



MASTER SERIES 9

Zukerman's Elgar

October

Thu 31, 11.30am

November

Fri 1, 8pm

Sat 2, 6.30pm

Adelaide Town Hall

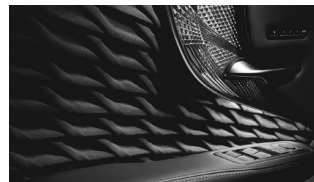


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Zukerman's Elgar

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Pinchas Zukerman Conductor/Violin

Beethoven

Egmont: Overture Op.84

Mozart

Violin Concerto No.5 in A, K219 *Turkish*

Allegro aperto

Adagio

Rondo (Tempo di Menuetto)

Interval

Variations on an Original Theme, Op.36 *Enigma*

Elgar

I (C.A.E.) – Caroline Alice Elgar, the composer's wife

II (H.D.S-P) – Hew David Stuart-Powell, pianist in Elgar's trio

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X (Dorabella) Intermezzo – Dora Penny, later Mrs Richard Powell

XI (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral

XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio

XIII (***) Romanza – Lady Mary Lygon, later Trefusis

XIV (E.D.U.) Finale – Elgar himself ('Edu' being his nickname)

Duration

This concert runs for approximately 1 hour and 40 minutes including a 20 minute interval.

Broadcast

This concert will be broadcast on ABC Classic on 17 November, 3pm and Dec 31, 1pm.

Classical Conversation

One hour prior to Master Series concerts in the Meeting Hall. Explore iconic masterworks by Beethoven, Mozart, and Elgar with educator and conductor Graham Abbott and Head of Strings at the Elder Conservatorium, violinist Elizabeth Layton (Shirin Lim, Principal First Violin on 31 Oct).



Vincent Ciccarello
Managing Director

Welcome.

I write this message just over two weeks before the orchestra embarks on its first visit to China and South Korea in more than 20 years. That you're reading this suggests we've arrived home, safe, sound and, hopefully, triumphant!

I've written previously about the opportunities that international touring presents for cultural diplomacy and cultivating people-to-people connections. But there are other compelling reasons to tour: the benefits to the ASO's reputation, and its artistic and organisational health.

Over the past five years, the ASO has endeavoured to foster strategic relationships with counterparts and colleagues in both China and South Korea.

During that time, we've rekindled our connection with colleagues in Shandong Province, South Australia's sister state of more than 30 years; we've commissioned and performed a special fanfare at the Jiangwan Stadium in Shanghai before the first ever AFL match in China; we've also presented our specially-commissioned children's piece, *The Bush Concert* – in Mandarin, no less – with an ensemble of ASO players in Harbin. (We'll present the full orchestral version as part of our Family series in 2020.) And, with our colleagues at the Adelaide Festival Centre, we've presented two spectacular Chinese New Year concerts.

The next, and obvious, element of this strategy was for the entire orchestra to perform once again in China and South Korea.

By and large, the ASO only ever gets to present a concert program twice; to be able to present a program eight times (if we include these concerts in Adelaide) is an all-too-rare opportunity to constantly develop and refine an interpretation of the repertoire. In doing so, the musicians' antennae are highly attuned to, among other things, many nuances of dynamics, timbre, colour and phrasing; all the while, they bring a keen sense of ensemble and commitment to a unified artistic goal.

Just as important, however, is the bonding and camaraderie that develop between the players, the conductor and the wider ASO team in the high-pressure environment of touring. That is something that can't easily be replicated at home. I hope you'll notice and enjoy the product of that today.

I take this opportunity to thank, once again, the Government of South Australia, Premier Steven Marshall, our many private donors and BHP for their support; it's their generosity and vision that made the tour possible.



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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 inimitable - 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)

CHINA & SOUTH KOREA TOUR



Pinchas Zukerman plays Mozart's Violin Concerto No.5 at Shanghai Symphony Hall



Premier Steven Marshall welcomes the ASO at the Australian Embassy in Beijing



Kathy Vitkovsky, Dr Sing Ping Ting and Managing Director Vincent Ciccarello at Beijing Airport

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Artist in Association

Pinchas Zukerman

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Cameron Hill**
(Associate
Concertmaster)

Shirin Lim* (Principal
1st Violin)

Lachlan Bramble**
(Acting Principal 2nd
Violin)

Emma Perkins ~ (Acting
Associate Principal 2nd
Violin)

Janet Anderson

Ann Axelby

Erna Berberyan

Gillian Braithwaite

Julia Brittain

Hilary Bruer

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Alexis Milton

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Julie Newman

Susannah Ng

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VIOLAS

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Associate)

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Rosi McGowran

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Gemma Phillips

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Jonathon Coco~

Jacky Chang

Harley Gray

David Phillips

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Lisa Gill

PICCOLO

Lisa Gill*(Acting
Principal)

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Rachel Bullen** (Guest
Principal)

Renae Stavely~

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Dean Newcomb**

Mitchell Berick

BASSOONS

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Leah Stephenson

CONTRA BASSOON

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HORNS

Sarah Barrett**(Acting
Principal)

Sebastian Dunne

Emma Gregan

Philip Paine*

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(Acting Principal)

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Associate)

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Ian Denbigh

BASS TROMBONE

Colin Burrows* (Guest
Principal)

TUBA

Karina Filipi*(Guest
Principal)

TIMPANI

Andrew Penrose*
(Guest Principal)

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Steven Peterka**

Jamie Adam

Amanda Grigg

In tonight's program, Adelaide Symphony Orchestra Concertmaster Natsuko Yoshimoto will be playing 'The Adelaide' violin. Crafted in Milan in 1753-7 by Giovanni Batista Guadagnini. Natsuko is the current custodian of 'The Adelaide' which is held in trust by UKARIA.

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Ludwig van Beethoven
(1770-1827)

Egmont: Overture, Op.84

When new music was required for a revival of Goethe's drama *Egmont* at the Burgtheater in Vienna in 1810, Beethoven wrote not just an overture but nine incidental movements – his major contribution to the dramatic stage after his opera *Fidelio*. Like *Fidelio*, *Egmont* is a drama of political oppression and the struggle for liberty. Although Beethoven wrote warmly to Goethe of 'this wonderful *Egmont*' it was clearly the political aspect that inspired him rather than any human drama. *Egmont*, historical hero of the Low Countries' deliverance from French invasion in the 16th century, subsequently leads the people in resistance to Spanish domination, resistance which ends in his own tragedy and ultimate death at the instigation of his enemy, the Spanish Duke of Alba. For Beethoven it is the principle of liberation and martyrdom that fires his genius rather than any depth of individual character as portrayed by Goethe.

A portentous introduction presages impending doom. The overture's stately sarabande rhythm is possibly intended to represent the implacable Spanish duke.

The main *allegro* theme evokes the Flemish drive for liberty, but the Spanish theme reappears in a codetta where the death of *Egmont* by public execution is

portrayed over sustained soft chords. The flame of open uprising is kindled by the hero's death. Within a few bars the music swells into a powerful outburst as the 'Victory Symphony' (which ends the drama as well as the overture) graphically portrays a nation in revolt.

Anthony Cane © 1994



The Adelaide Symphony Orchestra first performed the Overture from *Egmont* on 8 August 1942 under conductor Percy Code, and most recently in July 2011 with Andreas Delfs.



Duration: 9 minutes



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Wolfgang Amadeus Mozart
(1756-1791)

Violin Concerto No.5 in A, K219 *Turkish*

Allegro aperto

Adagio

Rondo (Tempo di Menuetto)

During the mid-1770s Mozart composed a number of works in quick succession that feature the solo violin prominently. Apart from the five violin concertos, most of the serenades and ensemble divertimenti he wrote at this time contain movements where the concertmaster assumes a leading concertante role. These works were composed during Mozart's employment at the Salzburg court, where one of his chief duties was to lead the court orchestra from the violin. Although it is highly probable that he performed the solo part himself in many of these works, there are reports (through the letters of Mozart's father Leopold) of other Salzburg-based violinists performing the concertos. The Italian virtuoso Antonio Brunetti (who succeeded Mozart as the court orchestra's concertmaster) was one of these. He certainly performed the Violin Concerto No.5 soon after it was completed on 20 December 1775, for the following year Mozart provided an alternative slow movement – the *Adagio*, K261 – after Brunetti remarked that the original was too 'artificial'.

The violin writing in all the concertos is highly idiomatic and displays Mozart's deep knowledge of the instrument's capabilities. In the final two concertos, considerable use is made of the violin's high register (exploited to a much greater degree than in earlier violin concertos by Bach and Haydn, for example). This puts the soloist in clear textural relief against the orchestra and helps the projection of the violin tone. The virtuosic passagework found in the solo part is not for ostentatious display, but is rather an inspired and florid growth out of the music's melodic material.

The Violin Concerto No.5 is perhaps the most substantial of the group and is one of the high points of the composer's early maturity. The opening movement is marked with the unusual tempo indication *Allegro aperto*: to be played in a lively and open manner. After the customary orchestral exposition, the violinist enters unexpectedly with a short and introspective *Adagio*. Upon resumption of the quicker tempo, a striking new theme is launched boldly by the soloist; this traverses a wide register above the orchestra's initial material. Formal surprises such as these, as well as the exploration of the dramatic interplay between soloist and orchestra, would become salient features of Mozart's piano concertos.

The second-movement *Adagio*, although cast in the bright key of E major, possesses a dark emotional undercurrent that surfaces in the movement's development section. The rondo finale commences with an amiable theme in a minuet character. However, the music takes a startling turn to the minor key in a central episode when the sound of a Turkish band is vividly imitated. Turkey was considered an exotic culture for Europeans in the 18th century and Mozart used elements from Turkish music to add an oriental flavour in several works, including the *Alla turca* from his Piano Sonata, K331 and his opera *The Abduction from the Seraglio*. The cellos and basses here reverse their bows to hit the strings percussively with the wood, and the soloist plays an energetic figuration that winds up and down in a folk style. The music soon returns to its original genial mood and, as in the two preceding violin concertos, ends gracefully in quiet simplicity.

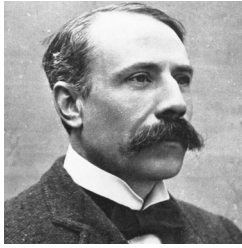
James Cuddeford © 2019



The Adelaide Symphony Orchestra first performed this concerto in August 1944 with conductor Eugene Ormandy and soloist Dorcas McClean, and most recently in April 2013 with Gérard Korsten and Chloë Hanslip.



Duration: 31 minutes



Edward Elgar
(1857-1934)

**Variations on an Original Theme,
Op.36 *Enigma***

I (C.A.E.) – Caroline Alice Elgar,
the composer's wife

II (H.D.S-P) – Hew David Steuart-Powell,
pianist in Elgar's trio

III (R.B.T.) – Richard Baxter Townshend,
author

IV (W.M.B.) – William Meath Baker,
nicknamed 'the Squire'

V (R.P.A.) – Richard Penrose Arnold,
son of Matthew Arnold

VI (Ysobel) – Isabel Fitton, viola player

VII (Troyte) – Arthur Troyte Griffith,
architect

VIII (W.N.) – Winifred Norbury

IX (Nimrod) – August Johannes Jaeger,
reader for the publisher Novello & Co

X (Dorabella) *Intermezzo* – Dora Penny,
later Mrs Richard Powell

XI (G.R.S.) – Dr G.R. Sinclair,
organist of Hereford Cathedral

XII (B.G.N.) – Basil G. Nevinson,
cellist in Elgar's trio

XIII (***) *Romanza* – Lady Mary Lygon,
later Trefusis

XIV (E.D.U.) *Finale* – Elgar himself
(‘Edu’ being his nickname)

In middle age, Elgar loathed having to earn the bulk of his income as a humble rural music teacher. Nevertheless, despite his obvious talent as a composer, his career during his 20s and 30s had been a series of disappointments. He had gravitated toward London, but Elgar and the big city never got on. And so, at a time when Schoenberg was emerging in Austria and Debussy was writing his Nocturnes in France, poor Elgar found himself back in his native Malvern region, eking out a living as best he could. He took in students, made instrumental arrangements, played in an occasional performance and continually threatened to give away music altogether.

But one evening in October 1898, Elgar began to doodle at the piano. Chancing upon a brief theme that pleased him, he started imagining his friends confronting the same theme, or he would try to catch another's character in a variation. This harmless bit of fun would single-handedly turn around the composer's career and by February 1899 the work had grown into what would become one of England's greatest orchestral masterpieces, Elgar's Variations on an Original Theme, Op.36.

Where the word 'Theme' should have appeared in the score, however, Elgar wrote 'Enigma'. He stated that the theme was a variation on a well-known tune which he refused to identify. It's

a conundrum which has occupied concertgoers and scholars alike ever since. The second enigma was the identity of the characters depicted within each variation, who were identified at first only by their initials in the score. This enigma has proved much easier to solve. Following the main theme, Variation 1 depicts Elgar's wife, Caroline Alice ('Carice'). The second variation brings the first hint of actual imitation. Pianist H.D. Steuart-Powell was one of Elgar's chamber music collaborators, who characteristically played a diatonic run over the keyboard as a warm-up. Variation 3 depicts the ham actor R.B. Townshend whose drastic variation in vocal pitch is mocked here.

The Cotswold squire W. Meath Baker is the subject of Variation 4, while the mixture of seriousness and wit displayed by the poet Matthew Arnold's son Richard is captured in the fifth variation. The next two variations parody the technical inadequacies of Elgar's chamber music acquaintances. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed, while Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Poor Winifred Norbury is actually represented in Variation 8 by a musical depiction of her country house, 'Sherridge'.

The most famous variation is *Nimrod* (No.9). *Nimrod* (the 'mighty hunter before the Lord' of Genesis chapter 10) was Elgar's publisher, A.J. Jaeger (German for 'hunter'). Apparently the idea for this particular variation came when Elgar was going through one of his regular slumps. Jaeger took Elgar on a long walk during which he said that whenever Beethoven was troubled by the turbulent life of a creative artist, he simply poured his frustrations into still more beautiful

compositions. In memory of that conversation, Elgar made those opening bars of *Nimrod* quote the slow movement from Beethoven's *Pathétique* Sonata. Variation 10 depicts a young woman called Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's opera *Così fan tutte*. And then Variation 11 goes beyond the human species, depicting the organist G.R. Sinclair's bulldog Dan, falling down the steep bank of the river Wye, paddling upstream, coming to land and then barking.

The cello features prominently in Variation 12 – a tribute to cellist Basil Nevinson. Mendelssohn's *Calm Sea and Prosperous Voyage* is quoted in Variation 13, said to depict Lady Mary Lygon's departure by ship to Australia. Finally we hear 'E.D.U.' where the composer depicts himself (his wife's nickname for him was Edo), cocking a snook at all those who said he'd never make it as a composer. The *Enigma* Variations, performed for the first time in London on 19 June 1899 under Hans Richter, were the conclusive evidence that he had.

Abridged from a note © Martin Buzacott



The Adelaide Symphony Orchestra first performed the *Enigma* Variations on 9 August 1946 under conductor Bernard Heinze, and most recently in August 2017 with Matthew Halls.



Duration: 29 minutes

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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

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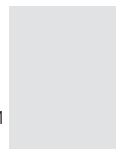
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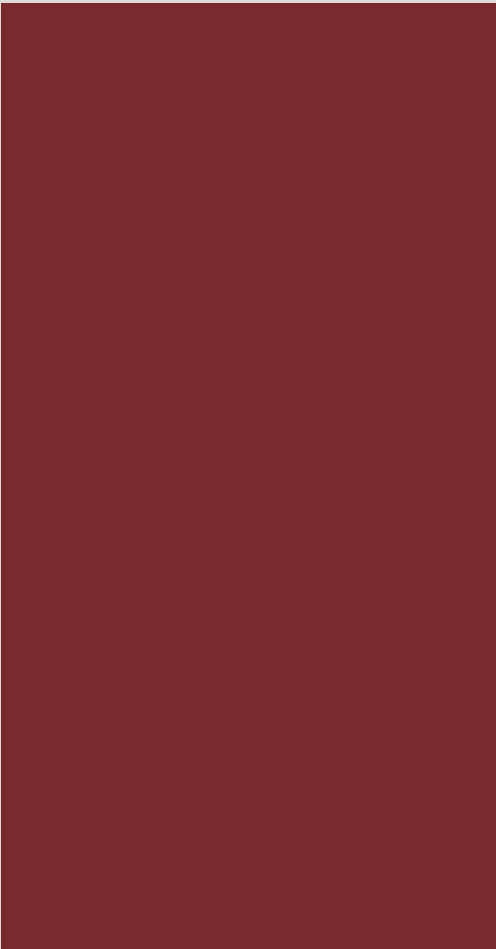
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