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JUPITER

Acknowledgement of Country

Buckskin

Pukiyana, Jack's Song

[2']

Turnage

Go For It

Australian Premiere

ASO Commission

[10']

Rachmaninov

Concerto for Piano No.2 in C Minor Op.18

[33']

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

Interval

Shaw

Entr'acte

[11']

Mozart

Symphony No.41 in C, K. 551 *Jupiter*

[31']

I. Allegro vivace

II. Andante cantabile

III. Menuetto e Trio (Allegretto)

IV. Molto allegro

Adelaide Town Hall

FEBRUARY FRI 13 & SAT 14

Douglas Boyd

Conductor

Konstantin Shamray

Piano



Duration

2hr 10min (inc. interval)

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Listen Later

ABC Classic is recording this concert for later broadcast on Saturday 7 March 2026 at 12.00pm.

Pre-Concert Talk

Join us in the Adelaide Town Hall auditorium one hour before each concert for our free *Classical Conversations* as conductor Douglas Boyd discusses the music in tonight's program with ASO Concertmaster Kate Suthers.



COLIN CORNISH AM *CHIEF EXECUTIVE OFFICER*

WELCOME

Welcome to the opening concerts of our 2026 season. Whether you are hearing the Adelaide Symphony Orchestra for the first time tonight or have many years of attending and supporting the ASO, we thank you for joining us. This 90th anniversary year is presented in partnership with the James & Diana Ramsay Foundation, whose generous support as our 2026 Season Partner and supporter of tonight's concert helps bring this music to the stage as we honour the centenary of the late Diana Ramsay AO.

We are delighted to have Douglas Boyd conducting the ASO once again this week. A favourite guest conductor in Adelaide, he is known for his musical insight, clarity of interpretation, and deep understanding of the orchestral tradition. Konstantin Shamray is another close friend of the orchestra and he will traverse the emotional landscape of Rachmaninov's Second Piano Concerto. Composed after a period of deep personal crisis, this concerto marks Rachmaninov's return to creative life and has since become one of the most loved pieces of all classical music.

Following the commencement of Mark Wigglesworth as Chief Conductor, I am very happy to share with you that ASO's Concertmaster Kate Suthers has been reappointed for a second term from 2026. In her role as leader of the orchestra Kate has brought joy, humility and artistry. We are

delighted that Kate will continue her leadership of ASO alongside Mark in the years ahead.

Congratulations to Steven Marshall AO, Roger Lang AM and Leon Pitchon AM who have each been recognised for their significant service to our community and various fields as well as their generous support for the arts. We are deeply grateful for the encouragement, support and vision Leon, Roger and Steven have provided to ASO over many years and celebrate their awards.

2026 is a special year for ASO as we mark 90 years of creative service to our artform and our community. We continue to strive to offer a program that all South Australians can relate to and throughout this season there are many opportunities to hear favourite works again and to discover new sounds. I encourage you to travel on this journey with us and be inspired by feats of virtuosity such as will be displayed by James Crabb on the classical accordion in *Symphony Series 6 – New Ground* in July. Travel back in time to the 18th-century and immerse yourself in the beautiful acoustic of St Peter's Cathedral to hear Handel's famous *Water Music*. These are just two of many performances available in Adelaide and throughout South Australia this year.

Whatever selection you choose this year, I hope that sounds of the ASO will enrich you and leave you wanting more. ●

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●
Douglas Boyd
Conductor

Douglas is the Artistic Director of Garsington Opera. He has held the positions of Music Director of L'Orchestre de Chambre de Paris, Chief Conductor of the Musikkollegium Winterthur, Music Director of Manchester Camerata, Principal Guest Conductor of the Colorado Symphony Orchestra, Artistic Partner of St Paul Chamber Orchestra and Principal Guest Conductor of City of London Sinfonia. In 2020 he received the highly prestigious Grand Vermeil Médaille de la Ville de Paris. He works with major orchestras worldwide including the BBC Symphony, Philharmonia, CBSO, Bournemouth Symphony, Royal Northern Sinfonia, Bergen Philharmonic, Gävle Symphony, Finnish Radio Symphony, Orchestre National de Lyon, Tonhalle Zürich, Budapest Festival, Mozarteum Salzburg, Slovenian Philharmonic, Gürzenich, Sydney, Melbourne and Adelaide Symphony.

Operatic engagements have included *Die Zauberflöte* / Glyndebourne on Tour, *La Grotto di Tronfonia* / Zürich Opera, *La Clemenza di Tito* / Opera North, *The Rape of Lucretia* / Winteroper Potsdam, *Le nozze di Figaro*, *Don Giovanni*, *Fidelio*, *Così fan Tutte*, *Eugene Onegin*, *Capriccio*, *Silver Birch and Dalia* (both *Roxanna Panufnik*, world premieres), *Pique Dame*, *A Midsummer Night's Dream* and *Rusalka* / Garsington Opera which also went to the Edinburgh Festival in 2022.

Douglas Boyd's extensive discography includes the complete Beethoven Symphonies with the Manchester Camerata, Schubert Symphonies with the St Paul Chamber Orchestra as well as several recordings with Musikkollegium Winterthur. Recordings with L'Orchestre de Chambre de Paris include *Intuition* with Gautier Capuçon for the Erato label, and a disc of Haydn Symphonies.



●
Konstantin Shamray
Piano

Described as an exhilarating performer with faultless technique and fearless command of the piano, Australian-based pianist Konstantin Shamray performs internationally with the world's leading orchestras and concert presenters.

In 2008, he burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He remains the only competitor in the competition's 40-year history to win both First and People's Choice Prizes, along with six other awards. In 2011, he won First Prize at the Klavier Olympiade in Bad Kissingen, Germany, and received the prestigious Luitpold Prize for outstanding musical achievement.

Since then, Konstantin has performed extensively across Australia with the Sydney, Adelaide, West Australian, Tasmanian, and Queensland Symphony Orchestras, as well as the Australian Chamber Orchestra and the Dunedin Symphony Orchestra. He has toured nationally with Musica Viva, including collaborations with ANAM musicians and, more recently, Avi Avital. International highlights include appearances with the Russian National Philharmonic, Mariinsky Theatre Orchestra, Moscow Virtuosi, and Orchestre National de Lyon.

Chamber music is central to his artistic life, with collaborators including Richard Tognetti, Li-Wei Qin, and the Australian String Quartet. He is a frequent guest at Ukaria, the Adelaide Festival, and the Melbourne Recital Centre.

Konstantin was recently appointed Senior Lecturer in Piano at the Melbourne Conservatorium of Music.

ABOUT THE PROGRAM

Tonight is all about big feelings and big sounds: Mark-Anthony Turnage invites you to a fun party and Rachmaninov captures those heady moments of falling in love, while Caroline Shaw and Mozart both delight in the joy of music itself. Decadent dances, heart-on-sleeve melodies, delicate musings and grand gestures, all radiating classical style.

British composer Mark-Anthony Turnage's ebullient *Go for It*, was written in September 2021 as part of the City of Birmingham Symphony Orchestra's Centenary Commissions project, in partnership with the Adelaide Symphony Orchestra.

Mark-Anthony Turnage (b. 1960) is widely recognised as one of the most significant British composers of our time. A student of Oliver Knussen and Gunther Schuller, he made his name with a series of high-profile operas, including *Greek* (based on Steve Berkoff's play) and *Anna Nicole* (based on the life of playboy model Anna Nicole Smith). In 2025 *Festen*, his operatic reinvention of the 1998 black comedy from Danish film-maker Thomas Vinterberg, had its premiere at London's Royal Opera House, going on to dominate the opera category at the 2025 Olivier Awards. Following that, his latest opera, *The Railway Children*, after E. Nesbit's children's classic, premiered at Glyndebourne in July, to great acclaim.

Although he himself works at the pointy end of classical music, Turnage acknowledges that some contemporary classical music can be challenging, partly because of its unfamiliarity, but also because of the concert format: "People feel

trapped. If you go to an art gallery and there is a picture you don't like, you can just move away, but if you are in a concert and sitting in the middle of a row, people are polite and won't walk out."

That is not on the cards for *Go for it*. The work is, in a nutshell, a party for orchestra, a fast moving, intense showcase of Turnage's catchy, kaleidoscopic style. Listen out for shades of blue, funky rhythms, surprising moments and technicolour orchestration.

'It isn't fair,' says Marilyn Monroe in Billy Wilder's 1955 romantic comedy *The Seven Year Itch*. 'Every time I hear it I go to pieces. It shakes me. It quakes me. It makes me feel goose-pimplly all over.'

She's talking about the next work, Rachmaninov's **Piano Concerto No.2**, which is playing in the background as she sashays into her neighbour's apartment. Moments later the two are in a passionate embrace.

Marilyn Monroe is not the first to feel this way. Rachmaninov's second piano concerto was a popular and critical success from its first performances and continues to be one of the most enduring smash hits of classical music of all time.

The success of the first performances in 1902 was a huge relief for the young composer and pianist, who had sunk into a deep depression following the disastrous premiere of his first symphony in 1898. Unable to overcome his creative block, in 1900 he consulted a Russian neurologist, Dr Nicolai Dahl, who used a combination of hypnosis and what we would now call 'talk therapy' to



MARK-ANTHONY TURNAGE

help Rachmaninov recover. After three months of intensive treatment the notes began to flow again and in December of the same year he performed two of the movements at the Moscow Nobility Hall. His performance prompted Russian critic Ivan Lipaev to write: 'his work contains much poetry, beauty, warmth, rich orchestration, healthy and buoyant creative power. Rachmaninov's talent is evident throughout.' The work is dedicated to Dr Dahl.

By the middle of the twentieth century this concerto was embedded in popular culture, notably as an irresistibly romantic soundtrack to David Lean's 1945 movie *Brief Encounter* and as a melody for Buddy Kaye and Ted Mossman's song *Full Moon and Empty Arms*, immortalised by Frank Sinatra. It has continued to turn up in movies and songs ever since. What is it about the second piano concerto which is so utterly bewitching?

The answer is multifaceted. First, there are the sweeping melodies which scaffold the concerto, each one distinct but related, sounding strangely familiar, like a fond memory. But beyond the irresistible catchiness of these tunes, are Rachmaninov's richly scored chords, deeply rooted in traditional tonality but often pushing the boundaries of that tradition to build tension and a sense of being lost, before finding a way back home. Add to that the bejewelled background of intricate figures over which the slow, expansive melodies unfold and you have a potent mix of sensuousness, nostalgia, spectacle and surprise.

After the dramatic, bell-like chords of the opening eight bars, the first movement jumps

straight into its signature melody, a moody tune for violins, accompanied by sonorous arpeggios on the piano. As the melody builds and builds, the piano remains as part of the texture, only emerging with its own lyrical voice in the transition to a second subject, another big tune. It's a pattern that Rachmaninov comes back to again and again, using the piano to hint at, suggest, show the orchestra a path towards a grand melody, before branching out into a myriad of cross rhythms, inviting others, like the French horn, to take their place in the limelight. There can be no doubt that the piano is the soloist, but it is a generous collaborator, making stars of everyone on stage.

The second movement again begins with chords for the piano alone, this time broken into arpeggios, but it is here that Rachmaninov plays a rhythmic trick. The piano seems to be playing three beats to the bar; twelve notes, divided into three groups of four. When the flute joins in, however, something's not quite right; it is playing four beats to a bar, dividing twelve into four groups of three. It has the curious effect of wrong footing the underlying pulse, confusing the ear. When the oboe joins in the piano does align with the orchestra, but rhythmic stability remains elusive, with two beats overlaying three beats overlaying four beats and even five beat figures throughout the movement.

In the finale, *Allegro Scherzando*, the orchestra takes the lead in a busy whisper which builds within the space of just a few bars to a triumphant tutti, heralding a mini-cadenza from the piano. This is the hyperactive introduction to a

light-footed march for the piano, which sounds like it needs more than ten fingers to play. (Rachmaninov had famously large hands, able to stretch more than an octave between thumb and little finger).

When the big tune – the romantic signature melody which has been borrowed by so many – arrives, it is once again over to the orchestra, oboe and violins singing the melody while horns play poignant chords in accompaniment. A little indulgent? Perhaps. Heartfelt? Definitely. But, as if realising we have reached an almost over-the-top state of high emotion, Rachmaninov deftly steers the music back into a brisk and virtuosic fugue, with soloist and orchestra chasing each other in a breathless tumble. From there, all these elements come together to take us to the blazing finish.

After the interval comes Caroline Shaw's *Entr'acte*, a work which offers a moment of quiet reflection. Shaw is an American composer, performer and collaborator who came to the world's attention in 2013 when she became the youngest ever recipient of the Pulitzer Prize for Music, for her work *Partita for 8 Voices*. She has written and produced for iconic artists and ensembles across the musical spectrum, including Renée Fleming, Yo-Yo Ma, Kanye West, the LA Phil, the NY Phil, and others.

She writes:

Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 – with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but

taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

From twenty first century America, we now travel back in time to meet another master of the string quartet.

We're in Vienna in the 1780s, where Wolfgang Amadeus Mozart has, over the last five years, been enjoying an unprecedented degree of success. He has married Constanze Weber, sister of his one time love Aloysia Weber (and, if truth be told, a much better catch, due to her astute business instincts and unwavering loyalty). He is in demand as a performer, giving concerts of his own piano concertos, and has finally made it in the tough arena of opera, with *The Marriage of Figaro* and *Don Giovanni* both well-received. He has even secured a modest annual income from Emperor Joseph II. But all that changes when Vienna enters the Austro-Turkish War of 1788, which has a disastrous impact on the economy. Money is tight, no-one is buying concert tickets, and Mozart is living beyond his means.

We do not know exactly why he composes three symphonies at this time: there is much speculation but no hard evidence of a formal commission, which is unusual for a hard-up composer who makes his living from his art. Mozart scholar Otto Deutsch suggests that Mozart was planning a series of concerts to open a new casino on Vienna's Spiegelgasse, while Czech musicologist Milada Jonášová has in recent years established that Mozart attended



CAROLINE SHAW

the performance of at least one of these symphonies, presented by one of benefactors, the Dutch-born diplomat Gottfried van Swieten. Could van Swieten have commissioned them?

What we do know is that these three symphonies have come to represent the pinnacle of classical symphonic writing, and that ***Symphony No. 41*** in C major, 'Jupiter', which we hear tonight, is the last and, arguably, the greatest symphony Mozart ever wrote.

The work begins, as it continues, with a tantalising patchwork of striking gestures: first fanfares and flourishes, then a seductive serenade. This is not so much music for Jupiter as for Mars and Venus, for Love and War (and maybe a nod to the politic situation in Vienna). The trumpets and drums give a martial edge to the fanfares, while the violins transform them into a lilting conversation. The movement unfolds from here, using the well-established Sonata form as a structural template. The element of novelty is in the contrasting moods and sudden shifts in dynamics and tempo – from slow to fast, and from silence to surprise. Anything can happen in love and war.

The second movement, *andante cantabile*, opens with an eloquent song which always seems to be rudely interrupted before it has a chance to get going. The mood switches with the move to a minor key, and to a syncopated melody which sits uneasily on the spaces between the beats. This restless nature of this theme is also perfect for some crunchy harmonies, creating a delicious build and release of tension as the harmony is resolved.

The third movement is a minuet, which is already beginning to morph from a standard, courtly dance in something a little more tongue-in-cheek. Listen out for the trio, which begins with an ending, and ends with a shrug.

Some of Mozart's final movements – Symphony No. 39, for example – are straightforward crowd-pleasers, up tempo scrambles which show off the dexterity of the musicians and the invention of the composer before sending everyone home smiling. The last movement of Symphony No. 41 is a departure from this audience-focused finale. That's not to say it's not exciting or upbeat, but its construction – from a series of independent phrases, interwoven and overlaid in a dense mesh of counterpoint – is also profoundly fascinating, and how it all fits together is part of the fun.

The first fragment is made up of the first four notes you hear, a simple hymnlike phrase which Mozart's contemporaries would have recognised as the start of an exercise in a popular music counterpoint textbook of the time. It's as if he is challenging himself, saying, 'let's see what I can do with this...' What he does is to introduce five other musical jigsaw pieces in quick succession. Then he passes them around the orchestra in various different combinations, layers them with staggered starts, turns them upside-down, back-to-front, exploring all the possibilities, and finally fits all the distinct pieces of the jigsaw together to create a grand edifice which, in spite of its complexity, all makes perfect sense.

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BARRY HUMPHRIES AO CBE, 1998, ODE TO THE FESTIVAL THEATRE

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5 MINUTES WITH ERIN HELYARD

Ahead of *Water Music* on Thursday 19 and Friday 20 March at St Peter's Cathedral, conductor and harpsichordist Erin Heylard reflects on movement, mindset, and what keeps centuries-old music alive.

Do you think there are any similarities between 18th-century Baroque dance music and today's dance music?

I think the main similarity is that people have always wanted to move their bodies to a regular pulse. Musically, the styles are worlds apart, but the basic human impulse is the same. Dance music—then and now—is about energy, repetition, and collective experience. There are accounts of 18th-century balls that sound surprisingly rowdy, which suggests that courtly dance wasn't always as polite as we imagine.

In your spare time, do you listen to contemporary music, or mostly historical works?

I mostly listen to classical music, but I also love contemporary sounds—especially lo-fi, atmospheric music like you'd hear in a great Japanese café. I'm also a big fan of bands like The Strokes, Phoenix, and Future Islands. That mix keeps my ears open and my musical imagination flexible.

Do you have any rituals to mentally prepare for performing that might surprise people?

I spend a lot of time thinking in arcs and flow—about where the music is heading, not just where it is now. That helps shape phrasing and overall structure. On performance days, I try to keep things calm and quiet, with minimal social interaction, so I can fully commit to the musical journey in the evening. It's less about warming up fingers, and more about preparing a mental space.

What is your favourite piece to perform on the harpsichord, and why?

The *Goldberg Variations*. No other piece reveals strengths and weaknesses so clearly as a musician. Every time I return to it, it shows me something new—technically, emotionally, and intellectually. In that sense, it's less a comfort piece and more a mirror. I sometimes think of it as a diagnostic tool for the soul.

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