

ADELAIDE SYMPHONY ORCHESTRA

VIOLINS

Cameron Hill** (Concertmaster)
Lachlan Bramble** (Associate Concertmaster)
Shirin Lim* (Principal 1st Violin)
Michael Milton** (Principal 2nd Violin)
Danielle Jaquillard ~(Associate Principal 2nd Violin)
Janet Anderson
Ann Axelby
Minas Berberyan
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Elizabeth Collins
Jane Collins
Judith Coombe
Alison Heike
Zsuzsa Leon
Alexis Milton
Jennifer Newman
Julie Newman
Emma Perkins
Alexander Permezel
Kemerì Spurr

VIOLAS

Linda Garrett** (Guest Principal)
Michael Robertson (Acting Associate)
Martin Butler
Lesley Cockram
Anna Hansen
Rosi McGowran
Cecily Satchell

CELLOS

Ewen Bramble** (Acting Principal)
Sherrilyn Handley~ (Acting Associate Principal)
Sarah Denbigh
Christopher Handley
Gemma Phillips
David Sharp
Cameron Waters

DOUBLE BASSES

David Schilling**
Jonathon Coco~
Jacky Chang
David Phillips
Harley Gray
Belinda Kendall-Smith

FLUTES

Geoffrey Collins**
Lisa Gill

PICCOLO

Sabine Daniels*

OBOES

Renae Stavelly** (Acting Principal)
Hannah Kovilpillai

COR ANGLAIS

Peter Duggan*

CLARINETS

Mitchell Berick** (Acting Principal)
Darren Skelton

BASSOONS

Mark Gaydon**
Jackie Newcomb
Leah Stephenson

CONTRA BASSOON

Jackie Newcomb*

HORNS

Adrian Uren**
Emma Gregan
Ben Messenger
Philip Paine

TRUMPETS

Martin Phillipson** (Acting Principal)
Gregory Frick
Timothy Keenihan

TROMBONES

Colin Prichard**
Ian Denbigh

BASS TROMBONE

Howard Parkinson*

TUBA

Peter Whish-Wilson*

TIMPANI

Andrew Penrose* (Guest Principal)

PERCUSSION

Steven Peterka**
Gregory Rush

HARP

Suzanne Handel*

** denotes Section Principal

* denotes Principal Player

~ denotes Associate Principal

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ADELAIDE SYMPHONY ORCHESTRA SEASON 2019

CLASSICS UNWRAPPED 2

From Russia
with Love

Guy Noble Conductor/Presenter
Anthony Steel Special Guest

June
Wed 19
6.30pm

Adelaide Town Hall



PROGRAM

Guy Noble Conductor/Presenter
Anthony Steel Special Guest

Mikhail GLINKA (1804-1857)
Ruslan and Ludmilla: Overture

Aram KHACHATURIAN (1903-1978)
Masquerade: Waltz

Alexander BORODIN (1833-1887)
In the Steppes of Central Asia

Nikolai RIMSKY-KORSAKOV (1844-1908)
Overture on Russian Themes

Pyotr Ilyich TCHAIKOVSKY (1840-1893)
Eugene Onegin: Waltz

Dmitri SHOSTAKOVICH (1906-1975)
The Gadfly: Romance Op. 97a

Pyotr Ilyich TCHAIKOVSKY (1840-1893)
Selections from Swan Lake

Duration
This concert will run for approximately
1 hour and 20 minutes, no interval.

PROGRAM NOTE

‘A nation creates music – the composer only arranges it.’
That quotation is often attributed to Mikhail Glinka, the father of Russian classical music. By writing operas with Russian texts, settings, and even folk tunes, Glinka awoke Russians to their own distinctive musical language. They didn’t need to import all the good tunes from Italy! Glinka claimed that his sparkling curtain-raiser to *Ruslan and Ludmilla* was inspired by the clattering of crockery and cutlery at a grand wedding banquet.

What does ‘Russia’ sound like? In Lermontov’s play *Masquerade*, Nina reflects on a waltz she has just heard at a ball in St Petersburg, music that stirred up extremes of sorrow and joy in equal measure. Khachaturian (who was technically Armenian, not Russian) captured this collision of intense emotions perfectly in realising this Waltz for a 1941 production of the play.

Russia is a big place. How big? We get a sense of its expanse in Borodin’s 1880 tone poem, *In the Steppes of Central Asia*, which evokes the straight line of a wide horizon with thin, unchanging notes high up on the violins. Then, in two contrasting melodies, we hear the approach of an Asian caravan accompanied by Russian soldiers. They slowly traverse the landscape and disappear into the distance.

Rimsky-Korsakov wrote his *Overture on Russian Themes* when he was 22, following very much in the footsteps of his mentor Balakirev, who had already composed two similar overtures himself, and who published a *Collection of Russian Folksongs* that same year. Rimsky-Korsakov built his Overture from three popular Russian folk melodies, interleaved and then combined in inventive ways; but it’s probably fair to say that Balakirev (an inspiring but notoriously interfering teacher) had a lot to do with the final result.

Russians have long had a peculiar fondness for the waltz, despite its Germanic origins. Tchaikovsky in particular was responsible for giving it a new accent and making it feel at home in Russia. The waltz in his opera *Eugene Onegin* (based on a verse novel by Pushkin) conjures up the revelry of a country ball. The theme is cheerful, but there is an unsettling intensity to it, and a shadow of what is to come.

There’s an even more ominous shadow in the middle of the otherwise peaceful romance Shostakovich wrote for the soundtrack to a 1955 Soviet film, *The Gadfly*. A solo violin traces a beautiful but strangely meandering melody (like the slow-motion flight path of a gadfly); a dark, weighty interlude interrupts; and then the music flies again, this time on the wings of the whole string section.

Much as they did with the waltz, the Russians took ballet (just when it was threatening to go out of fashion) and made it into something far greater than anyone in Europe had imagined. When Tchaikovsky composed the music for *Swan Lake* in the mid-1870s, he took it a lot more seriously than most composers had done before him. The result? Symphonic music of unashamed passion, almost overwhelming in its emotional depth and power, and unmistakably Russian.

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Guy Noble
Conductor/Presenter

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra Symphony Orchestras, the Auckland Philharmonia, Hong Kong Symphony and Malaysian and Bergen Philharmonic Orchestras.

He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) in the Joan Sutherland Theatre of the Sydney Opera House. He conducted Opera Queensland’s 2014 production of *La Boheme*, *Opera in the Alps* (2008-2017) and *Opera in the Markets* (2009-2017). He is conductor and host for the Adelaide Symphony Orchestra’s *Classics Unwrapped* series at the Adelaide Town Hall, and conductor and host for the Queensland Symphony’s *Music on Sundays* series at QPAC.

Guy has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jr., Ben Folds, The Beach Boys, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe, Olivia Newton John, Paloma Faith, Ruthie Henshall and Meow Meow.

He is also the host of *Concert Hall* on Qantas Inflight.



Anthony Steel AM
Special Guest

Anthony Steel AM was educated at Oxford and Cambridge Universities and started his career in the arts as general manager of the London Mozart Players. He then worked at the London Symphony Orchestra and the South Bank Concert Halls before moving to Adelaide in 1972 as the first general manager of the Adelaide Festival Centre and artistic director of the Adelaide Festivals of 1974, ’76, ’78, and subsequently those of 1984 and ’86.

He was general manager of the Los Angeles Philharmonic Orchestra and director of the Singapore Festival; the founding director of the National Festival of Australian Theatre in Canberra and of the Brisbane Biennial International Music Festival. He was producer of World Expo on Stage (the performing arts program of World Expo 88 in Brisbane) and director of the Sydney Festivals of 1995, ’96 and ’97.

In recent years, since his return to Adelaide, he has been Head of School at the Flinders Street School of Music, Chair of the Barossa Music Festival, President of Recitals Australia, Deputy Chair of the ASO and Artistic Director of four Coriole Music Festivals.



LAST NIGHT OF THE
PROMS

Warm up your vocal cords and prepare for a fun night out with your host and conductor Guy Noble and the Adelaide Symphony Orchestra.

Guy Noble Conductor
Lorina Gore Soprano
Elder Conservatorium Chorale
Graduate Singers

August
Fri 23 & Sat 24, 7.30pm
Festival Theatre