

ADELAIDE SYMPHONY ORCHESTRA SEASON 2019



MASTER SERIES 4

# Winter Fire

## June

Thu 27, 11.30am

Fri 28, 8pm

Sat 29, 6.30pm

Adelaide Town Hall

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MASTER SERIES 4

# Winter Fire

## June

Thu 27, 11.30am

Fri 28, 8pm

Sat 29, 6.30pm

Adelaide Town Hall

**Pinchas Zukerman** Conductor/Violin

**Amanda Forsyth** Cello

**Benjamin Northey** Conductor

**Elgar**

*Chanson de matin, Op.15 No.2*

**Elgar**

*Chanson de nuit, Op.15 No.1*

**Avner Dorman**

**Double Concerto**

World Premiere

I

II —

III

**Pinchas Zukerman** Violin

**Amanda Forsyth** Cello

**Benjamin Northey** Conductor

## Interval

**Tchaikovsky**

**Symphony No.5 in E minor, Op.64**

*Andante – Allegro con anima*

*Andante cantabile, con alcuna licenza*

*Valse (Allegro moderato)*

*Andante maestoso – Allegro vivace*

## Duration

This concert runs for approximately 1 hour and 45 minutes, including 20 minute interval.

## Live Broadcast

This concert will be broadcast live on ABC Classic.

The ASO acknowledges the Traditional Custodians of the lands on which we live, learn and work. We pay our respects to the Kaurna people of the Adelaide Plains and all Aboriginal and Torres Strait Islander Elders, past, present and future.



**Vincent Ciccarello**  
Managing Director

Welcome to our concert.

The Adelaide Symphony Orchestra has a long and proud history of commissioning and presenting new music. We believe that it's not only incumbent on us but also vital to do so, and for a host of reasons.

Humans have always sought to express themselves musically and composers will continue to do what they have always been driven to do – to craft the building blocks of sound into an expression of their ideas, emotions and creative vision.

But just as a symphony by Beethoven or an orchestral tone poem by Richard Strauss is simply ink on paper sitting on a library shelf until it is performed by living and breathing musicians, these new musical creations also need a vehicle through which they can be brought to life.

And as the different interpretation of every Beethoven symphony proves, music itself is a living and breathing thing.

Music is – to quote a hackneyed phrase – not only a universal language but a global phenomenon. The world of musicians and composers really is a global village.

The ASO will continue to proudly champion the music of Australian composers – as our three-year partnership with Cathy Milliken as Composer in Association attests. But we also want to celebrate our many, varied international artistic relationships and the ASO's place in the world.

In recent years, we have been honoured to be a co-commissioning partner of new music with various institutions from around the world. There is a very practical dimension to this process, too, as doing so not only makes the commissioning financially viable but it guarantees that a new piece will be given multiple performances as it is ushered into the world.

This week, you will be witnessing the World Premiere of a new double concerto by the acclaimed Israeli-born composer, Avner Dorman, for our Artist in Association, Pinchas Zukerman and cellist Amanda Forsyth.

The concerto has been jointly commissioned by the ASO with one of the world's greatest orchestras, the Boston Symphony Orchestra, and the National Arts Centre, Ottawa, with which Mr Zukerman has had a long and distinguished association.

The work is not only a celebration of Mr Zukerman's 70th birthday but a product of the international community of music and musicians of which the ASO is a proud member.

I hope you enjoy the concert.



**Benjamin Northey**  
Conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Associate Conductor of the Melbourne Symphony Orchestra. He has previously held the posts of Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic, the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

Northey studied conducting with John Hopkins at the University of Melbourne Conservatorium of Music. In 2001, he was awarded first prize in the Symphony Australia Young Conductor of the Year Competition under the direction of Jorma Panula. In 2002, he was accepted as the highest placed applicant to Finland's prestigious Sibelius Academy where

he studied with Leif Segerstam and Atso Almila until 2005. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006. In 2009/10, he was chosen as one of three conductors worldwide to participate in the Allianz International Conductor's Academy with the LPO and the Philharmonia Orchestra.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

Northey is highly active in the performance of Australian orchestral music having premiered numerous major new works by Brett Dean, Peter Sculthorpe, Elena Kats-Chernin, Matthew Hindson and many others. An Honorary Fellow at the Melbourne Conservatorium of Music, his awards include the prestigious 2010 Melbourne Prize Outstanding Musician's Award and the 2002 Brian Stacey Memorial Scholarship as well as multiple awards and nominations for his numerous recordings with ABC Classics.



**Pinchas Zukerman**  
Conductor/Violin

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians - violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums.

The 2018-2019 season marks Mr. Pinchas Zukerman's tenth season as Principal Guest Conductor of the Royal Philharmonic Orchestra and his fourth as the Adelaide Symphony Orchestra's Artist-in-Association and includes over 100 concerts worldwide. Highlights of the season include two European tours with the Royal Philharmonic and Rotterdam Philharmonic Orchestras, and concerto appearances with the Los Angeles Philharmonic Orchestra, Pittsburgh, Colorado, New World Symphonies and Gulbenkian Orchestra. Serving as both soloist and conductor, Mr. Zukerman leads the Royal Philharmonic Orchestra, National Arts Centre Orchestra, Toronto and Indianapolis Symphony Orchestras. In chamber music, he travels with the Zukerman Trio and joins the Jerusalem Quartet as guest artist on tour in Chicago, Houston, Atlanta, Vancouver, Berkeley, CA and Ann Arbor, MI.

*"You could have blindfolded an experienced listener, put him in a different room where he could scarcely hear the sounds, and he'd still recognize that liquid, Zukerman tone. There is no other like it....His sound is utterly imimitable - as it has been for more than 30 years - from its intense sweetness on high to its throaty richness at the depths of the instrument....And the molten gold that streams from the instrument is completely breathtaking. Fabulous playing."*

- *The Herald* (Glasgow)



## **Amanda Forsyth**

Cello

Principal cello of Canada's National Arts Centre Orchestra from 1999 to 2015, Amanda Forsyth has established an international reputation as soloist and chamber musician.

She has toured with the Royal Philharmonic Orchestra and appeared with such orchestras as the Orchestre Radio de France, Lisbon's Gulbenkian Orchestra, English Chamber Orchestra, Maggio Musicale Orchestra, Dallas Symphony, Moscow Virtuosi and Mariinsky Theater Orchestra.

In 2014 Ms. Forsyth was invited for her first homecoming tour of South Africa performing Malcolm Forsyth's *Elektra Rising* among other repertoire. Recent concerts have included playing Victor Herbert's Cello Concerto with the Israel Philharmonic conducted by Pinchas Zukerman, a cello ensemble concert with Mischa Maisky and others at the Miyazaki Festival, and the Brahms Double Concerto in Seoul with Pinchas Zukerman, the KBS Symphony Orchestra and Yoel Levi.

A founding member of the Zukerman Chamber Players, Amanda Forsyth has visited much of Europe and the Middle East. As cellist of the Zukerman Trio, she has performed throughout Europe, Asia, and the US including summer festivals in Edinburgh, Verbier, BBC Proms and Ravinia.

Recordings include Schubert's Trout Quintet with the Zukerman Chamber Players and Yefim Bronfman, and

Brahms' Double Concerto with Pinchas Zukerman and the National Arts Centre Orchestra, Ottawa. In 2002 she was the subject of the *Bravo! Canada* television documentary *Amanda Rising: The Amanda Forsyth Story*. Amanda Forsyth moved to Canada from South Africa as a child. She became a protégé of William Pleeth in London, and later studied with Harvey Shapiro at the Juilliard School. She performs on a rare 1699 Italian cello by Carlo Giuseppe Testore.



# ADELAIDE SYMPHONY ORCHESTRA

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**Principal Guest Conductor**  
Mark Wigglesworth

**Artist in Association**  
Pinchas Zukerman

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Cameron Hill\*\*  
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Shirin Lim\* (Principal 1st  
Violin)  
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Violin)  
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In tonight's program,  
Adelaide Symphony  
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be playing 'The Adelaide'  
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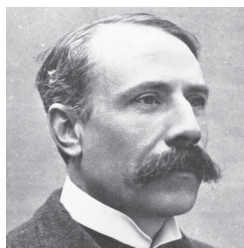
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**Ruth Bloch** Secretary



**Edward Elgar**  
(1857-1934)

***Chanson de matin*, Op.15 No.2**

***Chanson de nuit*, Op.15 No.1**

*Chanson de matin* (Morning Song), along with its companion *Chanson de nuit* (Night Song) were originally composed as solos for violin with piano. Elgar's main instrument was the violin, and he wrote for it idiomatically and with charm. These pieces became two of his most popular. The violin and piano versions were played at Windsor Castle in a concert to celebrate Queen Victoria's 80th birthday in 1899, and the versions for small orchestra, first performed in 1901 in London under Sir Henry Wood, further spread their fame.

It seems that Elgar and his publisher Jaeger (the 'Nimrod' of the *Enigma Variations*) were aiming to produce a couple of straightforward money-earners, which is one reason why the works were given fashionable French titles rather than the original English (Elgar had originally named *Chanson de nuit* 'Evensong'). This kind of Elgar is frequently called salon music; but in this case, the term is a description of scale and function rather than a value judgement.

Elgar biographer Michael Kennedy describes *Chanson de matin* as 'one of those uniquely Elgarian, fresh-as-dew, bruised innocence pieces, which defy analysis of their extraordinary capacity to move and delight the listener'; whilst *Chanson de nuit*, dedicated to F. Ehrke, a violinist in the Worcestershire Philharmonic, is 'in the same world as the Adagio of the First Symphony'.

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The Adelaide Symphony Orchestra first performed these pieces in June 1950 under the direction of Henry Krips, and most recently in December 2007 with David Sharp.



Duration: 7 minutes

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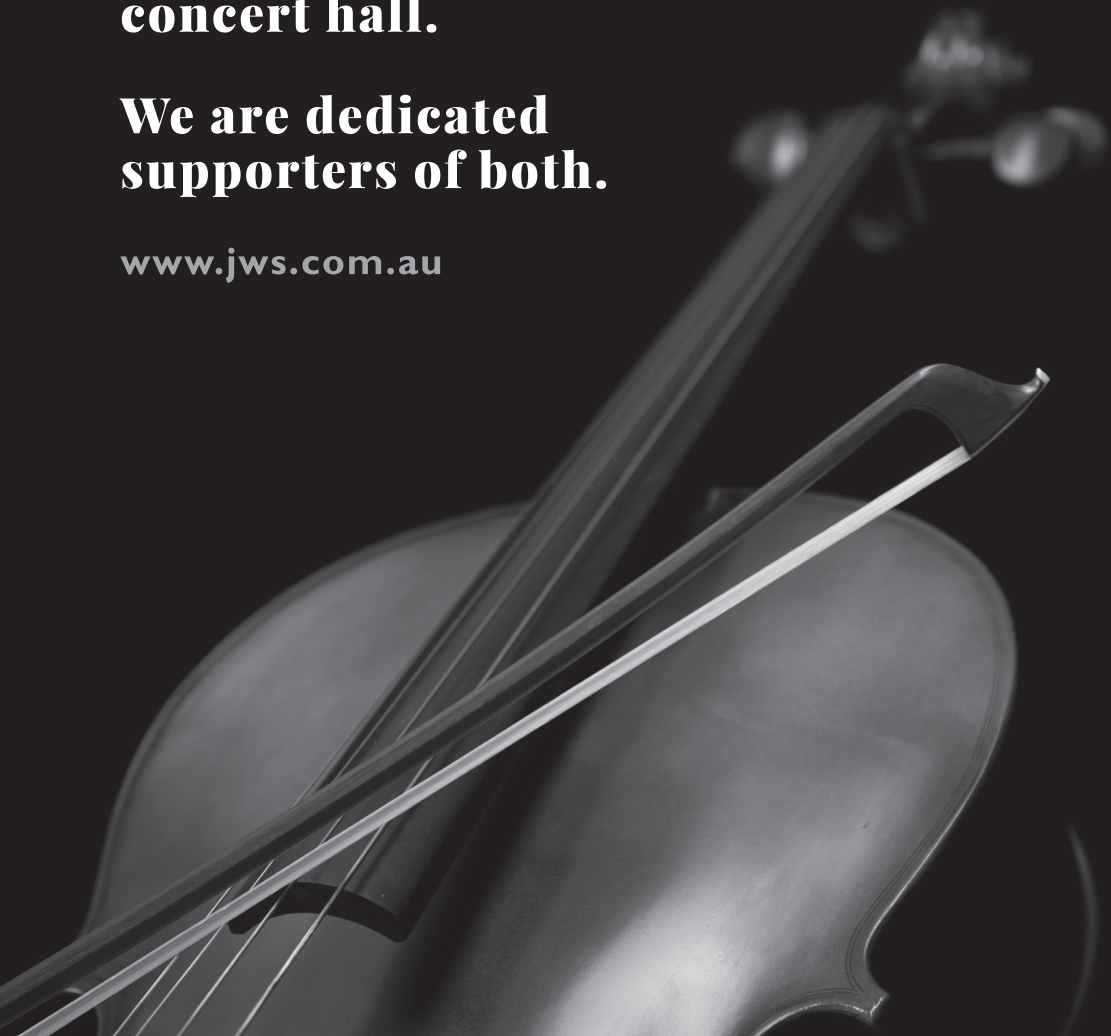
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## Avner Dorman

Composer  
(b. 1975)

### Double Concerto

I

II —

III

When I was first approached by Pinchas Zukerman and Amanda Forsyth to write a double concerto for them, I was ecstatic. I grew up admiring Zukerman's playing, hearing him at the Israel Philharmonic as often as I could. Hearing the two of them play together years later was completely enchanting. I wanted to write a piece that explored the relationship between the two soloists — not only their instruments. How do they interact with one another? What is the interplay between the soloists and the orchestra? How does a modern day concerto reflect both a long musical tradition and our present time?

The piece is neo-classical in some aspects. It follows a general fast-slow-fast three movement structure, and there are contrasting themes in each movement. Each movement develops these themes throughout the form. The soloists begin the piece almost wistfully, with a certain sense of nostalgia for older concertos. Against that longing for the past, the orchestra pushes for modern rhythms, harmonies, and orchestral colors.

In the first movement, the soloists oscillate between fighting against the orchestra and joining its exciting harmonies and rhythms. While the orchestra adopts some of the older materials that the soloists present, it ultimately engulfs them with its drive. At the

outset of the second movement the soloists try again to return to the past. They play a sweet melody in octaves accompanied by a simple Alberti bass, and for a period of time this seems to work. Yet this time, it is the cello who strays away from the original theme. The soloists no longer appear as a unified group; their conflict leads to an intimate duet. At the conclusion of the movement the conflict subsides, and the soloists seem to find a new way to coexist, with the orchestra now in support of their reunification. The third movement is both energetic and expressive, and all voices seem to have found a way to cooperate and exist together. The two main themes no longer yearn for the past, now allowing a playful interplay between the soloists as a group with the orchestra. Each of the soloists gets the opportunity to shine individually, at times with interjecting allusions to the past (quotes and misquotes alike). By the conclusion, this nostalgia has passed, and in its place is an acknowledgement — a tribute, celebrating the relationships, the individuals, and the history of the concerto.



Avner Dorman's Double Concerto was co-commissioned by the Adelaide Symphony Orchestra, Boston Symphony Orchestra and National Arts Centre, Ottawa. This performance is the World Premiere.



Duration: 20 minutes

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**Pyotr Ilyich Tchaikovsky**  
(1840-1893)

## **Symphony No.5 in E minor, Op.64**

*Andante – Allegro con anima*

*Andante cantabile, con alcuna licenza*

*Valse (Allegro moderato)*

*Andante maestoso – Allegro vivace*

After completing his Fourth Symphony (1877), Tchaikovsky wrote to his former pupil Sergey Taneyev: 'I should be sorry if symphonies that mean nothing should flow from my pen.' He insisted that the Fourth definitely followed a 'program', even though, like Beethoven's Fifth Symphony on which he had partly modelled the work, it could not be expressed in words. Circumstantial evidence suggests that Tchaikovsky's own Fifth Symphony, composed in summer 1888, likewise could not 'mean nothing', and even if a precise meaning will probably never emerge, Tchaikovsky did leave clues as to the direction of his thoughts.

Fate and providence were certainly on his mind, having in mid-1887 spent two distressing months at the bedside of a dying friend. Later in his sketchbook he verbally outlined a first movement whose slow introduction began with 'total submission to fate', followed by an allegro that introduced 'murmurs, doubts, laments, reproaches' before considering succumbing to 'the embrace of faith'. He described this as 'a wonderful program, if only it can be fulfilled'. Although no irrefutable evidence links this plan directly with the 1888 symphony, the Fifth's main

theme does lend itself to a musical personification of grim fate (in its minor form) and of beneficent providence (in its major form), and a journey from the first to the second is a plausible program, if not for the opening movement (which ends in the minor), then for the whole work.

The main theme (played at the outset by solo clarinet) also pays homage to the man Tchaikovsky called 'the father of Russian music', Mikhail Glinka. He borrowed the germinal first eight-note phrase from Glinka's opera *A Life for the Czar*, where it opens the second half of a melody sung in succession by all three principal characters in the first act trio. But Tchaikovsky develops Glinka's melodic fragment (first sung to the words 'Do not turn to sorrow') into an entirely new motto theme whose subliminal transformations and literal reprises bind the symphony's four movements together. The first transformation is into the dance-like theme of the *Allegro con anima* announced by clarinet and bassoon.

The horn melody in the second movement is one of the most beautiful in all of Tchaikovsky's music. He actually scribbled on a sketch of this melody (in French): 'I love you, my love!' But it is more than just a love theme; it, too, is subtly related to the motto (of the motto's first eight notes, it is a varied reworking of the last five). This connection is made explicit when the undisguised motto returns, portentously with trumpets and kettledrums, just before the reprise of the love theme.

Tchaikovsky called the third movement a 'waltz', a modestly understated example compared with his great ballet waltzes, but one whose easy mood makes it a perfect structural foil to the slow movement's passionate intensity. It may well be significant that he crafted the tune out of snippets of a Tuscan folksong, called *La Pimpinella*, that he heard in Florence in 1877, sung by (as he noted) a 'positively beautiful' young (male) street-singer. Certainly significant, the waltz tune also audibly echoes the rhythm of the preceding movement's soulful horn theme, of which it is essentially a faster, lighter reworking. The same rhythm also reappears in the sinuously exotic subsidiary tune introduced by the bassoon. But only once does the motto itself intrude on this pleasant reverie, from clarinets and bassoons, right at the movement's close.

The motto returns fully, in major mode, as a solemn march, introducing the fourth movement, sumptuously scored with all the violins playing down low in unison with the cellos, passing next to the woodwinds, before trumpets and kettledrum signal the imminent *Allegro vivace*. Tchaikovsky energises the motto's second, falling-scale element to create a new minor-key theme that launches further transformations and combinations of germinal fragments, underpinned by the quick tick-tock of bassoons, kettledrums and basses, plateauing out on a brilliantly shrill major-key woodwind chorus. Winding down and then up again through more furious returns of the minor-key theme, a massive climax builds, breaking back into the now almost unbearably splendid march, the motto's apotheosis capped at the last possible moment by a trumpet reprise of the first movement's *Allegro* theme.



The Adelaide Symphony Orchestra first performed Tchaikovsky's Symphony No.5 in October 1940 with Bernard Heinze conducting, and most recently in February 2015 with Arvo Volmer.



Duration: 50 minutes



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Philanthropy makes a difference to everything we do at the ASO. Our donors and sponsors are a highly valued part of the orchestra and integral to our success.

Thanks to your generous support, we can continue to share the music, perform the works you love and bring world class performances to South Australia.

We invite you to be part of our story.

**Vincent Ciccarello**  
Managing Director

## Annual Giving

Our Annual Giving program is the backbone of philanthropy at the ASO, providing the resources to make our orchestra the exceptional ensemble you see on stage each night.

Donations can be made year round and gifts of any size are welcome, and much appreciated. There are many ways to support the orchestra, including joining our Conductors' Circle or Musical Chair programs which we acknowledge on the following pages.

A list of our generous donors can be found on page 20. Please use the contact details below for more details on making a gift.

## Corporate Partnerships

A partnership with the ASO is a wonderful way for businesses to engage with and support live orchestral music in South Australia. We offer unique corporate networking opportunities, brand awareness, community engagement and education programs, as well as employee and client rewards. Please contact us to find out more about the levels and benefits of becoming a Corporate Sponsor.

## Grainger Circle

A lasting way to support the ASO is to leave a gift to the orchestra in your will. It is a unique way to honour your love of music and the part it has played in your life.

If you are leaving a bequest to the ASO, we encourage you to contact us so that we can thank you for your gift during your lifetime. Of course, your bequest can remain anonymous and we will acknowledge your gift privately.

In appreciation of your support, you will be invited to join our Grainger Circle and meet like-minded music lovers at events throughout the year.

## Contact Us

For more information please contact:

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# Philanthropic Partners

We gratefully acknowledge the support of the following foundations, trusts and private ancillary funds, whose generous support of the orchestra has been transformative.

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**Nicholas Carter**

Principal Conductor



**Mark Wigglesworth**

Principal Guest Conductor



**Pinchas Zukerman**

Artist in Association



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**Clarinet**  
**Darren Skelton**  
 In memory of Keith  
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**Principal Trombone**  
**Colin Prichard**  
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**Bass**  
**David Phillips**  
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 with lots of spirit -  
 love Betsy'



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**Bass Clarinet**  
**Mitchell Berick**  
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**Trombone**  
**Ian Denbigh**  
 An anonymous donor



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**Geoffrey Collins**  
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**Principal Bassoon**  
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**Principal**  
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**Howard Parkinson**  
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**Leah Stephenson**  
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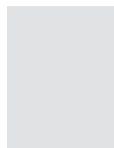
**Principal Tuba**  
**Peter Whish-Wilson**  
 Ollie Clark AM  
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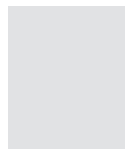
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**Julia Grenfell**  
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**Principal Timpani**  
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**Principal Oboe**  
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**Principal Percussion**  
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**Associate**  
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**Associate**  
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**Principal**  
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