



# SYMPHONY SERIES

*CONCERT 2* • IN THE QUIET

APRIL 17 & 18 • 2026



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# IN THE QUIET

**Copland**  
*Quiet City*

[10']

**Adelaide Town Hall**

APRIL FRI 17 & SAT 18

**Chindamo**  
*Concerto del Motore*

[20']

**World Premiere**  
**ASO Commission**

*I. The First Revolution*

*II. Quiet in the Noise*

*III. Asphalt Cathedral*

**Stephanie Childress**  
Conductor

**Dean Newcomb**  
Clarinet

**Peter Duggan**  
Cor Anglais

**David Khafagi**  
Trumpet

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*Interval*

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**Rachmaninov**  
Symphony No.2 in E Minor Op.27

[60']

*I. Largo – Allegro moderato*

*II. Allegro molto*

*III. Adagio*

*IV. Allegro vivace*



**Duration**  
2hr 15min (inc. interval)

Generously supported by  
the Hon Ann Vanstone KC  
as Patron of Joe Chindamo

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ABC Classic is recording this concert for live broadcast.

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## Pre-Concert Talk

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Join us in the Adelaide Town Hall auditorium one hour before each concert for our free *Classical Conversations* as ASO Horn player Emma Gregan discusses the music in tonight's program with composer Joe Chindamo.

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COLIN CORNISH AM *CHIEF EXECUTIVE OFFICER*

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# WELCOME

Welcome – and thank you for being here tonight with the Adelaide Symphony Orchestra.

This feels like a good moment to pause and reflect on what an orchestra offers our world. We live in a time of division and noise, of endless distraction and rapid change. And yet here we are, together in a room, about to share something that no algorithm can replicate.

A symphony orchestra is one of the last places on earth where a large group of human beings pursue a single, shared intention in real time. Around eighty musicians, each trained across a lifetime, listen to one another with remarkable care and precision. What emerges from that collective attention is something genuinely rare: music that meets every listener differently, that can console, exhilarate, unsettle, or simply carry you somewhere words cannot reach. In that sense, an orchestra is not just an ensemble.

It is a reminder of what we are capable of when we truly listen to each other.

At the heart of tonight's programme is a moment of genuine celebration: the world premiere of Joe Chindamo's *Concerto del Motore*, a work commissioned by the Adelaide Symphony Orchestra and performed by our own Principal Clarinet, Dean Newcomb.

Commissioning new works is one of the most meaningful things an orchestra can do. It is an act of faith – in living composers, in the power of new voices, and in an audience open to being surprised.

We are deeply grateful to the Hon Ann Vanstone KC, whose generous support made this commission possible. Philanthropy of this kind is what allows orchestras to look forward as well as back – and to give composers like Joe Chindamo the opportunity to speak to audiences not just today, but for generations to come. ●

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●  
**Stephanie Childress**  
Conductor

Rebellious in nature and a born communicator, Franco-British conductor Stephanie Childress has already established herself firmly on both sides of the Atlantic through her poise, musicianship and forward-thinking approach to the concert-going experience.

Recent seasons include debuts with the San Francisco, Houston and San Diego Symphony Orchestras, a return to The Cleveland Orchestra at the Blossom Festival, and her debut at The Juilliard School conducting Rachmaninov's Second Symphony and the New York premiere of Anna Clyne's *Palette*. She continues as Principal Guest Conductor of the Orquestra Simfònica de Barcelona i Nacional de Catalunya (OBC), leading programmes featuring works by Philip Glass, Sibelius and Schumann. Her exploration of Schumann's symphonies continues with the Toronto Symphony Orchestra, hr-Sinfonieorchester Frankfurt and Minnesota Orchestra. Highlights include debuts with the Zürich Chamber Orchestra, BBC National Orchestra of Wales and her Australian debut with the Adelaide Symphony Orchestra.

Renowned for her Mozart interpretations—praised by *The Guardian* for their “lithe vitality”—Childress has conducted *Die Entführung aus dem Serail*, *Don Giovanni* and *Le Nozze di Figaro*, alongside contemporary operas by Missy Mazzoli and Simon Voseček. This season marks her debut with *La Traviata* at the Finnish National Opera.

Childress maintains strong ties to France, having won second prize at La Maestra (2020), and is also an established presence in the United States, where her tenure as Guest Conductor at the Sun Valley Music Festival marks her passion for youth music education.



●  
**Dean Newcomb**  
Clarinet

Celebrated for his luminous sound and commanding artistry, Dean Newcomb delivers performances that resonate deeply with both audiences and critics. His performances have received consistent critical acclaim, praised for their “exquisitely fetching sonorities” and “perfectly fashioned” musical insight (The Advertiser).

Dean has been Principal Clarinetist of the Adelaide Symphony Orchestra for over 15 years. During his distinguished tenure with the orchestra, he has appeared regularly as concerto soloist, performing major works of the clarinet repertoire and contributing to the orchestra's artistic profile across symphonic, chamber and contemporary programs.

He is highly sought after as a guest principal clarinetist, appearing with leading ensembles including the Australian World Orchestra, Australian Chamber Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Macao Orchestra and Auckland Philharmonia.

As a chamber musician, Dean collaborates regularly with many of Australia's most respected ensembles, including the Australian String Quartet, Australia Ensemble and Southern Cross Soloists. Career highlights include performing at the opening of the Melbourne Recital Centre and presenting the premiere of Arthur Benjamin's long-unperformed Clarinet Quintet with the Goldner String Quartet.

Written in close collaboration with Joe Chindamo and brought to life with the Adelaide Symphony Orchestra, this new concerto represents a defining artistic milestone. The work explores the clarinet's lyrical intimacy and dramatic power, embodying Dean's passion for shaping and expanding the instrument's contemporary voice.



●  
**Peter Duggan**  
Cor Anglais

Peter Duggan has been an oboist and principal cor anglais player with the Adelaide Symphony Orchestra since 1995.

His studies began at the Canberra School of Music and continued at the Wuerzburg Hochschule fur Musik in Germany. Amongst his professional engagements are the Wuerzburg State Theatre Orchestra, casual contracts with Berlin Church orchestras, Nuremburg Cathedral Orchestra as well as the MSO, TSO, CSO and Australian Brandenburg Orchestra on baroque oboe.

Peter is also passionate about musicology and music education and is in demand as a speaker, tutor, conductor and composer/arranger, as well as an instrumental teacher. He's a regular tutor with the Adelaide Youth Orchestra society and has also tutored at the Australian Youth Orchestra's prestigious National Music Camp.

His compositions include a show for primary school children about the instruments of the orchestra (titled *Orchestra Fantastica* which has been performed numerous times by the Adelaide Symphony). He has also written a musical (music and libretto) for high school students. This has been performed by Mitcham Girls High School.



●  
**David Khafagi**  
Trumpet

David Khafagi is an accomplished trumpet player who has performed with the Adelaide, Tasmanian, Melbourne and Queensland Symphony Orchestras, as well as having maintained an active freelance career and contributions to local community music organisations. He holds a Bachelor of Music Performance from the Queensland Conservatorium, with Honours from the Elder Conservatorium, and spent significant time studying privately with Yoram Levy (Principal Trumpet, TSO) and Professor Hannes Laeubin (Hochschule fur Musik und Theater, Munich).

Growing up, David was heavily involved with the Queensland Youth Orchestra, and participated in Australian Youth Orchestra and National Music Camp. He also played with various brass bands including Brisbane Brass, Glenorchy City, and Kensington and Norwood Band. Before making the move to playing full-time,

David enjoyed a career of twelve years in Orchestra Management at the ASO, where he was involved with both management and operational aspects of the organisation. David is privileged to be Principal Trumpet of the Adelaide Symphony Orchestra, a position to which he was appointed in February 2022.

David is proud to be an ambassador for Schagerl trumpets.

The perfect bloom is  
like the perfect note



**TYNTE**  
FLOWERS

# ABOUT THE PROGRAM

Throughout history, artists have found inspiration in the rhythms of our sun and moon. Daytime artworks often celebrate the bustle of life: adventures across a pastoral landscape with optimistic birdsong reflected in the woodwinds of a symphony. A painter might use vivid colour to illustrate the towering waves of the sea, or a sunny afternoon on the grass. But when artists embrace the night, something different tends to pull our focus. Through the symbolic placement of sound into silence, or light into darkness, artists can isolate and highlight our innermost experiences. In *The Starry Night*, Vincent van Gogh swirled between gold and midnight blue; between his internal and external worlds. American painter Edward Hopper used the contrast between dark and light to emphasise loneliness, painting moments of solitude in otherwise busy urban environments, the most famous of which being *Nighthawks*. It's in this tradition that American composer Aaron Copland painted his own musical picture of the night, uniting with the countless artists who have used their creative languages to share a single message: under the cover of night, we can contemplate what it means to be human.

In 1939, Copland composed music that would convey these moods of solitude and introspection. He attached melodies to individual characters who were experiencing personal challenges, processing their thoughts as they walked through the darkness. Copland's work was called ***Quiet City***, and it began as incidental

music to accompany a play of the same name. Incidental music is crafted to emphasise the atmosphere and storyline of a non-musical work.

Like the man who sits in solitude on one side of the diner in Hopper's New York-inspired *Nighthawks* (1942), Copland writes about a man who searches for meaning as he wanders through the streets of the same city. In the *Quiet City* play, this character tries to understand the person he has become, and questions what he sacrificed of himself along the way, from his Jewish identity to his fantasies of living a creative life. As he reflects on his choices to pursue a conventional existence as a married businessman, he struggles to accept that his life's path has come at the cost of his dreams. Copland may have resonated with these themes of identity and belonging; he was born in New York City to Jewish immigrants. In *Quiet City*, he instructs the soloists to play in a way that feels 'nervous, mysterious'; human words for relatable moods. Only faintly surrounded by strings, the solo instruments emphasise the feeling of solitude by contrasting sound with silence. The lone player does not dominate or overpower our scene, but simply exists in the quiet of night, occupying their own space.

The trumpet soloist's notes are grouped into short semiquavers with an accent at the start of each; you might imagine this as a short statement of words that our character is talking through in his mind. It is insistent and ruminative, growing in conviction through repetition until the cor anglais enters, expressive and gracious. Their notes are



JOE CHINDAMO

not too high or low; nothing is abrupt in these moments. The themes feel gentle on the ears, but not like an evening lullaby. Instead, they deal with complex adult feelings, including the search for oneself. Strings continue to play a supportive role, seeming to represent the city as it nurtures and surrounds our soloists, echoing thoughts without challenging them. There is no competition or impassioned dialogue between the instruments, as we find in many compositions. Here, the players simply drift through the night. Midway through sees a return of the semiquaver statements but this time, the rhythm strikes as a revelation, confident and resolute before returning to the original uneasy quiet. Has anything resolved? In the play, our character passes other people on his evening walk, and asks them if they hear the music too. They do not, and he remains alone.

The original version was composed for different instruments, including saxophone and piano. Like many pieces of incidental music, Copland's composition took on a life of its own beyond the play. He reimagined it for a new combination of players, and released the piece as a standalone work that premiered in New York, 1941 with the Saitenberg Little Symphony Orchestra – the version we hear today. The play did not survive; this composition did. This is surprising when considering the big-name talent connecting this play to other highly successful and history-making stories of the stage and screen. *Quiet City* was written by Irwin Shaw (also born in

New York to Jewish immigrants from Ukraine), who wrote the screenplay for *Desire Under the Elms* starring Sophia Loren. *Quiet City* was directed by Elia Kazan, who had directed the stage production of *A Streetcar Named Desire* as well as its screen adaptation. And Harold Clurman, founder of the influential Group Theatre collective, commissioned *Quiet City* and Copland's music. Yet when it was presented in New York, it was promptly cancelled (a 'flop', Copland called the theatrical production). The newer version of the composition from Copland, which he dedicated to Ralph Hawkes (of classical music publisher Boosey and Hawkes), broadens the scope of the narrative, removing it from a script and inviting us to apply our own feelings and contemplations as we listen to this evening music.

Conceptual parallels bind Copland's *Quiet City* with Joe Chindamo's ***Concerto del Motore***. Both pieces revolve around a main character who spends time alone with their thoughts. The soloists represent the human who exists in a moment of vulnerability and introspection; both take place within the atmosphere of a city. But the works differ greatly in their levels of energy. Chindamo's character does not lament dreams that never came true, or grieve for a spirit crushed in the pursuit of conventionality. Instead, his soloist does the opposite, pushing themselves to the absolute limit, and then even further. They claim ownership of their individuality, and their power grows stronger

through their connection to an unstoppable machine: *motore* means 'engine'.

Australian composers have a history of embracing these contagiously energetic themes. On a purely aesthetic level, it is exciting to become swept up in the momentum of a fast-paced and heavily rhythmic composition. On a symbolic level, it invites us to connect with our own sense of determination and drive. In 1997, Australian composer Matthew Hindson wrote the vigorous and relentless orchestral work *Speed*, which represented the ways we coexist and interact with the forces of the modern world, driving fast cars and dancing underground, never resting because life itself does not stop to rest. Next-generation Australian composer Holly Harrison also wrote an explosive work called *Hotwire* that framed the soloist as a thief, and the orchestra as a luxury car getting spun around the motorways at breakneck speeds. The reason this theme returns in a work like Chindamo's is because it is endlessly invigorating for both composer and audience. How far can we push the music? How far can we push ourselves?

This work, which has its world premiere in this program, was commissioned by the Adelaide Symphony Orchestra. The clarinet soloist Dean Newcomb represents the participant who connects with the engine in a dangerous and exhilarating musical display of drifting. *The First Revolution* is the movement that opens the work, and it harkens back to the Copland in the way that it begins before the sun has fully risen, and

places our character alone as they reflect on their inner potential and strength. Chindamo himself describes the next movement, *Quiet in the Noise*, as one in which time begins to slow down and 'the sound world turns inward, revealing the poetry of motion'. In the movement *Asphalt Cathedral*, we feel the presence of the city itself. The soloist speeds through the scene; 'the human spirit prevails within the machine'.

All three works on this program reflect the human experience, and they ask us to confront our expectations of ourselves. Copland's *Quiet City* juxtaposes dreams with reality, while Chindamo's *Concerto del Motore* expands dreams into reality. With Sergei Rachmaninov's **Symphony No.2 in E minor, Op.27**, we hear another brilliant composer who faces his own identity, and who demands more of himself than he could give before. He brings it all into the light without shame or hesitation. Rachmaninov is a composer who wears his personal contemplations on his sleeve, which is why we can hear such an outpouring of emotion in the rich and luscious string lines of the first movement. Although Rachmaninov's melodies are naturally expressive through the rise and fall of the notes, he doesn't leave any feeling up to chance. He adds swift dynamic changes, from loud to soft, swelling with a crescendo before immediately fading away again, all within the space of a few bars. This constant push and pull of sound, combined with his instruction to play 'dolce' (sweet) or 'perendosi' (dying away), serve his desire to express it all. If you



AARON COPLAND, 1962

listen carefully to the lower strings that open the symphony, you will hear their motto again throughout the course of the work.

That Rachmaninov hides nothing is particularly impressive considering the touchy circumstances in which he composed this symphony. His First Symphony came a decade before, and was so disastrous that the composer, just 23 at the time, was close to giving up his creative work. Through little fault of his own, the 1897 premiere of his First was an epic flop owing to its drunk conductor Alexander Glazunov who led a group of musicians who were unprepared for such a musical undertaking. Rachmaninov had high expectations of Glazunov, also a renowned composer, making the letdown even greater. At the end of the concert, Rachmaninov ran away into the street, having been shocked and humiliated by what he heard at the performance of his own creation. Vicious words from the critic and composer César Cui, who said his symphony would 'delight the inhabitants of Hell', may have been the nail in Rachmaninov's creative coffin – if only for a while. He plunged into depression, and was encouraged by his family to seek mental health support, which was not particularly advanced at the turn of the century. Freud's theories of psychoanalysis were beginning to take off across the world, while sanatoriums were often prescribed for patients who might need rest for their recovery. Also gaining interest, though not without scepticism, was the practice of hypnosis, a speciality of psychotherapist and musician

Dr Nikolai Dahl. A large part of Rachmaninov's therapy with Dahl also involved words of positive reinforcement to counteract the 'paralysing apathy' the composer described of his mental state. And it worked, resulting in the composition of his Piano Concerto No.2 (which he dedicated to Dahl) and shortly after, his Symphony No.2 – a more-than-brave return to the artform that had so far destroyed his spirit. So when we listen to the intense rise and fall of emotions in this composition, we are connecting with the very same rollercoaster of emotions he had lived through. We are listening to the loneliness of a composer who had suffered a public failure, followed by the challenge and admirable level of work it took to build himself back up again, and follow his dreams.

Rachmaninov revealed in 1907 that he had finished writing the draft of his Second, and felt insecure about the work prior to its premiere. 'It was a severe worry to me and I'm not going to think about it anymore,' he shared after casting aside his completed composition, which took only a few months to produce. But he did think of it again, and he decided to conduct the first performance himself. It premiered successfully in St. Petersburg, 1908 and won him a Glinka Award.

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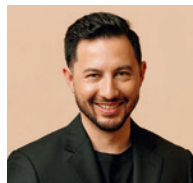
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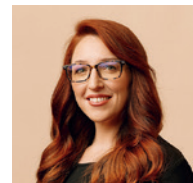
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CELLOS



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



**Sherrilyn Handley**  
Peter Wells &  
Celia Whittle ♪



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



**Shuhei Lawson**  
Judy Hare &  
Grant Whiteman ♪



**Gemma Phillips**  
Acting Associate  
Principal  
Anonymous donor ♪



**David Sharp**  
Dr Aileen F Connon  
AM ♪



**Cameron Waters**  
Pamela & the late  
Peter McKee ♪

OBOES



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



**Renae Stavely**  
Associate Principal  
Roderick Shire  
& Judy Hargrave ♪

COR ANGLAIS



**Peter Duggan**  
Principal  
Dr JB Robinson ♪

CLARINETS



**Dean Newcomb**  
Section Principal  
Ann Vanstone ♪

BASS CLARINET



**Darren Skelton**  
K & S Langley  
Fund ♪



**Mitchell Berick**  
Principal  
Nigel Stevenson  
& Glenn Ball ♪

TRUMPETS



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



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



**Martin Phillipson**  
Associate Principal



**Gregory Frick**

TROMBONES



**Colin Prichard**  
Section Principal  
Andrew &  
Barbara Fergusson ♪



**Ian Denbigh**  
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BASS TROMBONE



**Amanda Tillett**  
Principal  
In memory of Mary Angel ♪

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