



MATINÉE SERIES

CONCERT 3 • STORYTIME

29 JULY • 2026

STORYTIME

Adès

Three Studies from Couperin

I. Les amusemens

II. Les tours de passe-passe

III. L'âme-en-peine

[13']

Elder Hall

WED 29 JULY

Britten

Les illuminations Op.18

I. Fanfare

II. Villes

IIIa. Phrase

IIIb. Antique

IV. Royauté

V. Marine

VI. Interlude

VII. Being Beauteous

VIII. Parade

IX. Départ

[21']

Leonard Weiss

Conductor

Kyle Stegall

Tenor

Duration

60min (no interval)

Listen Later

ABC Classic is recording
this concert for later
broadcast on Wednesday
19 August 2026 at
12:00pm.

Ravel

Mother Goose: Suite

I. Pavane de la Belle au bois dormant

II. Petit Poucet

III. Laideronnette, Impératrice des pagodes

IV. Les Entretiens de la Belle et de la Bête

V. Le Jardin féerique

[16']

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

'Ravel was my favourite because he used to tell me marvellous stories,' Mimi Godebski once recalled. 'I would sit on his knee and indefatigably he would begin, "Once upon a time..."'. This touching memory speaks to the universal enchantment of stories – an enchantment that binds children to adults, time to memory, and meaning to life.

In a program united by French texts and influences, it is especially fitting that we begin today's concert with three vignettes of François Couperin, refracted through the contemporary lens of British composer Thomas Adès. The *Three Studies from Couperin* (2006) takes a triptych of works from the Baroque master's four-volume *Pièces de clavecin* and examines them 'as if through a kaleidoscope, the shattered pieces of the original tumbling around like glinting fragments of coloured glass' (*Financial Times*). Adès retains the original tonalities and thematic identities of each piece but exchanges the metallic transparency of the harpsichord for the technicoloured rainbow of a small orchestra with two string sections.

The results are invariably fascinating, as in *The Amusements*, where the muted orchestration seems to emanate from a farther room. The already playful character of *The Sleight of Hand* is further enhanced through the use of staccato clarinets, bassoons, horns and roto-toms, which add flecks of colour as the melodic line skips and frolics about, before collapsing in a heap, as if from exhaustion. *The Soul in Torment* counterbalances such frivolities with a haunting epilogue that swells with pathos before receding to a distant whisper.

Benjamin Britten also drew inspiration from French sources: in this case, the poetry of Arthur Rimbaud inspired the nine-movement cycle *Les Illuminations* (1939), based on seven of Rimbaud's poems from his cryptic, phantasmagorical collection of the same name. 'The word "Illuminations" suggests both the vision of a mystic and a brightly coloured picture,' Britten later wrote in a program note, highlighting the panoramic array of themes encompassed throughout the work. The soloist makes his dramatic entrance in the opening *Fanfare*, which prefaces the rollicking *Cities*.

The bustling cosmopolis gives way to a ravishing *Phrase* that glides 'from steeple to steeple', from 'window to window', from 'star to star'. *Antique* evokes the Arcadian dominion of Pan; the tongue-in-cheek *Royalty* struts with a Handelian confidence; and the thrilling *Marine* sucks both soloist and orchestra into a rhythmic and harmonic maelstrom. The *Interlude* provides a welcome palate cleanser, before *Being Beauteous* reveals the composer's love for Peter Pears. *Parade* offers a thrilling crescendo to the third and final statement of the cycle's central leitmotif (the words 'I alone have the key to this savage parade'), before *Departure* brings the work to a dark and eerie close.

Inspired by the fairytales of Charles Perrault, Marie-Catherine d'Aulnoy, and Jeanne-Marie Leprince de Beaumont, Maurice Ravel's *Mother Goose* began life as a five-movement work for piano four hands, written between 1908–10 for Mimi and Jean Godebski, the children of two of Ravel's closest friends. In 1911 it was orchestrated and expanded into a ballet score, before being reduced to the popular orchestral suite heard today.

The opening *Pavane of the Sleeping Beauty* is a serene lullaby featuring ancient Aeolian melodies, softly plucked strings and shimmering sonorities. With wandering melodies and ever-changing time signatures, *Tom Thumb* chronicles the whimsical tale of the eponymous character retracing his steps in search of the breadcrumbs he has left behind (spoiler alert: the birds have already eaten them). *Laidronnette*, *Empress of the Pagodas* conjures an oriental sound world populated by Chinese figurines, who play instruments made from walnut and almond shells as the Princess takes her bath. In *Conversation of Beauty and the Beast*, the clarinet and contrabassoon assume leading roles in a graceful waltz that culminates with an ecstatic transformation. The ultimate spell of enchantment is cast in *The Fairy Garden* as Sleeping Beauty is awakened by Prince Charming, revealing Ravel as one of the twentieth century's most exquisite musical storytellers.

© Dylan Henderson 2026



●
Leonard Weiss
Conductor

Australian conductor Leonard Weiss CF will celebrate several milestones this season, including debuts with the Boston Symphony Orchestra, Deutsche Oper Berlin, Munich Biennale, and the Leipzig Gewandhaus Orchestra's Mendelssohn Academy. As a Concours de Genève semi-finalist, he will conduct the Orchestre de la Suisse Romande and Orchestre de Chambre de Genève.

Having recently returned from Deutsche Oper Berlin, where he was guest Kapellmeister for the first half of this year, Leonard is excited to debut with the Adelaide and Queensland Symphony Orchestras and Orchestra Victoria, and return to the Melbourne and Christchurch Symphony Orchestras, and Auckland Philharmonia.

Leonard was a 2025 Tanglewood Music Center Conducting Fellow, mentored by Andris Nelsons and the Boston Symphony Orchestra. He won the 2025 Khachaturian International Competition, received the Special Prize for Best Interpretation of Khachaturian's Symphony No. 2, and was immediately reinvited to the Armenian State Symphony Orchestra. He also won Third Prize at the Toscanini Competition.

Leonard was Cybec Assistant Conductor of the Melbourne Symphony Orchestra in 2024 and 2025, and Assistant Conductor in Residence with the Auckland Philharmonia in 2022. He studied with Marin Alsop at the Peabody Conservatory and has trained with Riccardo Muti, Daniele Gatti, Gianandrea Noseda, and at the Salzburg Festival as part of his Churchill Fellowship.



●
Kyle Stegall
Tenor

American-born tenor Kyle Stegall is a noted interpreter of baroque and classical repertoire on both opera and concert stages. He has appeared as the Evangelist in Bach's *Christmas Oratorio*, *St Matthew Passion*, and *St John Passion*, and in works such as Bach's *Mass in B Minor* and *Magnificat*, Handel's *Messiah*, Mozart's *Requiem* and *Great Mass in C Minor*, Haydn's *Creation*, Mendelssohn's *Elijah*, Monteverdi's *Vespers*, and Beethoven's *Mass in C major*. Further repertoire includes Verdi's *Requiem*, Stravinsky's *Pulcinella*, Vaughan Williams' *Serenade to Music* and Dvořák's *Stabat Mater*.

A champion of lesser-known operatic repertoire, Kyle has sung the title role in Charpentier's *Actéon*, Hippolyte in Rameau's *Hippolyte et Aricie*, Vistola in Caccini's *Alcina*, Tommaso in Schwendinger's *Artemisia*, and Glauco in Ziani's *La Circe*. He has also performed Tamino (*Die Zauberflöte*), Edgardo (*Lucia di Lammermoor*), and Little Bat in Floyd's *Susannah*. He made his Australian mainstage debut as Belmonte (*Abduction from the Seraglio*) with Victorian Opera, his State Opera South Australia debut as Roméo (*Roméo et Juliette*) and, most recently, his Pinchgut Opera debut as Adam in Scarlatti's *Il primo omicidio*.

Kyle's discography includes *Circé* (Boston Early Music Festival), *Messiah* (American Bach Soloists), and the solo albums *Visions* and *Myrtle and Rose*.

ADELAIDE SYMPHONY ORCHESTRA

CHIEF CONDUCTOR

Mark Wigglesworth



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

Erna Berberyan

Minas Berberyan

Gillian Braithwaite

Julia Brittain

Chia-Nan Hung

Danielle Jaquillard

Liam Osborne

Emma Perkins

Alexander Permezal

VIOLAS

Justin Julian**

Linda Garrett~

Acting Associate Principal

Martin Alexander

Lesley Cockram

Andrew Crothers

Anna Hansen

Rosi McGowran

CELLOS

Sharon Grigoryan**

Acting Section Principal

Andrew Leask~

Acting Associate Principal

Joseph Freer

Sherrilyn Handley

David Sharp

Greg Tuske

DOUBLE BASSES

David Schilling**

Harley Gray~

Acting Associate Principal

Belinda Kendall-Smith

Holly Little

FLUTES

Kim Falconer**

Lisa Gill

PICCOLO

Julia Grenfell*

OBOE

Renae Stavely**

Acting Section Principal

COR ANGLAIS

Peter Duggan*

CLARINETS

Mitchell Berick**

Acting Section Principal

Darren Skelton

BASSOON

Mark Gaydon**

CONTRABASSOON

Simone Walters*

Acting Principal

HORNS

Sarah Barrett**

Acting Section Principal

Timothy Skelly

TRUMPET

David Khafagi**

TIMPANI

Andrew Penrose*

PERCUSSION

Steven Peterka**

Sami Butler~

Jamie Adam

KEYBOARD

Michael Ierace*

Guest Principal

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Bouquets generously
supplied by Tynte Flowers

Correct at the time of print

THANK YOU TO OUR PARTNERS & SUPPORTERS

GOVERNMENT PARTNERS



2026 SEASON PARTNER



PRINCIPAL PARTNER



MAJOR PARTNERS



SUPPORTING PARTNER



PHILANTHROPIC PARTNERS

Boileau Family Foundation
SPT Charity Fund



CORPORATE PARTNERS



CORPORATE CLUB

KPMG
Normetals
Olga's Fine Foods
Size Music



GIVING CIRCLES

The Podium
CONDUCTORS' CIRCLE
Miriam Hyde CIRCLE
Grainger Circle

MEDIA COLLABORATORS



INDUSTRY COLLABORATORS

