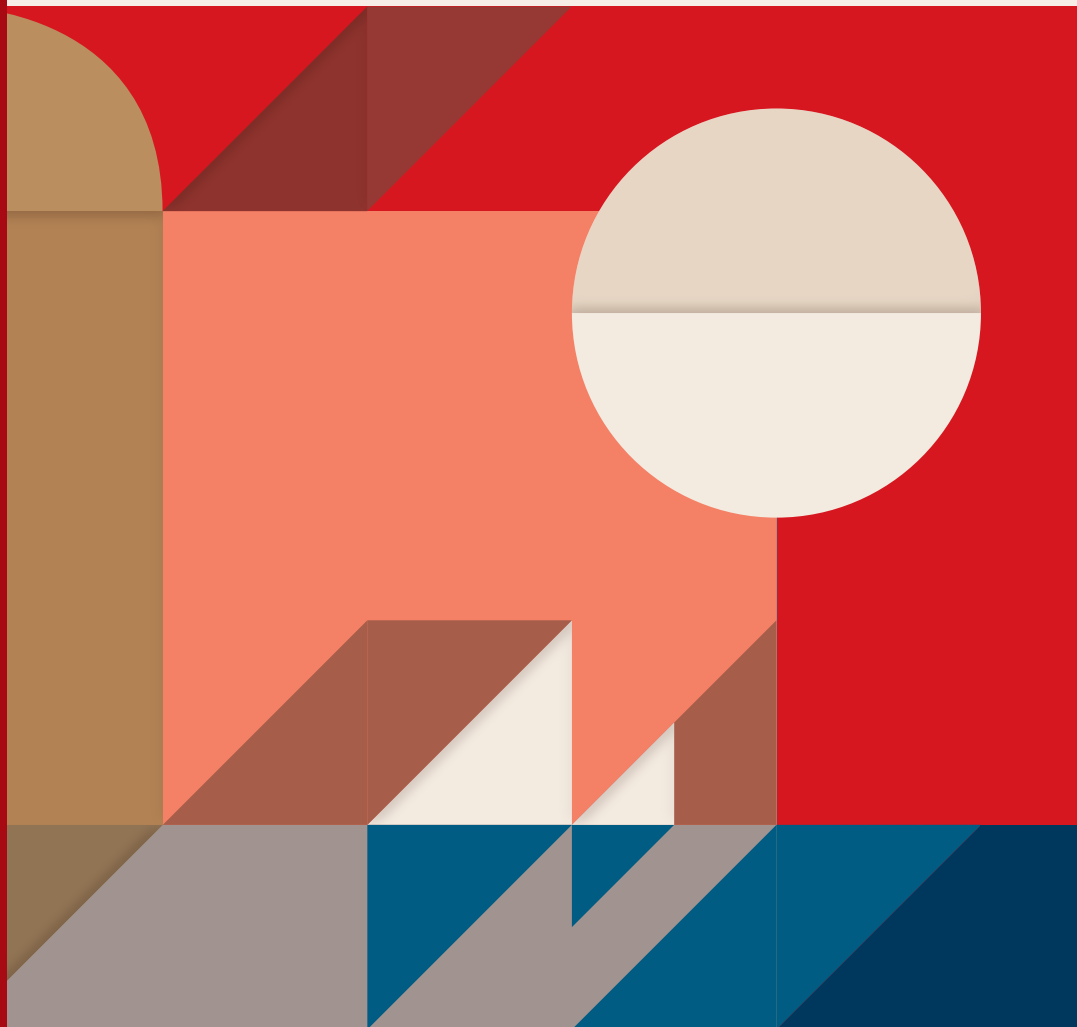


MASTER SERIES 1

The Adventure Begins

A D E L A I D E
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February

Fri 7, 8pm & Sat 8, 6.30pm
Adelaide Town Hall



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The Adventure Begins

February

Fri 7, 8pm & Sat 8, 6.30pm
Adelaide Town Hall

Hendrik Vestmann Conductor
Grace Clifford Violin

Shostakovich

Festive Overture, Op.96

Tchaikovsky

Violin Concerto in D, Op.35

Allegro moderato
Canzonetta (Andante) –
Finale (Allegro vivacissimo)

Grace Clifford Violin

Interval

Rimsky-Korsakov

Scheherazade, Op.35

The Sea and Sinbad's Ship
The Story of the Kalender Prince
The Young Prince and the Young Princess
The Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock

Duration

This concert runs for approximately 2 hours including a 20 minute interval.

Listen Later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again at 1pm on Sunday 16 February.

Classical Conversation

These free events take place one hour prior to these Master Series concerts in the Meeting Hall located just behind the Adelaide Town Hall. Explore a world of musical storytelling featured in the program with ASO Concertmaster Natsuko Yoshimoto and ASO Director, Artistic Planning, Simon Lord.

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.

**A message from the
Managing Director, Vincent Ciccarello**

Ladies and Gentlemen,

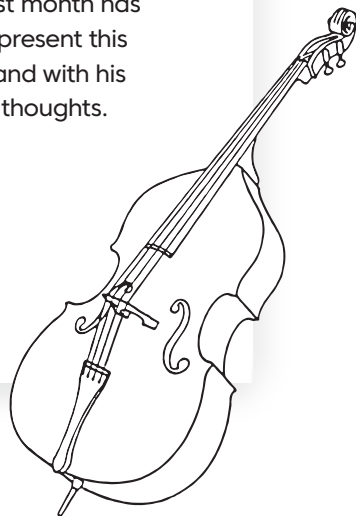
Good evening and welcome to tonight's concert.

It is customary for me to use this welcome message to celebrate the beginning of a new season and to look forward to the fine performances of fine music of the year ahead.

Tonight, however, that sense of anticipation has been displaced as we mourn the loss of our dear friend and colleague, double bass player David Phillips.

David's untimely and sudden death last month has left the entire ASO family bereft. We present this concert tonight in memory of David and with his family very much in our hearts and thoughts.

David Phillips
1974—2020





Hendrick Vestmann

CONDUCTOR

Starting from the 2016/17 season, Hendrik Vestmann is the General Music Director of Theater Oldenburg, where he conducts, among other operas, Wagner's *Ring of the Nibelung*, Verdi's *Macbeth* and Bizet's *Carmen*. His current season includes performances of Paul Abraham's *Dschinah, das Mädchen aus dem Tanzhaus* for Komische Oper Berlin.

Recent season appearances include, among others Statkowski's *Maria* in Oldenburg, *Carmen*, *Le nozze di Figaro* and *Die Zauberflöte* with Komische Oper Berlin, *Così fan tutte* for Nationaltheater Mannheim, George Benjamin's *Written on skin*, *Tosca*, *Die Zauberflöte*, *Fidelio*, *Salome* and *Les contes d'Hoffmann*, all for Theater Bonn.

Other operatic engagements include *Hänsel und Gretel* (St. Gallen), *La traviata* (Mannheim), *Don Giovanni* (Karlsruhe and Aachen), *Rigoletto*, *La finta giardiniera* and *La traviata* (Bonn), *La bohème* (Hannover), *Don Giovanni* and *La bohème* (Graz).

Hendrik Vestmann received his first musical training at the Estonian Academy of Music. He graduated from the Karlsruhe Conservatoire with Wolf-Dieter Hauschild, later worked as Gerd Albrecht's assistant, and was awarded a Bayreuth Festival scholarship. He has since collaborated with the MDR Symphony Orchestra, the Duisburg Philharmonic, the Bochum Symphony Orchestra, the Düsseldorf Symphony Orchestra, the Philharmonisches Staatsorchester Halle, the Saarländische Staatsorchester,

the Brandenburgische Staatsorchester, the Tampere Philharmonic Orchestra, Graz Philharmonic Orchestra, and Nordwestdeutsche Philharmonie Herford.

Hendrik Vestmann was the General Music Director in Tartu, First Kapellmeister and Deputy General Music Director at Theater Münster, and Head Conductor at Oper Bonn. He is the winner of the Hermann Abendroth Prize in Weimar (2006) and of the Special Prize at the Berlin Philharmonic's Dirigentenpreis, one of the most highly remunerated awards for young conductors worldwide.



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 maintains 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 all; the audience hung breathless upon every note."

Grace holds a Bachelor of Music degree from the Curtis Institute of Music, where she studied with Pamela Frank, Ida Kavafian, and the late Joseph Silverstein. She graduated with the Joan Hutton Landis Award for Academic Excellence. She is currently completing her Master's degree at the New England Conservatory of Music, studying with Miriam Fried.

From 2009 to 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. Grace won the ABC Symphony Australia Young Performer of the Year award in 2014, and was also awarded prizes for Best Recital, Best Chamber Performance, and the Audience Prize.

Grace now performs with Australia and New Zealand's leading orchestras and conductors with past and future highlights including performances with the Sydney Symphony, Melbourne

Symphony, Melbourne Chamber, West Australian Symphony, Adelaide Symphony, Canberra Symphony Orchestras. Further afield, Grace made her debut with the Malaysian Philharmonic at the invitation of Mark Wigglesworth.

Grace will also make her debuts with the Tasmania and Queensland Symphony Orchestras, and the Auckland Philharmonic this season.

Grace was appointed as the Adelaide Symphony Orchestra's first ever Emerging Artist in Association from 2018-2020 and has enjoyed performing a concerto each consecutive season.

Equally committed to chamber music, Grace is a regular guest with Selby and Friends, and recently made her debuts with the Australian Festival of Chamber Music and Recitals Australia.

Further afield, Grace recently toured with Musicians from Ravinia's Steans Music Institute in April alongside Miriam Fried, performing in Boston, Chicago and New York. In May 2019 she returned for a third Australian tour with chamber ensemble Selby and Friends. In October 2019 Grace gave a recital with pianist Joseph Liccardo for the Union College Concert Series in Schenectady NY, as part of Curtis on Tour.



Grace Clifford's position as the ASO's Emerging Artist in Association is generously supported by the Boileau Family Trust.

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TYNTE

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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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1906—1975

Dmitri Shostakovich

Festive Overture, Op.96

Arguably the 20th century's greatest symphonist, Shostakovich lived through the dramatic social and political upheavals surrounding the creation of the Soviet Union and the rise and decline of the Stalinist state. The young Shostakovich was one of the leaders of the Russian avant-garde, but after official denunciation, began to write in a seemingly more populist manner, now believed by many to disguise a more caustic, critical agenda.

That, however, doesn't explain the lighter tone of this work. Stalin had died in 1953, and Shostakovich had recently scored a success with his Tenth Symphony when he received a last-minute commission in 1954 to compose this work, intended by the Bolshoi Theatre to celebrate the 37th anniversary of the October Revolution. Shostakovich composed the overture in a few days after the conductor, Vasili Nebol'sin, found himself without a suitable work with which to open the concert. According to Lev Lebedinsky, interviewed in Elizabeth Wilson's *Shostakovich: A Life Remembered*:

'The speed with which [Shostakovich] wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. Dmitri Dmitriyevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet – first one, then a second, a third, and so on... Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work...'

The music begins with a fanfare that owes its brilliance to the trumpets and its stateliness to the horns. Building to a full orchestral flourish, it heralds the overture proper – a racing *Presto* with two main themes. Two clarinets spin out a beckoning melody. The mood broadens when cellos and a solo horn present a new expressive and song-like tune, but the strings will not concede the tempo, keeping frantic pace with off-beat pizzicato. The strings do succumb to the nobility of the new theme, but only briefly; more agitated plucking of strings, accompanied by the militaristic snare drum, signals the return of the clarinets with their breathlessly spinning tune. The two themes are then set against each other – heroic pairs of trumpets and trombones striving with galloping strings and winds – until the return of the fanfare temporarily restores the grandeur of the opening. But the festive mood wins out: we are hurtled to the end in the company of the noble theme, double time!

Symphony Australia © 2000




PERFORMANCE HISTORY

The Adelaide Symphony Orchestra first performed this work in 1978 under conductor Elyakum Shapirra, and most recently in 2017 with Guy Noble.



DURATION

7 minutes



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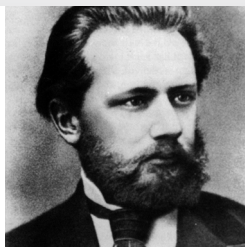
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1840—1893

Pyotr Ilyich Tchaikovsky

Violin Concerto in D, Op.35

Allegro moderato

Canzonetta (Andante) –

Finale (Allegro vivacissimo)

The first bad review of a masterpiece has a curious allure. There is something forlorn and fascinating about the French critic of the 1850s who proclaimed that *Rigoletto* 'lacks melody', or George Bernard Shaw's declaration that Goetz was a greater symphonist than Brahms. Tchaikovsky's Violin Concerto is a distinguished member of that company of musical masterpieces that survived a traumatic debut to become one of the most beloved works of its kind.

It could almost be described as a love letter. In 1878 the composer was still feeling the repercussions from his short-lived marriage and had begun the lengthy and difficult process of obtaining a divorce. He and his brother Modest took a holiday in Clarens, on Lake Geneva. Here, in March, they were joined by the violinist Josef Kotek, one of Tchaikovsky's pupils at the Moscow Conservatory, who had introduced the composer's music to his future patron, Nadezhda von Meck.

At some point in their long friendship, according to Tchaikovsky biographer Alexander Poznansky, the two men became lovers. Indeed, the composer had already declared, 'I love [him] to distraction...what a lovely, naïve, sincere, tender and kind creature.'

In Clarens, composer and former student spent some time playing over various unfamiliar pieces, including Lalo's *Symphonie espagnole*, a new work which Tchaikovsky admired for its piquancy and melodiousness. The combination of Lalo's concerto and Kotek's presence inspired in Tchaikovsky a desire to write a violin concerto himself. He immersed himself in work and had the concerto fully sketched in a few weeks. By the end of April he had orchestrated the whole work.

Kotek's advice and encouragement were crucial in the work's composition. He would play over sections as they were finished, and gave a complete performance from the short score for Tchaikovsky's and Modest's private pleasure. Kotek was originally to have been the concerto's dedicatee, but Tchaikovsky, concerned at the gossip this would cause in Moscow, dedicated the work to Leopold Auer, a renowned performer and teacher, whose pupils were to include Mischa Elman and Jascha Heifetz.

Tchaikovsky's hope that Auer's fame would help promote the concerto was dashed when Auer claimed, as Nikolai Rubinstein had about the composer's first piano concerto, that the work was technically impossible and structurally weak; in short, that he would not learn it. Then Kotek decided not to play it either, which caused Tchaikovsky to break with him altogether.

In fact three years were to pass before Jurgenson, who had since published the score, informed Tchaikovsky that the Russian-born violinist Adolph Brodsky was planning to play the piece at a Vienna Philharmonic concert under Hans Richter in December 1881. There was a furious mixture of applause, boos and hissing afterwards, with Brodsky acclaimed and the work derided. The Viennese critics, always fairly conservative, were almost universal in their condemnation of the concerto. The most influential of these was Eduard Hanslick, whose tastes were not inclined toward new Russian music anyway, but who wrote a review of infamous vituperation:

For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand...The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue...

Of the *Finale*, he wrote:

We see wild and vulgar faces, we hear curses, we smell bad brandy...There are [lascivious] pictures which 'stink in the eye'. Tchaikovsky's Violin Concerto brings to us for the first time the horrid idea that there may be music that 'stinks in the ear'.

Tchaikovsky read Hanslick's review by chance in a Rome cafe, and was shocked at its vehemence, but Brodsky was not dissuaded and remained the work's most fervent champion. 'You have indeed crammed too many difficulties into it,' he told the composer, '[but] one can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties.' Auer eventually overcame his opposition to the concerto and played it to great acclaim, introducing it to many of his pupils.

The work opens with a kind of scene-setting introduction, after which the soloist enters with a brief flourish, then announces the main theme of the first movement. Soon the second subject appears, a melody of great tenderness that is presented in a setting not dissimilar to those of Tchaikovsky's famous violin solos in *Swan Lake*. From this point the temperature of the first movement rises considerably, with the solo part becoming much more virtuosic and the orchestral writing increasingly colourful. There is a magnificently varied cadenza for the soloist.

Kotek felt Tchaikovsky's original slow movement was too insubstantial and sentimental, and the composer agreed, replacing it with the *Canzonetta*. After a simple chordal introduction for the woodwinds, the soloist takes up a hushed, appropriately song-like theme. The accompaniment to the violin's later decorations of this melody is scored with the utmost delicacy.

The *Finale* follows on without a break, and immediately the soloist has a dazzling, short cadenza, which leads straight into the movement's vigorous main theme, a short, folk-like dance tune. The second theme, introduced over a bagpipe-like drone on the strings, is a temporary lyrical resting-place in the movement's wild infectiousness.

Abridged from a note by Phillip Sametz
© 1996



PERFORMANCE HISTORY

The Adelaide Symphony Orchestra first performed this work in 1941 with conductor William Cade and soloist Jeanne Gautier, and most recently in 2015, with Arvo Volmer and Ilya Gringolts.



DURATION

33 minutes



1844—1908

Nikolai Rimsky-Korsakov

Scheherazade - Symphonic Suite, Op.35

The Sea and Sinbad's Ship

The Story of the Kalender Prince

The Young Prince and the Young Princess

*The Festival at Baghdad – The Sea
– The Ship Goes to Pieces on a Rock*

The Sultan Shahriyar, convinced of the duplicity and infidelity of all women, had vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient of recounting to the Sultan a succession of tales over a period of a thousand and one nights. Overcome by curiosity, the Sultan postponed from day to day the execution of his wife, and ended by renouncing altogether his sanguinary resolution. – From the opening tale, The Thousand and One Nights

Rimsky-Korsakov conceived the idea of a symphonic suite based on episodes from *The Thousand and One Nights* in the middle of winter 1887–1888, while he and Glazunov were engrossed in the completion of Borodin's unfinished opera *Prince Igor*. The following summer he completed the suite – 'a kaleidoscope of fairytale images and designs of Oriental character'.

'All I had desired,' he later wrote in *My Musical Life*, 'was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative describing a motley succession of fantastic happenings and not merely

four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be so, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairytale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (who happens to be Scheherazade) entertaining therewith her stern husband.'

Rimsky-Korsakov considered *Scheherazade* one of those works in which 'my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra'. So formidable is his instinct, that with surprisingly modest forces (adding to the traditional orchestra only piccolo, cor anglais, harp and percussion) Rimsky-Korsakov can convince his listeners of the raging of a storm at sea, the exuberance of a festival, and the exotic colour of the Orient.

As if repeating in music Scheherazade's feat of narrative woven from poetry and folk tales, Rimsky-Korsakov drew on isolated episodes from *The Thousand and One Nights* for his suite. At first he gave the four movements titles drawn from these narratives. But he soon withdrew the headings, which, he said, were intended to 'direct but slightly the listener's fancy on the path which my own imagination had travelled, and

to leave more minute and particular conceptions to the will and mood of each'.

According to the composer, it is futile to seek in *Scheherazade* leading motifs that are consistently linked with the same poetic ideas and conceptions. Instead, these apparent leitmotifs were 'nothing but purely musical material... for symphonic development'. The motifs unify all the movements of the suite, appearing in different musical guises so that the 'themes correspond each time to different images, actions and pictures'. The ominous octaves representing the stern Sultan in the opening, for example, appear in *The Story of the Kalender Prince*, although Shahriyar plays no part in that narrative. And the muted fanfare of the second movement returns in the otherwise unconnected depiction of the foundering ship.

Rimsky-Korsakov did admit, however, that one of his motifs was quite specific, attached not to any of the stories, but to the storyteller: 'The unifying thread consisted of the brief introductions to the first, second and fourth movements and the intermezzo in movement three, written for violin solo and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan.' It is this idea – an intricately winding violin theme supported only by the harp – which soothes the thunderous opening and embarks upon the first tale: the sea and Sinbad's ship. For Rimsky-Korsakov, who was synaesthetic, the choice of E major for the billowing cello figures can have been no accident: his ears 'saw' it as dark blue.

A cajoling melody played by solo bassoon represents a Kalender (or 'beggar') Prince in the second movement. The similarity between the two main themes of the third movement (for violin and then flute and clarinet)

suggests that *The Young Prince and Princess* are perfectly matched in temperament and character.

An agitated transformation of the Sultan's theme, in dialogue with Scheherazade's theme, prefaces the final tale. The fourth movement combines the *Festival in Baghdad* and the tale of the shipwreck, described by one writer as a 'confused dream of oriental splendour and terror'. Triangle and tambourines accompany the lively cross-rhythms of the carnival; and the mood builds in intensity before all is swamped by the return of the sea theme from the first movement. But after the fury of the shipwreck, it is Scheherazade who has the last word. Her spinning violin solo emerges in gentle triumph over the Sultan's bloodthirsty resolution.

Yvonne Frindle ©1998/2009



PERFORMANCE HISTORY

The Adelaide Symphony Orchestra first performed this work in 1951 under conductor Henry Krips, and most recently in 2014 with Garry Walker.



DURATION

42 minutes

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Vincent Ciccarello
Managing Director

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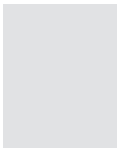
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Sherrilyn Handley
Johanna &
Terry McGuirk



Violin
Minas Berberyan
Merry Wickes



Principal Viola
Vacant
In memory of
Mrs JJ Holden



Cello
Gemma Phillips
An anonymous
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Violin
Gillian Braithwaite
Mary Dawes BEM



Viola
Martin Butler
John &
Emmanuelle Pratt



Cello
David Sharp
Dr Aileen F
Connon AM



Cello
Cameron Waters

Peter &
Pamela McKee



Principal
Cor Anglais
Peter Duggan

Dr Ben Robinson



Horn
Emma Gregan

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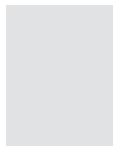
Principal Bass
David Schilling

Daniel & Sue Hains



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Dean Newcomb

Hon David Wotton
AM & Jill Wotton



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Vacant

David Leon



Bass
Harley Gray

Bob Croser



Clarinet
Darren Skelton

In memory of Keith
& Susie Langley



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Colin Prichard

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Barbara Fergusson



Bass
Belinda
Kendall-Smith

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Principal
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Principal Bassoon
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Principal
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Bassoon
Leah Stephenson

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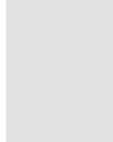
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