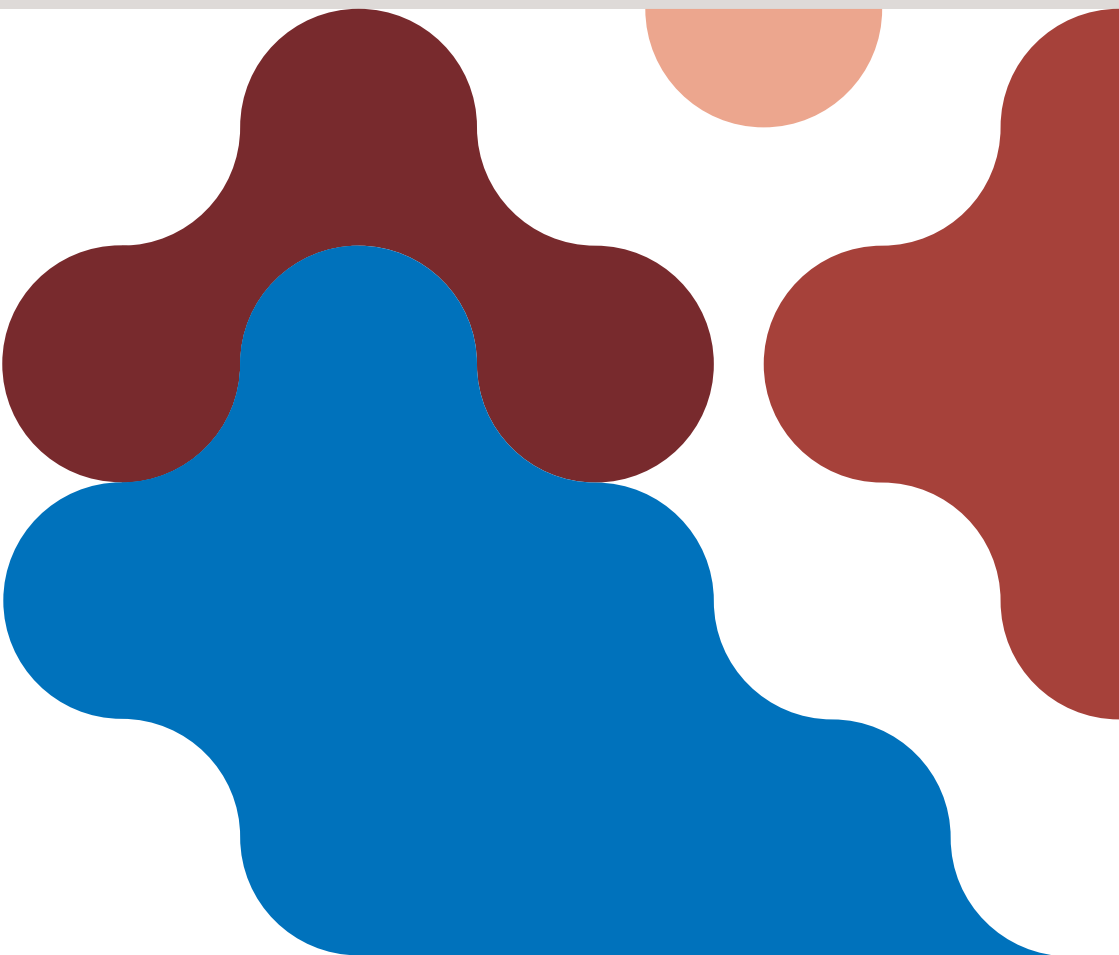


ADELAIDE SYMPHONY ORCHESTRA SEASON 2019



MASTER SERIES 5

# Faith & Beauty

**July**

Fri 12, 8pm

Sat 13, 6.30pm

Adelaide Town Hall

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MASTER SERIES 5

# Faith & Beauty

## July

Fri 12, 8pm

Sat 13, 6.30pm

Adelaide Town Hall

**Nicholas Carter** Conductor

**Grace Clifford** Violin

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## Dvořák

## Violin Concerto in A minor, Op.53

*Allegro ma non troppo —*

*Adagio ma non troppo*

*Allegro giocoso, ma non troppo*

**Grace Clifford** Violin

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## Interval

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## Bruckner

## Symphony No.5 in B flat

*Adagio – Allegro*

*Adagio*

*Scherzo (Molto vivace) – Trio*

*Finale (Adagio – Allegro moderato)*

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## Duration

This concert runs for approximately 2 hours and 20 minutes, including 20 minute interval.

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## Listen Later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again at 2pm, 14 July, and at 8pm, 7 October.

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## Classical Conversation

One hour prior to Master Series concerts in the Meeting Hall. Principal Conductor Nicholas Carter and ASO Managing Director Vincent Ciccarello mark Nicholas' final concert of his four-year tenure as Principal Conductor at the Adelaide Symphony Orchestra.

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.

These concerts mark the ASO's last with Nicholas Carter in his role as Principal Conductor. But it is not an occasion for sadness – after all, Nick will return to conduct the ASO as a guest as soon as March 2020, and thereafter. Rather, it is an occasion to celebrate a partnership that has grown since Nick first embarked on his career.

When we announced in 2015 that he would be our Principal Conductor, Nick was only 29 years of age. He was not only the youngest person to hold such a post with an Australian orchestra but the first Australian to do so in almost 30 years. That is a distinction of which the ASO is immensely proud.

Since then, there have been many memorable concerts across a wide range of settings and including a wide range of repertoire – in all, too many to mention here.

But who could forget Nick's extraordinarily powerful first concert in his new role which featured Act I of Wagner's *Die Walküre*?

Or last month's epic cycle of Beethoven Piano Concertos with Jayson Gillham?

However, it was not on the stage but in the orchestra pit that Nick's relationship with the ASO really reached extraordinary new heights with the Glyndebourne Festival Opera production of Brett Dean's opera, *Hamlet*, for the 2018 Adelaide Festival.

At every level, the performances of that incredibly complex and sophisticated score were simply masterful. It is little wonder that Nick will make his debut at New York's famed Metropolitan Opera conducting this piece in 2022.

Nor is it any wonder that Nick has been invited to conduct at Glyndebourne; or that he is soon to make his debut at the Vienna State Opera. We congratulate Nick on those achievements, and on winning the inaugural Frank Ford Memorial Young Achiever Award in the 2018 Ruby Awards.

Nicholas Carter is already a musical citizen of the world. We're very proud of the small part the ASO has played in this journey that is really only beginning.

I'd like to extend our thanks to our generous Conductors' Circle donors, and to all of you who have embraced Nick and made him feel part of the ASO family.

But, above all, our thanks to Nick. It has been a remarkable four years and we look forward to seeing him continue to flourish.



**Nicholas Carter**  
Conductor

Newly appointed as Chief Conductor of the Stadttheater Klagenfurt and the Kärntner Sinfonieorchester, Nicholas Carter will lead three new productions per season and appear regularly in the orchestra's concert series. In his first season, he conducts *Rusalka*, *La Clemenza di Tito* and *Pelléas et Mélisande*, and concert programmes include Haydn's *Die Schöpfung* and Mahler's Symphony No. 1.

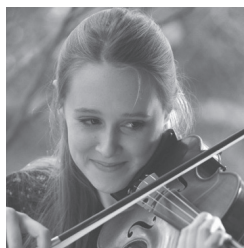
Since his appointment as Principal Conductor of the Adelaide Symphony Orchestra in 2016, Nicholas has established a reputation as a conductor of exceptional versatility, equally at home in the concert hall and opera house, and fluent in a diverse repertoire. Indeed his appointment was significant, as he became the first Australian to be chosen as Principal Conductor of an Australian orchestra in over 30 years. Between 2011 and 2014, he served as Kapellmeister to Simone Young in Hamburg, before moving on to a two year engagement as Kapellmeister and Musical Assistant to Donald Runnicles at the Deutsche Oper Berlin, a house where he enjoys a rewarding ongoing association.

Highlights of recent seasons include debuts with Orchestre Métropolitain (Montreal), Bochumer Symphoniker, MDR Leipzig, Oregon Symphony, Florida Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, Orchestre National de Lille,

Deutsche Oper am Rhein (*Don Pasquale*), Santa Fe Opera (*Die Fledermaus*, summer 2017). He also returned to Hong Kong Philharmonic, and to Deutsche Oper Berlin (*The Love for Three Oranges*, *Le nozze di Figaro*, *La bohème*, *La Traviata* and *Hansel und Gretel*).

In Australia, he collaborates regularly with many of the country's leading orchestras and ensembles and led the 2018 Adelaide Festival's acclaimed full staging of Brett Dean's *Hamlet*. Past engagements have included the Melbourne, Sydney, West Australian, Queensland and Tasmanian Symphony Orchestras with soloists such as Michelle de Young, Simon O'Neill, Alina Ibragimova, Alexander Gavrylyuk and James Ehnes; also galas with Maxim Vengerov (Queensland Symphony) and Anne Sofie von Otter (Sydney Symphony).

The 2019/2020 season concert includes performances with the Rundfunk Sinfonieorchester Berlin (concert debut, including Brett Dean's Pastoral Symphony and Vaughan Williams *A Sea Symphony*) and returns to BBC Scottish Symphony Orchestra and Deutsche Oper am Rhein (*Don Carlo*). He also returns to the orchestra of the Australian National Academy of Music Melbourne and to the West Australian Symphony Orchestra. The 2021/22 season sees his Metropolitan Opera debut with Brett Dean's *Hamlet*.



**Grace Clifford**  
Violin

Grace Clifford is quickly gaining a reputation as one of Australia's finest young violinists. Following Grace's performance of the Mendelssohn Violin Concerto with the Adelaide Symphony, *Limelight* magazine reported that:

*"Clifford last night gave further proof of the skill and insight which has singled her out as one of Australia's finest young violinists ...The secret was in her sound – from the opening, that famous upsurge of the first theme, there was a silkiness to Clifford's every note...In her solo passages, you could have heard a pin drop in that crowded hall; the audience hung breathless upon every note."*

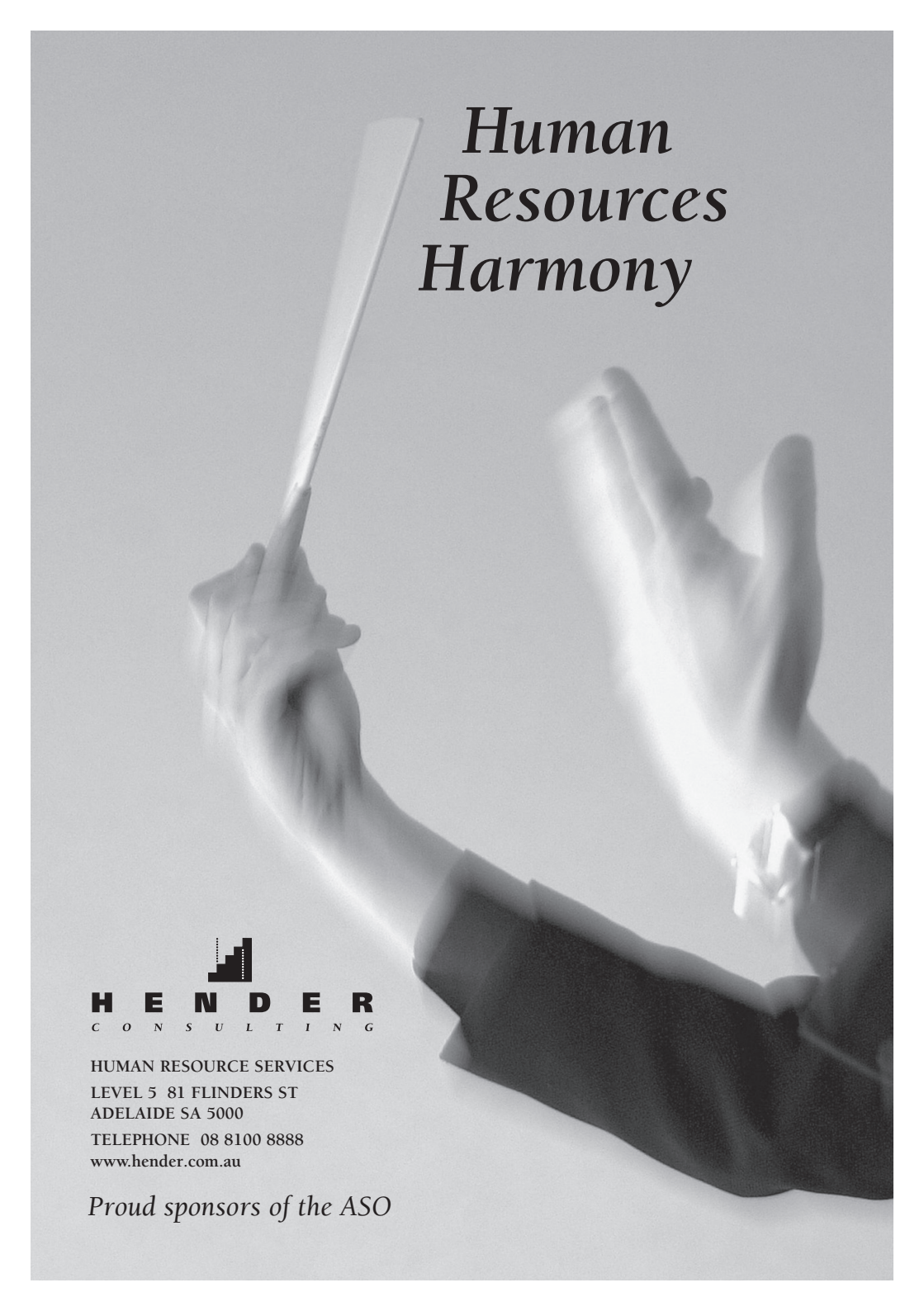
Grace is currently in her fourth year of a Bachelor of Music degree at Curtin Institute studying with Pamela Frank and Ida Kavafian and immediately prior with the late Joseph Silverstein. From 2009–2014 Grace was in the Rising Stars program at the Sydney Conservatorium of Music studying with Dr Robin Wilson who continues to be a mentor. During this time Grace was awarded several prizes at the highest international level and enjoyed many wonderful performance experiences in Australia culminating in winning the ABC Symphony Australia Young Performer of the Year award in 2014.

Grace performs with Australia's leading orchestras and conductors with recent and future highlights including performances with the Adelaide Symphony (Mark Wigglesworth and

Nicholas Carter), West Australia Symphony (Leo Hussain), Canberra Symphony (Nicholas Milton), Malaysian Philharmonic (Mark Wigglesworth) and Melbourne Chamber Orchestra. Grace has also enjoyed past collaborations with the Sydney Symphony and Melbourne Symphony Orchestras.

Grace was appointed as the Adelaide Symphony Orchestra's first ever Emerging Artist in Association for both the 2018 and 2019 seasons.

Equally committed to chamber music, Grace is a regular guest with Selby and Friends, she recently made her debuts at the Australian Festival of Chamber Music and Ravinia Festival's Summer Academy, and looks forward to making her debut with Recitals Australia later this season.



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Adelaide Symphony  
Orchestra Concertmaster  
Natsuko Yoshimoto will  
be playing 'The Adelaide'  
violin. Crafted in Milan in  
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**Antonín Dvořák**  
(1841-1904)

### **Violin Concerto in A minor, Op.53**

*Allegro ma non troppo —*

*Adagio ma non troppo*

*Allegro giocoso, ma non troppo*

It was probably on the recommendation of Brahms that the great Joseph Joachim became the dedicatee of the only violin concerto composed by Dvořák. Ironically, however, Joachim was never to play it. Brahms had composed his own Violin Concerto for Joachim in 1878, and seems to have given him a couple of Dvořák's chamber works for performances in Berlin and London.

Encouraged by Joachim's interest, Dvořák visited him in Berlin in July 1879 to discuss the idea of a concerto. He sent him a completed draft in November, followed by a full revision, incorporating Joachim's suggestions, in May 1880. In its new version, he believed, 'the whole concerto has been transformed'. Even so, it was not altogether to the virtuoso's liking.

After a further two years, Joachim revised the solo part and suggested that Dvořák lighten the orchestration. Although the composer would agree to only minor changes, in particular rejecting any suggestion of separating the linked opening movements, Joachim nevertheless committed himself to launching the work in London in 1884. That premiere was abandoned when Dvořák found he was not free to conduct. Joachim now lost interest. Dvořák turned

to the young Czech violinist František Ondříček, who promptly gave the first performance in Prague on 14 October 1883 and proceeded to play the concerto throughout Europe with great success.

Joachim's obviously strong reservations about the concerto doubtless reflect his firmly traditionalist view of classical structure and balance in music. He seems to have felt unable wholeheartedly to lend his name to a work so untraditional, particularly in its first two movements. He quite possibly disliked the improvisatory nature of the concerto, finding Dvořák's artistic integrity perhaps compromised by his failure to carry through a 'proper' sonata structure in the opening movement. Likewise, he doubtless agreed with the publisher Simrock that the opening movements should be separated; and as the outstanding virtuoso violinist of the day he must have wondered at the lack of opportunity for a cadenza, even though there is brilliance enough in the solo part as written out. The concerto nevertheless embodies much of Joachim, particularly in the style of the solo writing, and Dvořák never withdrew the dedication, inscribed to Joachim 'in highest admiration'.

Eschewing a conventional orchestral opening *tutti*, Dvořák launches immediately into his two-part main theme – the first part boldly rhythmic with full orchestra, and the second a passionate answering phrase from the solo violin. This theme, in one or other of

its parts, forms the essence of the entire movement. Dvořák introduces subsidiary themes, most notably an effusive folk-like tune which appears on a flood of warm solo violin tone when the movement is already well advanced. However, the lesser themes serve in the main only as brief moments of repose while the composer gathers his forces to proceed with his main business of developing the opening subject. The development completed, Dvořák wastes no time on a conventional recapitulation of his original ideas: he merely recalls the violin's answering phrase from the opening theme, transforming it into a serenely reflective bridge which leads without a break into the sweet lyricism of the slow movement.

Here the composer, in long and tender phrases, sings a song of heartfelt rapture. Dvořák scholar Otakar Šourek likens two linked thematic ideas, stated broadly by the soloist at the beginning, to the passionate embrace of lovers. A slight increase in tempo briefly brings a sense of agitation, but the clouds lift on a sunny, folk-like melody with which the trilling violin soars, as Šourek puts it, 'like a lark above the flowery fragrance of Bohemian meadows'. Now bolstered by the brass, the agitated motif again tries, unsuccessfully, to make its presence felt. The movement ends with the main theme, in tranquillity.

If the thematic material of the slow movement, as Šourek suggests, is deeply rooted in the soil of Czech folk music, then the finale is even more overtly nationalistic. This is a spirited homage to Czech national dance, fundamentally a vigorous, syncopated *furiant*. Interspersed with this dance, rondo-fashion, is first a cheerful oboe motif taken up by the flute; then a swelling *dolce* theme on solo violin; and last a highly bucolic, faintly melancholy section in characteristic *dumka* rhythm.

The movement reiterates all three subsidiary themes in different guises (as the main theme is itself varied on every appearance). At the end the *dumka* returns, now in great good humour, and the main theme sweeps the concerto to a taut, forceful conclusion.

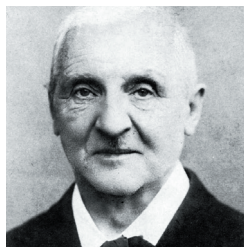
© Anthony Cane



The Adelaide Symphony Orchestra first performed the Dvořák Violin Concerto in May 1956 with conductor Henry Krips and soloist Sam Bor, and most recently in March 2007 with Arvo Volmer and Natalia Lomeiko.



Duration: 32 minutes



**Anton Bruckner**  
(1824-1896)

## **Symphony No.5 in B flat**

*Adagio – Allegro*

*Adagio*

*Scherzo (Molto vivace) – Trio*

*Finale (Adagio – Allegro moderato)*

*"Most honoured Master: no doubt you have already had word of the tremendous impact made by your great and glorious Fifth. I can only add that for the rest of my life I shall always remember that evening as one of the greatest experiences I ever shared in. Profoundly moved, I felt as if I were being transported into the realms of eternal greatness."*

So wrote Franz Schalk to Bruckner after conducting the Fifth Symphony's first performance in the Austrian city of Graz in 1894. In poor health, the elderly composer was unable to attend, despite the fact that the work had waited some 16 years for its premiere. Indeed, apart from the Ninth, left unfinished at the composer's death two years later, the Fifth was the only symphony that he never lived to hear. This is particularly sad given that the Fifth is Bruckner's first fully realised symphonic masterpiece: in it he solves a number of the compositional problems that arguably flaw his earlier works, and displays a hard-won but seemingly effortless control over orchestration, counterpoint and large-scale form.

It is probably just as well, therefore, that he didn't travel to Graz in 1894, as Schalk had taken a number of liberties with the work. As Leopold Nowak, editor of the Complete

Bruckner Edition, noted in 1951, the Fifth was subjected to 'deliberate tampering with the scoring to accord with Wagnerian ideals'. Moreover, Schalk excised some 122 bars from the Finale, and had an extra brass band elevated above the back of the stage to play the blazing 'chorale' which forms the climax of the piece. This was no doubt exciting and theatrical, but completely at odds with Bruckner's conception and aesthetics. Moreover, as Timothy Jackson has pointed out in the *New Grove Dictionary of Music and Musicians*, 'the letters between Franz and Josef Schalk reveal that from 1892 they conspired to publish and perform Franz's arrangement while convincing Bruckner that it was his own version which was being reproduced.' Fortunately, however, and unlike the situation which obtains with many other Bruckner symphonies, there were only ever two 'authorised' versions of the score in circulation, so it was relatively easy for Nowak to produce a more or less 'original' version.

Days before beginning work on the Fifth, Bruckner wrote to his friend Moritz von Mayfeld:

*It's too late now. I shall just keep on piling up debts till I end up by enjoying the fruits of my labours in prison ruminating on the lunacy of ever having moved to Vienna in the first place...I can't even get my Fourth Symphony copied.*

He had moved to the capital in 1868 to take up a position at the Vienna Conservatory, where he succeeded his teacher Simon Sechter as Professor of Harmony and Counterpoint, as well as

taking up an honorary appointment as organist to the Hofkapelle, or court chapel. In addition, he taught at the teacher training College of St Anna (until he unwittingly offended a female student; this eventually led to his withdrawal from the institution), and travelled as far afield as Paris and London in his capacity as one of the greatest organists of the age.

His financial troubles, then, were possibly exaggerated, but Vienna remained hostile to Bruckner – partly because music making there was dominated by the glittering world of the Strauss dynasty and the powerful camp led by Brahms and the critic Eduard Hanslick, who routinely demolished Bruckner in his reviews. Bruckner's idolisation of Wagner immediately alienated him from Hanslick, who, as Dean of Music, also blocked several attempts by Bruckner to gain a professorship in music theory at the University of Vienna, though later in 1875 Bruckner was appointed in an honorary capacity. Although Bruckner only ever taught harmony and counterpoint (as against composition) it was at this time that he gathered a number of students and acolytes – including the teenage Gustav Mahler – who provided him with the friendship and support he craved.

Bruckner was notoriously diffident about his work, on occasion allowing students (among them the Schalk brothers) to tamper with his scores, and often himself subjecting works to several major bouts of revision. With the Fifth Symphony, however, the pattern changes. Composed over a period of two years between February 1875 and 1877, it was subjected to only minor revisions in the following year. This in itself suggests that Bruckner was enjoying a period of confidence in his creative ideas and technical abilities; the music appears to bear this out. The Fifth Symphony – only his second in a major key – shows the results of several important experiments conducted by Bruckner at this time. A new interest in part writing led to a more transparent orchestration, as

he began to avoid doubling instruments where possible. He also began to plot out the specific number of bars of the work's component sections, and the result was an enhanced sense of proportion.

The Fifth differs from all other Bruckner symphonies in that its outer movements begin with a slow introduction. Bruckner's usual practice was to begin with either a shimmering background (as in Symphonies 4, 7, 8 and 9) or a rhythmic pattern over which the first theme was stated. Here the introduction to the first movement consists of three discrete gestures framed by silence: a soft tread of low plucked strings supports the gradual addition of long notes in the upper string parts; a powerful rhythmic statement in unison then alternates with majestic chords from the brass choir. The fast section makes a false start, only to be brought into line by an expanded version of the brass chords; then, in a magical transformation, the *Allegro* gets going with a new theme in the violas and cellos under shimmering violins.

This introduction sets up some basic premises of the work. First, there is the usual Brucknerian contrast between massive and delicate sonorities but in this case this is extended into a pervasive use of the contrast between sections at different speeds, and Bruckner uses the device of accelerating and slowing the tempo for effect at various points. Second is the extreme freedom of key: all of those elements in the introduction are in very different keys. In some respects the symphony is about discovering the relationships between these wildly different elements. For instance, the accompanying figure for the very beginning provides, later in the movement, a translucent texture for woodwinds. Textural contrast progressively becomes integrated with the gradually more expanded gestures, as though the large blocks of the opening were cut into smaller sections which are then assembled in a mosaic.

The sudden contrasts and rhythmic ebb and flow of the first movement give it, despite its length, the sense of a preamble. The D minor second movement – which was the first to be composed – is much more continuous in its trajectory despite being marked *sehr langsam* (very slow). Like the slow movement of Beethoven's Ninth Symphony, it develops two contrasting ideas: the opening oboe solo, which is sounded against a quiet pattern of triplets plucked by the strings, and a warm noble theme in which the strings, now bowed, are divided for added richness. After a series of massive climaxes, the movement ends with the progressive liquidation of the oboe's theme – not unlike the same point in Beethoven's *Eroica*.

Robert Simpson describes the opening of the Scherzo, also in D minor, as having a 'stony greyness'. The strings begin a spiky version of the opening figure from the previous movement with a new theme in the winds, but after a sudden silence a charming *Ländler* (a rustic triple-time dance) begins. As Simpson puts it, 'a formidable inhuman power is directly faced with heedless gaiety.' This conflict drives the music, which, like that of the first movement, gains much power from the use of gradual but dramatic changes of speed. The contrasting *Trio* section is genuinely carefree and even amusing, but is swept away by the return of the *Scherzo*.

The Finale is one of Bruckner's most original and powerful creations. Like Beethoven's Ninth, it begins with a reminiscence of themes from the previous movements. The opening passages of the first two movements are restated, though punctuated with a quirky figure from the solo clarinet which then becomes the basis for a fugal exposition. Bruckner's achievement here is to bring together aspects of the classical sonata ideal – with its sense of a dramatic journey away from and ultimate return to a central key and theme – with that of the

fugue, a contrapuntal elaboration of two contrasting themes. H.F. Redlich has pointed out this 'only has two precedents in the history of the species: the finales of Mozart's *Jupiter* Symphony and Beethoven's Ninth'.

Bruckner once wrote that 'counterpoint isn't genius, only a means to an end. And it's given me plenty of trouble.' There is no evidence of trouble here, however: the counterpoint is perfectly integrated into a dynamic musical argument. But there's more: typical of Bruckner is the dramatic use of a chorale scored for the full brass at climactic points. Its first statement is framed by silence: it lies outside that dynamic musical argument. We might, therefore, take it as a musical symbol for the transcendental. For the first time in one of his symphonies, however, Bruckner brings the movement to a shattering and exciting close by integrating the chorale with the energy of the other thematic elements. It is fair to assume that for him, this was a way of expressing the immanence of the eternal – for him, the Christian God – sustaining the physical world. Franz Schalk may have done the work violence at its first performance, but his sense of 'being transported into the realms of eternal greatness' is truer than he may have realised.

Gordon Kerry

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The only previous performance of Bruckner's Fifth Symphony by the Adelaide Symphony Orchestra took place in April 1951 under the direction of Henry Krips.



Duration: 1 hour, 21 minutes

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**Vincent Ciccarello**  
Managing Director

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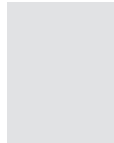
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