Adelaide Town Hall

Generously supported by







WELCOME

Welcome to this festival celebrating the four symphonies of Johannes Brahms.

Why Brahms? Well, in many ways Brahms feels to me like the most complete composer. His music expresses an ideal balance between the heart and the mind, combining a classical logic with a romantic sense of wonder. The discipline he would have learnt through his North German roots underpins a phantasy that enveloped him in the freedom loving Vienna where he lived much of his life. Putting the two together without any sense of contradiction results in a perfect blend of enlightenment and magic. We need both in our lives – and Brahms helps us believe that is possible!

Brahms' music is deeply personal.
So personal in fact that it becomes universal. In the most profound respect, we are all connected, and Brahms digs down to reveal the roots that bind us together as human beings. Whereas the music of many romantic composers is autobiographical, Brahms writes about us.

Each symphony tells its own story.

Perhaps the most dramatic of the four, the First is a classic journey from darkness

to light. The Second is more poetic, a blissful song culminating in a dance of exuberant joy. With the Third, Brahms is at his most questioning. It is profoundly moving to realise that this musical colossus of the 19th century does not have all the answers, that it is OK to be uncertain. Better even. And with the Fourth, we hear the composer staring into the future with a determination not to be bowed down by pressures both personal and external. Brahms is far too honest a composer to present this as a victory. It's enough to hold our ground and be proud of what we believe in, even if we feel the tide of time pushing against us.

When Brahms died in 1897, he knew the world was changing. Well over a century later, we can relate to that uncertainty. His music offers us a hope that springs from the knowledge that challenges have been overcome before. In the end, empathy and understanding can triumph over intolerance and self-interest.

Mark Wigglesworth ASO Chief Conductor



Sofitel Adelaide is more than a luxury hotel, it is where unmistakeable charm meets the eclectic arts of Adelaide, creating a haven of pure elegance in the heart of the city.

Book your stay at www.sofiteladelaide.com.au







Mark Wigglesworth Conductor



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 becomes Chief Conductor of the Bournemouth Symphony Orchestra and in 2025 takes up the role of Chief Conductor with the Adelaide Symphony Orchestra.



Sir Stephen Hough

Named by *The Economist* as one of the twenty living polymaths, Sir Stephen Hough is a renowned concert pianist, composer, and writer. He made history as the first classical performer to receive a MacArthur Fellowship and was knighted for services to music in the Queen's Birthday Honours of 2022.

In a career spanning over 40 years, Hough has performed with many of the world's leading orchestras, including the Berlin, London, New York, and China Philharmonic Orchestras. He regularly performs at prestigious venues such as Carnegie Hall, the Royal Festival Hall, and Salzburg Festival.

Hough's 2024/25 season includes his 30th appearance at the BBC Proms, performances at Lincoln Center, and world premieres of his works, including a Piano Quintet inspired by Willa Cather. He will also perform over 80 concerts across four continents, with the Cleveland Orchestra and Philharmonia Orchestra.

With a discography of over 70 recordings, Hough has earned multiple awards, including the Diapason d'Or and Grammy nominations. As a composer, his works include the *Fanfare Toccata* for the 2022 Van Cliburn Competition and his *String Quartet No.1*. His memoir *Enough* was published in 2023, following the success of *Rough Ideas*.



BRAHMS: THE SYMPHONIES

[11′]

Haydn

Symphony No.1 in D

I. Presto II. Andante

III. Presto

Beethoven [34']

Concerto for Piano No.3 in C Minor, Op.37

I. Allegro con brio II. Largo

III. Rondo: Allegro

Interval

Brahms [45]

Symphony No.1 in C Minor, Op.68

I. Un poco sostenuto; Allegro II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio; Più andante; Allegro non troppo, ma con brio

MAY

Wed 21

Adelaide Town Hall

Mark Wigglesworth

Conductor

Sir Stephen Hough

Piano

Duration

2 hrs 10 mins (incl. interval)

Listen Later

ABC Classic Wednesday 29 May 1pm

Pre-Concert Talk

Adelaide Town Hall auditorium, one hour before each concert. Free Classical Conversations with ASO Chief Conductor Mark Wigglesworth, discussing the music in tonight's program with broadcaster Russell Torrance.

7

CONCERT 1

Every composer had to start somewhere. But this was far easier for some than it was for others. It took Johannes Brahms more than two decades to complete his first symphony. While we don't know precisely how long it took Joseph Haydn to achieve the same task, it's generally accepted that his Symphony No.1 in D major was composed somewhere between 1757-1759, leaving no time in his busy schedule for self-doubt or perfectionism. Their approaches couldn't be more different: Haydn is known as the "father of the symphony" who taught Beethoven, while Brahms faced the pressure of following in their footsteps. Where Haydn produced more than 100 symphonies, Brahms' held himself back and produced only four. We'll explore all of them in this series celebrating Brahms' orchestral writing, but our program begins chronologically on the cusp of the Baroque and Classical periods.

Short and sweet, Haydn's Symphony No.1 in D major was composed long before his career-altering arrival in England, and also before he served the Esterházy family (although it may have influenced his ability to achieve that prestigious position; some musicologists believe Prince Esterházy was impressed when he heard this symphony). It was created when Haydn became a music director for Count Morzin – a major career move for the young artist who was still in his 20s. The first movement is a cheery Presto that begins with an energising crescendo. The second is stately and synchronised with few competing forces, while the third maintains a spirit of joy and contentment at a lively speed.

In 1792, a young Beethoven moved to Vienna where he took up lessons with Haydn. He continued this education for a couple of reluctant years, claiming so bluntly, "I never learnt anything from Haydn"! Not long after, he started composing his Piano Concerto No.3 in C minor, the next work on our program.

One of the reasons Beethoven felt unhappy with Haydn's lessons was because the latter composer was so preoccupied with his own composition schedule. But Beethoven's time management affected his own colleagues, too. He hadn't even finished the score when his Piano Concerto No.3 premiered at an 1803 benefit concert in Vienna and he'd been the one to organise the event! Luckily, he was also the pianist, so he could improvise through the solo parts. However, the poor page turner Ignaz von Seyfried had a rougher go of it. Seyfried had to dissect the composer's markings, which he said resembled "Egyptian hieroglyphs, unintelligible to me, scribbled to serve as clues for him". He then needed to look out for Beethoven's subtle nods, indicating the moments he should turn these otherwise blank pages. Seyfried recalled: "My anxiety not to miss such a nod amused him greatly, and the recollection of it at our convivial dinner after the concert sent him into gales of laughter."

You will often see Beethoven paired with Brahms on a concert program, and the reason is not just because their music sounds complementary.

Brahms was a perfectionist, and confidence did not come easily to him. He faced one of the most difficult and public tasks in music history: to become

Clara Schumann—Illustration from *Famous Composers and their Works*, published 1906



the composer who would succeed Beethoven. This shadow was cast in part by Robert Schumann who had an enormous amount of faith in the young Brahms, and believed he would be the next big thing. This pressure affected everything from the style of music Brahms wrote to the length of time it took him to write it, and in his own words: "You have no idea how someone like me feels when he hears such a giant marching behind him all the time."

When we frame Brahms' output through the lens of his self-confidence, one of the most significant works is his Symphony No.1 in C minor. Although he started drafting his ideas for the work in the 1850s, it wouldn't see the light of day until 1876. After all, how could Brahms dare to use the same musical language that had produced Beethoven's Fifth or Ninth? "I shall never compose a symphony!" Brahms declared. It took him decades to realise he wasn't simply competing with the master who came before, but had his own symphonic voice to share – and it would be just as worthy of history.

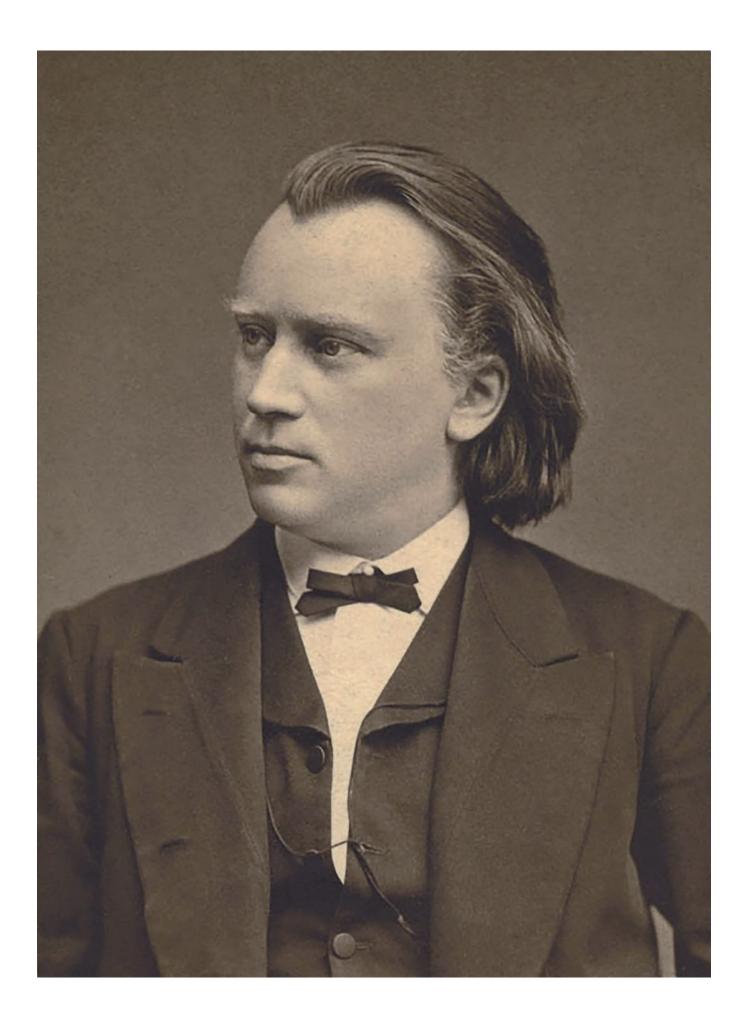
Brahms' first attempt at writing the symphony did not go smoothly: he reworked some of his earlier ideas into other compositions. One of these became his 1858 Piano Concerto No.1 in D minor and the flop of its premiere, in which Brahms performed as soloist, couldn't have helped his confidence. Later, he turned to the support of his friend Clara Schumann and sent her some fresh attempts at his symphony. Her impressions were overwhelmingly positive, and she wrote that the first movement contained "wonderful beauties, and the themes are treated

with a mastery which is becoming more and more characteristic of him". But this was back in 1862 – and Brahms continued to work on the symphony until 1876! It finally premiered in Germany that year.

Brahms had at last taken this monumental step in his career as a composer of symphonies (he would soon turn out three more) – but still could not escape comparisons with Beethoven. Although this had held him back for so long, many similarities were of his own making. He chose to move from C minor to C major, the same progression as Beethoven's Fifth. And the theme of his final movement has forever been compared to Beethoven's *Ode to Joy*; even Brahms himself said "any ass can see that"! Conductor Hans von Bülow, a champion of Brahms' music, pushed these ideas just a bit too far when he called the work "Beethoven's Tenth".

With his Symphony No.1, Brahms became a leader of the form whose legacy sits alongside Beethoven's. Although he started later in life, he still had a lot to express through his emotionally driven symphonic works, which you can experience as the series continues.

© Stephanie Eslake, 2025



BRAHMS.

BRAHMS: THE SYMPHONIES

Wagner *Lohengrin*: Prelude, Act 1

Mendelssohn
Concerts for Piana No Lin C Minor Op 25

Concerto for Piano No.1 in G Minor, Op.25

I. Molto allegro con fuoco II. Andante III. Presto

Interval

Brahms [43']

Symphony No.2 in D, Op.73 *I. Allegro non troppo*

II. Adagio non troppo III. Allegretto grazioso (Quasi andantino)

IV. Allegro con spirito

| MAY

[8]

[21]

Sat 24

Adelaide Town Hall

Mark Wigglesworth

Conductor

Sir Stephen Hough

Piano

Duration

1 hr 45 mins (incl. interval)

Listen Later ABC Classic

Wednesday 4 June 1pm

Pre-Concert Talk

Adelaide Town Hall auditorium, one hour before each concert. Free *Classical Conversations* with the ASO's Concertmaster, Kate Suthers, discussing the music in tonight's program with broadcaster Russell Torrance.

CONCERT 2

The first concert in our series drew attention to that inevitable link between Brahms and Beethoven. It took Brahms more than two decades to overcome his perfectionism-driven insecurities and complete his First Symphony. Having finally emerged from the shadow of his predecessor, Brahms composed his Symphony No.2 in D major. Yet, it still cannot be detached from that legendary composer who came before him. "You have no idea how someone like me feels when he hears such a giant marching behind him all the time," Brahms stated. He wasn't the only composer influenced by Beethoven's legacy, which ushered in a new era of German Romantic music and the increasing pursuit of a national sound.

Wagner was still a teenager when Beethoven died, but he revered him. As he once stated, "I believe in God, Mozart and Beethoven". He had conducted and transcribed Beethoven's Ninth Symphony, and his appreciation for such an ecstatic expression of triumph and emotion - especially through the medium of voice - can be heard in his opera Lohengrin. It premiered in Weimar, 1850 and centres around a noblewoman named Elsa who is accused of murdering her brother, then marries the knight who comes to protect her. She does not yet know he is Lohengrin, a knight of the Holy Grail. Wagner's music is known for its emotional abundance, a quality Beethoven had enabled through his own compositional style. In Lohengrin: Prelude to Act 1, we hear the pinnacle of beauty when strings glisten through their upper register, representing the Holy Grail.

As much as Wagner respected the works of Beethoven, he also pushed the boundaries of Western music and had little patience for those who perpetuated the older traditions. In his opinion, that included Mendelssohn and Brahms – even though Mendelssohn's Piano Concerto No.1 in G minor is considered a German Romantic work, just like Lohengrin. Still, Wagner publicly criticised Mendelssohn and his music, believing it was not German enough in spirit. These opinions were extreme and remain controversial to this day. They also do not consider the fact that Mendelssohn wasn't always trying to create the same passionately nationalistic sound that Wagner so deeply valued. On the contrary, many of Mendelssohn's most beloved works came from his youthful travels and appreciation of other European countries and cultures. This was the passion he infused in his music.

Mendelssohn composed his Piano Concerto No.1 in G minor with fresh inspiration from his Italian travels. Around the same time, he composed his *Italian* Symphony No.4 in A major, which recalls the country's folk dances and rich traditions. But Mendelssohn's concerto was also influenced by the young pianist Delphine von Schauroth, the work's dedicatee. He met her in Munich, and there is evidence she may have composed a bit of the concerto herself. It premiered in 1831 with Mendelssohn at the piano, and as he wrote to his father, "the whole thing was very animated and everything worked". Today, we might describe his



account of the experience as a humble brag: "The audience really liked it. They applauded to make me come out and take a bow, which is the custom here, but I was too modest and didn't. During the intermission, the king caught me by the arm, praised me highly and inquired about everything under the sun."

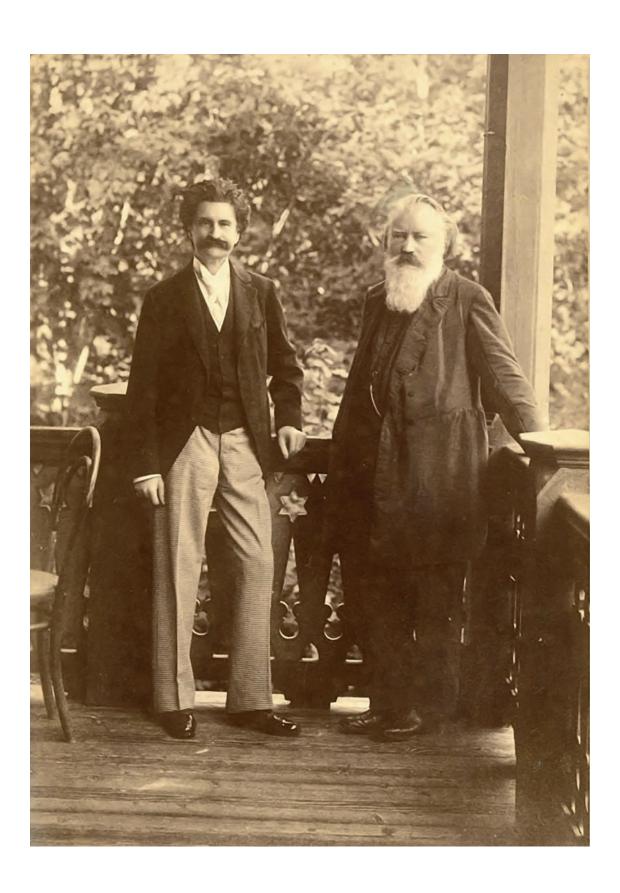
Even if this report was exaggerated, we know that not everyone was as critical of Mendelsson's music as Wagner. Composer Robert Schumann once said Mendelssohn was "the Mozart of the 19th Century, the most illuminating musician, the one who most clearly sees through the contradictions of our era and for the first time reconciles them". Some of these contradictions, which included Classical form against Romantic expression, were also faced by Brahms. Schumann, who was exceedingly generous with his compliments, also believed Brahms would be the next big thing after Beethoven. Even Wagner himself, in a rare moment of respect, admitted to Brahms: "One sees what may still be done in the old forms when someone comes along who knows how to use them."

In Brahms' Symphony No.2 in D major, we hear the strength of a composer who confronted his impostor syndrome and settled firmly into the orchestral form. The introduction feels calm and self-assured with its gentle rocking melody; flute and violin play dolce, sweetly. The symphony is known for its pastoral qualities, and Brahms composed it during the warmth of an Austrian summer. While his creativity flourished near the turquoise waters of Wörthersee,

the music reflects more than a blue sky. Timpani and trombone cast "the necessary shadow on the serene symphony," Brahms stated. Still, you will hear the flute's bird-like song in the first movement, and a horn calling across an imaginary field. This music is overflowing with repeated musical statements and call and response, giving the impression Brahms had found the conviction to reinforce the many ideas he hoped to convey through his symphony. The expressive (espressivo) second movement is tense, but do not take for granted its moments of serenity. The third feels like a brief rollick through the country, while the fourth is an ultimate triumph.

It took Brahms just a few months to complete the Second Symphony, an extraordinary achievement when considering the length of time he put into his First Symphony! It premiered in Vienna, 1877 – the year of its composition. Though he'd quickly come into his own as a composer of symphonies, the Second has still been compared to Beethoven's Pastoral. Making light of his own self-doubting nature, Brahms wrote to his publisher that his Symphony No.2 would be a disaster. It would be "so melancholy that you won't stand it... I have given enough warning. Are you really still proposing to buy yourself such a thing? We can always alter the terms." Brahms also downplayed the work to his friends, writing that his Second was not a symphony at all, but a more diminutive "sinfonietta". Nothing could be much further from the truth!

© Stephanie Eslake, 2025



3

BRAHMS: THE SYMPHONIES

Strauss
On the beautiful Blue Danube Op.314

Grieg Concerto for Piano in A Minor, Op.16

I. Allegro molto moderato II. Adagio III. Allegro moderato molto e marcato

Interval

Brahms [33'] Symphony No.3 in F, Op.90

I. Allegro con brio II. Andante III. Poco allegretto IV. Allegro [9'] | MAY

[9']

Wed 28

Adelaide Town Hall

Mark Wigglesworth Conductor

Sir Stephen Hough Piano

.

Duration

1 hr 45 mins (incl. interval)

Listen Later ABC Classic Saturday 14 June 1pm

Pre-Concert Talk
Adelaide Town Hall
auditorium, one hour before
each concert. Free *Classical Conversations* with composer
and violinist, Belinda Gehlert,
discussing the music in
tonight's program with
broadcaster Russell
Torrance.

CONCERT 3

The previous concerts in our Brahms series were punctuated by tensions that existed between some of history's most famous composers. Wagner admired Beethoven, but shared harsh views of Mendelssohn. Beethoven had lessons with Haydn, but didn't enjoy them. Brahms delayed the completion of his First Symphony because he lived under the shadow of Beethoven. However, today's program is not fuelled by strong convictions about what makes a perfect piece of music. Instead, we explore three composers who existed within the Romantic era, and often admired each other's work.

Brahms and Johann Strauss II were friends who crossed paths personally and professionally. They spent summer holidays in the spa town of Bad Ischl, staying in nearby villas. Brahms went out of his way to attend performances of Strauss' music – and even at home, he loved playing his friend's waltzes including *On the Beautiful Blue Danube*. Strauss' wife once asked Brahms for an autograph, to which he responded by scribbling down the opening notes of the *Blue Danube*, adding next to them: "Unfortunately not by Johannes Brahms."

Brahms was just one of the many admirers of "the waltz king". Strauss took Europe by storm and after the *Blue Danube* premiered in 1867, everyone wanted a piece of it – more than one million copies of the piano score went to print! Strauss wrote the music for the Vienna Men's Choral Association, and their poet Joseph Weyl produced satirical lyrics that made light of the dire political situation of the time: "Viennese be happy! Oho! But why?" However,

this was not what inspired Strauss to create his sophisticated melodies; those are instead based on imagery from a poem by Karl Isidor Beck in which every stanza ends with the words "beautiful blue Danube". Strauss' adaptation of his waltz into the orchestral form, which he made for a performance at the Paris World's Fair, dances with all the colours of an opulent ballroom. From that floating horn solo that introduces the music, we are led into an elegant and lively dance in the romanticised spirit of the river.

Next on our program is Edvard Grieg, a Norwegian composer who had once interrupted a particularly awkward dinner between Brahms and Tchaikovsky. After his arrival, Grieg sat down between them and, as one guest recounted, the night became "more like a children's party than a gathering of great composers". It's a charming impression of such serious artists indulging in a moment of light-heartedness – and not too distant an idea from the childlike fantasy worlds Grieg created with his *Lyric Pieces* and *Peer Gynt*. His Piano Concerto in A minor is not without its own folk-inspired magic.

While his music is famous for its Norwegian folk influences, Grieg was also informed by his early training at the Leipzig Conservatory where the styles and structures of Beethoven, Mendelssohn, and Robert Schumann shaped his development. As a teenager, Grieg heard Clara Schumann perform her late husband Robert Schumann's Piano Concerto in A minor at the Leipzig Gewandhaus. Just as the Schumanns had so lovingly inspired Brahms, they also influenced Grieg.



Grieg wrote his concerto in the same key as Robert's, A minor. They open with similarly abrupt introductions from the soloist. But we can also hear in Grieg's concerto a young composer who, in his own words, "learned to know my own nature" having familiarised himself with the folk music of his country. Norwegian folk influences dance through the final movement of his concerto. Like Brahms, Grieg was self-deprecating and did not believe his music would experience longevity. He revised the concerto after its 1869 premiere.

As we reach the music of Brahms, we also come full circle in several ways – the first of which is our return to the waltz. In his Symphony No.3 in F major, we can hear this style in the tasteful third movement; a subtle and enigmatic reflection of the dance music Strauss had popularised. This work also complements Grieg's concerto; the opening chords of the first movement are just as startling from an orchestral perspective as Grieg's at the piano. We will also return to Wagner, who featured earlier in our concert series.

It took Brahms more than two decades to feel comfortable completing his First Symphony, yet he spent just four months composing this one. Like his First, his beloved Clara Schumann had faith in his new work. She stated, "all the movements seem to be of one piece, one beat of the heart, each one a jewel!". And like his Second, this symphony also boasts pastoral qualities. Clara heard the "mysterious charm of the woods and forests", and Brahms imagined the Rhine. He wrote the music

from a studio in Wiesbaden, a town on the Rhine, and his first movement paid homage to Robert Schumann through a quote from the late composer's *Rhenish* Symphony No.3.

Some musicologists have also compared the opening movement to Wagner, despite the composers' artistic differences. Brahms owned an original Wagner manuscript featuring the opera *Tannhäuser*, and its *Siren's Chorus* is echoed in this symphony. We may imagine Brahms gazing at the same river that had inspired both Wagner and Schumann, daydreaming about mystical sirens and their music.

One of the most notable features of the Third is the inclusion of Brahms' personal motto, "frei aber froh" ("free but happy"). This was a variation of his violinist friend Joseph Joachim's motto, "frei aber einsam" ("free but lonely"). Brahms transformed his own motto into the acronym F-Ab-F, and used those notes to shape the character of his symphony. But Brahms' music scarcely centres around just one emotion, and this work wavers between strain and joy. Each movement ends with a quiet sense of contentment - another unusual characteristic for which this symphony is known (many composers would choose to end their symphonies with a bang). As usual, though, the spirit of Beethoven has the final word: at the premiere of this symphony in Vienna, 1883, conductor Hans Richter called it "Brahms' Eroica".

© Stephanie Eslake, 2025



BRAHMS: THE SYMPHONIES

Debussy Prelude to the Afternoon of a Faun [10']

MAY Sat 31 Adelaide Town Hall

Australian Premiere & ASO Co-Commission

Hough

Concerto for Piano (the world of yesterday)

I. Prelude and Cadenza II. Waltz Variations III Tarantella Appassionata

Interval

[20]

Brahms [39]

Symphony No.4 in E Minor, Op.98 I. Allegro non troppo II. Andante moderato III. Allegro giocoso

IV. Allegro energico e passionato

Mark Wigglesworth Conductor

Sir Stephen Hough Piano

Duration

1 hr 45 mins (incl. interval)

Listen Later

This concert is being recorded for live broadcast on ABC Classic.

Pre-Concert Talk

Adelaide Town Hall auditorium, one hour before each concert. Free Classical Conversations with pianist Sir Stephen Hough, discussing the music in tonight's program with broadcaster Russell Torrance.

CONCERT 4

We've reached the final concert in our series exploring the life and music of Brahms – a composer who was great enough to succeed Beethoven, even when he doubted his own abilities. We first met Brahms in his 40s after he had spent two decades perfecting his First Symphony. We then explored his pastoral Second, and his Third with its musical translation of the motto "free but happy". Now, we arrive at Brahms' final symphony, in the most stylistically diverse concert of the series.

Debussy's 1894 Prelude to the Afternoon of a Faun, marks a shift away from those forceful Germanic traditions of Beethoven, Wagner, and even Brahms. With Debussy, we hear a gateway into the future of Western music; an impressionistic dreamscape in which colour and fluidity are valuable qualities. Prelude to the Afternoon of a Faun is a pastoral piece, but its glistening forests are not of this world. Debussy's tone poem was inspired by Stéphane Mallarmé's French symbolist poetry from 1876. Mallarmé wrote about a mythical beast, half man and half goat, who recounts a sensuous dream in which he frolicked with nymphs in a magical grove. The French painter Édouard Manet created the artwork that was printed alongside the poem, while Debussy orchestrated the afternoon sun that fell upon these creatures of the woods.

When the poet first heard his story come to life through Debussy's ethereal composition, he declared: "This music prolongs the emotion of my poem, and sets its scene more vividly than colour." It's hard to imagine Mallarmé's surprise – "I didn't

expect anything like this!" – because Debussy's depiction feels so intuitive. Flute represents the faun's playful song, while harp gives the impression of those hazy moments before sleep. Yet the poet's response was appropriate for their time: he would not have heard music like this. Debussy invented his own soundworld. In the words of French composer Pierre Boulez, "the flute of the faun brought new breath to the art of music".

We drift from Debussy's fantasy into Sir Stephen Hough's Piano Concerto, the world of yesterday. While it features moments reminiscent of the French impressionists, a more recent comparison may be found in the cinematic universe of Joe Hisaishi – if any comparison should be found at all. This new concerto from the British-Australian composer-pianist exists between and beyond genre. It sounds old and new; it is inspired by the screen but composed for the concert hall.

The world of yesterday was going to be written for a film. Set in the 1930s, it would have told the tale of an Austrian baroness who convinces an American composer to write a piece of music in her Alpine castle. He soon realises the job is not what it seems, and makes his escape.

When the film project was delayed, Hough started to think differently about how his music might be experienced. So he transformed his ideas into a concert work, which the Adelaide Symphony Orchestra co-commissioned. While the function may have changed, the music has not lost the feeling of nostalgia that connects it to the early



decades of the 20th Century, and to the music of composers including Copland and Korngold, who had inspired Hough.

In his own writings about the world of yesterday, Hough questions his authority to compose a piano concerto "in the shadow" of the giants. What is Hough's place in the same line of history that produced the piano works of Mozart and Mendelssohn? Perhaps unintentionally, Hough's statement echoes those same insecurities Brahms had felt about Beethoven. "You have no idea how someone like me feels when he hears such a giant marching behind him all the time," Brahms confessed. Even if their works were shaped by those who came before, Hough and Brahms are not overshadowed. Hough recalls an era in which pianists performed their own compositions – a theme that's also embedded in this series, as we learnt Beethoven premiered his own Piano Concerto No.3, and Mendelssohn premiered his Piano Concerto No.1. But Hough's music does not seek to replicate their work or traditions; instead, he uses the past as a driving force for his originality. You will be the first in Australia to experience Hough's bewitching concerto.

While Debussy's music signalled the start of a new era, we hear a culmination of older traditions in Brahms' Symphony No.4 in E minor. Brahms wrote with an appreciation of Beethoven's structures that epitomised the form, and with Romantic expression that would continue to evolve through German composition and well beyond. Brahms'

final symphony also features an older influence: Bach. Brahms made reference to the final chorus from Bach's Cantata *Nach dir, Herr, verlanget mich,* BWV 150. He also likely drew from Bach's Partita for Unaccompanied Violin in D minor, and once told Clara Schumann that if he had created that piece himself, "the excess of excitement and earth-shattering experience would have driven me out of my mind".

Where Brahms ended each movement of his Third Symphony with a gentle dynamic (highly unusual for the form), his Fourth is known for its darker endings. An exception to the mood can be found within the adventurous third movement. But on the whole, the symphony is heavy with the weight of a composer who may have understood he was reaching the end of an era. He wrote this music from the Austrian Alps, and he compared it to the fruit of the region; "the cherries are tart in these parts". While Brahms never could escape comparisons with Beethoven, his final symphonic work was discussed for its differences, not just its similarities. Conductor Felix Weingartner famously called the Fourth a "terrible counterpart to the burst of joy at the end of Beethoven's final symphony". Dramatic, perhaps – but Brahms had taken his own path.

© Stephanie Eslake, 2025

Adelaide Symphony Orchestra

Mark Wigglesworth

Chief Conductor

Violins

Kate Suthers**
Concertmaster
Cameron Hill**

Associate Concertmaster

Holly Piccoli*
Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble ~
Associate Principal

2nd Violin

Janet Anderson Runa Baagøe – Concert 1

Erna Berberyan Minas Berberyan Gillian Braithwaite

Julia Brittain Nadia Buck Belinda Gehlert Danielle Jaquillard

Zsuzsa Leon
Alexis Milton
Michael Milton
Ambra Nesa
Julie Newman
Liam Oborne
Emma Perkins

Alexander Permezel

Alison Rayner

Lynette Rayner – Concerts 3 & 4

Wilma Smith - Concert 2

Niki Vasilakis

Violas

Justin Julian**
David Wicks~

Guest Associate Principal

Martin Alexander Lesley Cockram Linda Garrett Anna Hansen Natalie Maegraith

Michael Robertson

Rosi McGowran

Cellos

Martin Smith**

Guest Section Principal
Sharon Grigoryan~
Sherrilyn Handley
Shuhei Lawson

Joseph Freer - Concerts 3 & 4

Gemma Phillips
David Sharp

Zoe Wallace - Concerts 1 & 2

Cameron Waters

Double Basses

Damien Eckersley**

Guest Section Principal –

Concerts 2, 3 & 4

David Schilling**

Jacky Chang - Concert 1

Harley Gray

Belinda Kendall-Smith Rob Nairn - Concert 1 Gustavo Quintino **Flutes**

Kim Falconer**

Lisa Gill

Piccolo

Julia Grenfell*

Oboes

Joshua Oates**
Nicola Bell~

Guest Associate Principal

Cor Anglais
Peter Duggan*

Clarinets

Dean Newcomb**

Darren Skelton

Bass Clarinet
Mitchell Berick*

Bassoons Mark Gaydon** Leah Stephenson

Contra Bassoon
Jackie Newcomb*

Horns

Adrian Uren**
Sarah Barrett~
Emma Gregan
Philip Paine*
Timothy Skelly

Board, Management & Staff

Trumpets

David Khafagi**

Martin Phillipson~

Gregory Frick

Trombones

Colin Prichard**

Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stan McDonald*

Timpani

Andrew Penrose*

Percussion

Sami Butler**

Acting Section Principal

Jamie Adam - Concerts 3 & 4

Amanda Grigg – Concert 4

Ryan Grunwald - Concert 3

Harp

Jessica Fotinos*

Jacinta Dennett - Concert 4

Andrew Daniels Chair Anton Andreacchio Freddy Bartlett

Matt Johnson Karen Limb Carolyn Mitchell

Kate Irving

Carolyn Francis Sherrilyn Handley

Executive

ASO Board

Colin Cornish AM Chief Executive Officer Shecky Kennedy Executive Assistant

Artistic

Simon Lord Director, Artistic Planning

Jessica Manning Artistic Planning Manager

Rachel Pitson Learning & Community Programs Manager

Elisabet Cada Artistic Coordinator

Production

Paul Cowley Technical & Venue Manager

William Jarman Production & Venue Coordinator

Roland Partis Production & Venue Coordinator

Stephanie Price Production & Venue Coordinator

Operations

Karen Frost Orchestra Manager

Ashley Retter Orchestra Coordinator

Andrew Georg Orchestral Librarian

Julie Weller Orchestral Librarian

Marketing & Box Office

Liana Cassidy Director of Marketing

Nicola Cann Marketing Manager

Georgie Phillips Graphic Designer and Marketing Coordinator

Christina Lauren Digital & Content Coordinator

Tom Bastians Adelaide Tessitura Consortium Manager

Indigo Radbone Ticketing & Customer Service Manager

Gemma Vice Box Office & Ticketing Coordinator

Emma Wight Box Office & Administration Assistant

Development

Lucy Eckermann Head of Development

Catherine Woods Development Manager

Riana Chakravarti Philanthropy Coordinator

Finance

Catherine Turnadge Director of Finance

Barbara MacGregor Finance Manager

Lorinda Wiese Accounts Coordinator

People & Culture

Rachel Grant People & Culture Manager Hayley Bates Payroll & People Coordinator

Friends of the ASO Executive Committee

Hon David Wotton AM President

Mr John Terpelle Past President

Ms Ann Lloyd Vice President

Mrs Alyson Morrison Vice President

Mr Michael Critchley Treasurer/Public Officer

Mrs Judy Miller Membership Secretary

Mrs Judy Sanders Secretary

** denotes Section Principal

denotes Associate Principal

denotes Principal Player

Introducing the Adelaide Symphony Orchestra and the generous Musical Chair donors who support their work



Mark Wigglesworth Chief Conductor Lang Family Foundation & Nunn Dimos Foundation



Nicholas Braithwaite Conductor Laureate



Kate Suthers Concertmaster Colin Dunsford AM in memory of Lib Dunsford ♪



Julia Brittain Margo Hill-Smith ♪



Hilary Bruer



Elizabeth Collins In memory of Don Creedy ♪



Danielle Jaquillard K & K Palmer J



Alexis Milton



Michael Milton Judy Birze & Ruth Bloch ♪



Ambra Nesa

Violas



Justin Julian Section Principal In memory of Mrs JJ Holden ♪



Martin Alexander



Lesley Cockram



Linda Garrett John & Sebastien Pratt ♪



Anna Hansen Anonymous donor ♪



Rosi McGowran Liz & Mike Bowen A



Michael Robertson Bob & Julie Clampett in memory of their daughter Carolyn ♪

Double Basses



David Schilling Section Principal Daniel & Sue Hains ♪



Jacky Chang Dr Melanie Turner J



Harley Gray Stuart & Stephanie Thomson A



Belinda Kendall-Smith In memory of Dr Nandor Ballai & Dr Georgette Straznicky >

Horns



Kim Falconer Section Principal



Lisa Gill Dr Tom & Sharron Stubbs A

Piccolo



Julia Grenfell Principal In memory of Father Kevin McLennan & Barbra McLennan A

Bassoons



Mark Gaydon Section Principal Pamela Yule A



Leah Stephenson Liz Ampt ♪



Contra Bassoon

Jackie Newcomb Principal Norman Etherington AM in memory of Peggy Brock AM ♪



Adrian Uren Section Principal Roderick Shire & Judy Hargrave ♪



Sarah Barrett Associate Principal Annabel Barrett ♪



Philip Paine Principal Tom Pearce & Peggy Barker



Emma Gregan The Richard Wagner Society of South Australia

Tuba



Stanley McDonald Principal Thomas Kimber & Katrina Bochner

Percussion



Steven Peterka Sami Butler Section Principal Associate Principal FASO in memory Percussion/Timpani of Bev McMahon Annabel Barrett ♪



Andrew Penrose Principal Andrew & Denise Daniels ♪

The temporarily vacant Principal Cello chair is supported in memory of Rodney Crewther.

* Deceased

Violins



Cameron Hill Associate Concertmaster Graeme & Susan Bethune A



Holly Piccoli Principal 1st Violin Bruce Debelle AO KC A



Alison Heike Principal 2nd Violin FASO in memory of Ann Belmont OAM



Lachlan Bramble Associate Principal 2nd Violin In memory of Deborah Pontifex ♪



Janet Anderson In memory of Gweneth Willing ♪



Minas Berberyan Gillian Braithwaite Mary Dawes BEM ♪



Julie Newman Hon Diana Laidlaw A



Liam Oborne



Emma Perkins Pamela & Peter* McKee ♪



Alexander Permezel



Alison Rayner



Kemeri Spurr In memory of Elizabeth Jamieson A

Cellos



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



Sherrilyn Handley Johanna & Terry McGuirk ♪



Andrew Leask John Sulan KC & Ali Sulan J

Cor Anglais



Shuhei Lawson Judy Hare & Grant Whiteman A



Gemma Phillips Anonymous donor ♪



David Sharp Dr Aileen F Connon



Cameron Waters Pamela & Peter* McKee ♪

Oboes



Joshua Oates Section Principal Caryl Lambourn & Graham Norton A



Renae Stavely Associate Principal Roderick Shire & Judy Hargrave ♪



Peter Duggan Principal Dr JB Robinson J

Clarinets



Dean Newcomb Section Principal Ann Vanstone J

Darren Skelton K & S Langley Fund ♪

Bass Clarinet



Mitchell Berick Principal Nigel Stevenson & Glenn Ball ♪

Trumpets



Timothy Skelly Dr Scott C Y Ma J



David Khafagi Section Principal Alyson Morrison & Michael Critchley



Martin Phillipson Associate Principal



Gregory Frick



Colin Prichard Section Principal Andrew & Barbara Fergusson ♪



Ian Denbigh Anonymous donor ♪



Bass Trombone

Amanda Tillett Principal Garry Roberts & Dr Lynn Charlesworth ♪

Musical Chair Support ♪

If you would like to get closer to the music, please contact our Head of Development, Lucy Eckermann on 08 8233 6263 or EckermannL@aso.com.au and learn more about Musical Chairs. Chair support starts at \$3,000, renewed annually.

OUR SUPPORTERS

The Podium	ASO Patrons	Conductors' Circle	Miriam Hyde Circle
Visionary patrons of our Chief Conductor	Championing leading artists and vibrant projects	Bringing world-class artistic leaders to the ASO	Uncovering works by women composers
Lang Family Foundation Nunn Dimos Foundation	Sally Gordon – Patron of Emilia Hoving	Friends of the Adelaide Symphony Orchestra	Her Excellency the Honourable Frances Adamson AC
Traini Binioo i Gandadon	Joan Lyons – Patron of	Graeme & Susan Bethune	The Hon Catherine Branson AC SC
Legacy Giving	Sir Stephen Hough Diana McLaurin – Patron of Sir Stephen Hough	Bruce Carter AO & Dina Carter	Colin Cornish AM
		Jill Hill & Bob Warner	Celia & Richard Craig
Securing the future of the ASO	Mary Lou Simpson OAM – Patron of Light-Song	Robert Kenrick Joan Lyons	Rosemary Czernezkyj
		Diana McLaurin	Andrew & Denise Daniels
Leon & Gill Pitchon Memorial Fund		Julie & Martin Morgan	Sally Gordon
Bequests		Robert Pontifex AM	Margo Hill-Smith Kate Irving
Estate of Bob Croser		in memory of Deborah	
Estate of Graham Marshall		Andrew & Gayle Robertson	Hon Diana Laidlaw AM
		Norman Schueler OAM & Carol Schueler	& Sonia Laidlaw Dr Malcolm Mackinnon &
		Dr Tom & Sharron Stubbs	Dr Alison Mackinnon AM Linda Sampson
\$50,000+			Mary Lou Simpson OAM
FWH Foundation	Dr Sing Ping Ting		Ann Vanstone
Lang Family Foundation Leon & Gill Pitchon	Anonymous (1)		An anonymous donor
Memorial Fund \$25,000+			
riends of the Adelaide	Joan Lyons	Nunn Dimos Foundation	
Symphony Orchestra Solly Cordon & Cory Smith	Pamela & Peter* McKee	Mary Lou Simpson OAM	
Sally Gordon & Gary Smith The Hackett Foundation	Diana McLaurin	Anonymous (2)	
\$10,000+			
R & M Champion De Crespigny	Cav. Maurice Crotti AO	Margo Hill-Smith	Norman Schueler OAM
Foundation Graeme & Susan Bethune	& Tess Crotti	Robert Kenrick	& Carol Schueler
Catherine Branson AC	Colin Dunsford AM in memory of Lib Dunsford	Julie & Martin Morgan	Roderick Shire & Judy Hargrave Dr Tom & Sharron Stubbs
& Dr Alan Down	The Foskett Foundation	Robert Pontifex AM	
Bruce Carter AO	James & Jacqueline Hahn	Marietta Resek	Shirley Uhrig Ann Vanstone
& Dina Carter	Jill Hill & Bob Warner	Andrew & Gayle Robertson	Anonymous (2)
\$5,000+		Sean Robertson	
Peggy Barker & Tom Pearce	Bruce Debelle AO KC	In memory of Father Kevin	Dr J B Robinson
Annabel Barrett	Norman Etherington AM, in	McLennan & Barbra McLennan	Linda Sampson
Melissa Bochner & Peter McBean	memory of Peggy Brock AM	K & D Morris Alyson Morrison & Michael Critchley	Gwennyth Shaughnessy
	Andrew & Barbara Fergusson		Nigel Stevenson & Glenn Ball
Bob & Julie Clampett	Daniel & Sue Hains	& Michael Critchley Perpetual Foundation – The Henry and Patricia Dean Endowment Fund	John & Diana Todd
In memory of Rodney Crewther	Thomas Kimber & Katrina Bochner		Pamela Yule
Andrew & Denise Daniels	Fiona MacLachlan OAM		Anonymous (5)
Jan Davis AM & Peter Davis	& Hugh MacLachlan	Garry Roberts & Dr Lynn	

Charlesworth

The ASO proudly acknowledges the incredible generosity of our donors, who enable us to share the joy of great music across our community. If you love the orchestra and would like to join our family of supporters, please contact Lucy Eckermann on 08 8233 6263 or EckermannL@aso.com.au, or donate online at aso.com.au/support



\$2,500+			
Liz Ampt	Judy Hare & Grant Whiteman	Graham Norton	Anne Sutcliffe
J Bennett & K Ellis	Kate Irving	K & K Palmer	Geoff & Marilyn Syme
Liz Bowen	K & S Langley Fund	Christine Perriam	Stuart & Stephanie Thomson
Prof J & B Bradley	Helen in memory of Bryan Ridge	Ann Piper	David & Linnett Turner
Dr Aileen Connon AM		John & Sebastien Pratt	John Turnidge AO
Josephine Cooper AM	Hon Diana Laidlaw AM & Sonia Laidlaw	Josephine Prosser	& Patricia Rayner
Ruth Creedy	Caryl Lambourn	Richard Wagner Society	Dr Richard Willing OAM
Margaret Davis	Dr Scott C Y Ma	of South Australia	In memory of Christine Woollard
Mary Dawes BEM	lan R Maidment	Don Sarah AM	Hon David Wotton AM
RJ, LL & SJ Greenslade	Johanna & Terry McGuirk	Marie Slaight	& Jill Wotton
In memory of Geoffrey	David Minns	Dr Nora Straznicky	Anonymous (3)
Hackett-Jones	David Willins	John Sulan KC & Ali Sulan	
\$1,000+			
Her Excellency the Honourable	Jack & Meg Favilla	Dr Neil & Fay McIntosh	Roger & Lessa Siegele
Frances Adamson AC	Liz & Peter Ford	In memory of Margaret	Nigel Steele Scott
The Aldridge Family Endowment	R D Fraser AM	Messenger	Christopher Stone
A. Prof Margaret Arstall	Bernadette Freeman	D & M Molyneux	Ruth Stratton
R & S E Bartz	Joan Hall	Martin Penhale	Carol Summers
Judy Bayly	Mary Handley OAM	Nathalie Wooldridge & Graham Prime	Anne Tonkin AO
Prof Andrew &	Sherri & Chris Handley	David & Janet Rice	Jenny & Mark Tummel
Elizabeth Bersten	Eleanor Handreck	Drs I C & K F Roberts-Thomson	Jacob & Rosalie Van Dissel
Betty Ward Foundation	Neville Hannaford OAM	Trevor & Tanya Rogers	Dr Christopher Verco
The Hon D J & E M Bleby	Geoffrey & Sheryl Henriks	David & Anne Rohrsheim	G C & R Weir
Ruth Bloch	Michael & Janina Hewinson	Dr Jennifer Rosevear AM	Dr David & Helen-Mary
Dianne & Felix Bochner	John Holden	Trevor & Elizabeth Rowan	Williams
John Bonnett	Deane & Jennifer Jarvis	Jill Russell	Barbara Wing
In memory of Darrell Clarke	Rosemary Keane	Jeff Ryan	Janet Worth
In memory of Emeritus Professor Brian Coghlan & Sybil Coghlan	Vivien & Professor Brendon	Richard Ryan AO & Trish Ryan	Anonymous (18)
	Kearney AO Dr Alison Kent	Judy and the late	
Stephen Courtenay	Richard & Robyn Leeson	Frank Sanders	
Celia & Richard Craig	Pat Lescius & Michael	Larry & Maria Scott	
Graham & Frances Crooks	McClaren	Beth & John Shepherd	
Rosemary Czernezkyj	Dr Malcolm Mackinnon		
John Daenke & Janet Hawkes	& Dr Alison Mackinnon AM		Donation by the ASO Players
Drs R & D Davey	Professor Susan Magarey		Association in memory of

Ladislav Jasek, former ASO Concertmaster, and Nan White

The ASO would like to thank the 1,401 donors who have given other amounts. A complete list of donors of \$250 or more can be found at aso.com.au/aso-donors

Correct as at 6 May 2025

Ruth Marshall AO

David & Ann Matison

Jacqueline McEvoy

& Tim Muecke

Lee Mason

In memory of Dr Peter

Dr Peter & Dr Theresa Dodds

(Tony) Davidson

Fred Dobbin

Jill Elliott

Thank you to our partners & supporters.

Government Partners









Principal Partner



Major Partners









Philanthropic Partners



FWH Foundation SPT Charity Fund







Corporate Partners









Fox Real Estate

Corporate Club

KPMG

Normetals

Size Music

















PALACE NOVA Cinemas
Prospect & Eastend





Giving Circles









The Advertiser
We're for you

WABC





LIMELIGHT

Industry Collaborators























PROUD SPONSORS OF THE ADELAIDE SYMPHONY ORCHESTRA

THE REAL REVIEW

TOP AUSTRALIAN WINERIES, 2024 JIMMY WATSON MEMORIAL TROPHY WINNER THE OLD LEGEND GRENACHE

WINERY OF THE YEAR, 2015 HALLIDAY WINE COMPANION



" ... as close as you're ever going to find in Australia to a grand cru Burgundy or first-growth Bordeaux "

James Halliday



CELLAR DOOR

7 DAYS: 10AM - 4PM

RESTAURANT

LUNCH: THURS - SUN

CNR OF GERALD ROBERTS & JENKE RDS SEPPELTSFIELD SA 5355

> (08) 8562 8427 HENTLEYFARM.COM.AU

