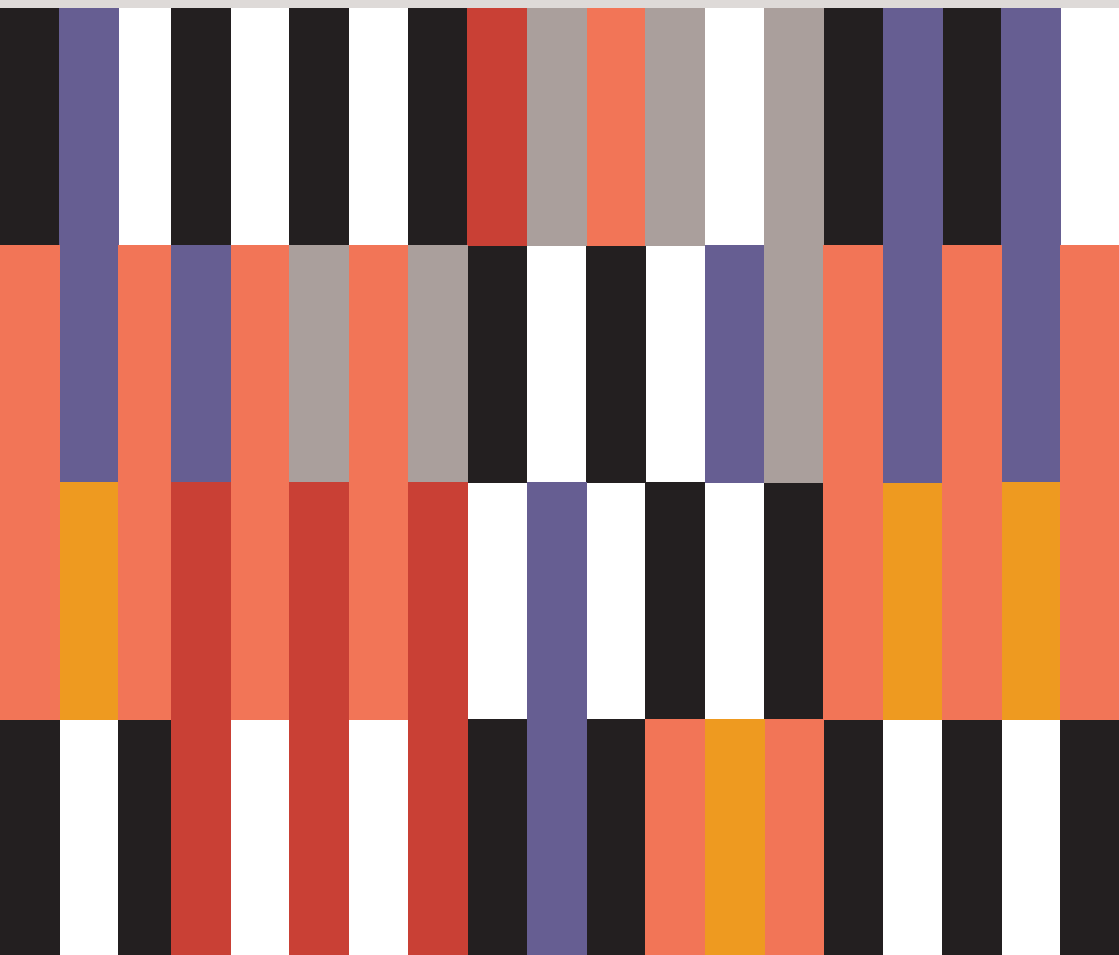


ADELAIDE SYMPHONY ORCHESTRA SEASON 2019



SPECIAL EVENT

Beethoven: The Piano Concertos

June

Wed 5 – Sat 15

7pm

Elder Hall



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ABC Classic is recording the concertos for CD release in early 2020 – the 250th anniversary of Beethoven's birth.

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.



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 2 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*.



Jayson Gillham
Piano

"He plays Beethoven in a very open, honest, secure way – with a sort of 'glow'... always a lovely sound – gorgeous."

– Sir Mark Elder

Australian-British pianist Jayson Gillham has emerged as one of the finest pianists of his generation. Internationally praised for his compelling performances, Jayson has received numerous awards and prizes, reaching the finals of some of the world's leading piano competitions including the Leeds, Van Cliburn and Chopin Competitions.

Jayson now performs across the globe, collaborating with the world's leading orchestras and conductors and performing on the stages of prestigious concert halls. Recent and future concerto highlights include engagements with the London Philharmonic Orchestra, Royal Philharmonic, Hallé Orchestra, Bournemouth Symphony, Orchestre Symphonique de Montréal, Sydney, Melbourne and Tasmania Symphony Orchestras with such distinguished conductors as the late Sir Jeffrey Tate, Vladimir Ashkenazy, Sir Mark Elder, Asher Fisch, Eivand Aadland, Nicholas Carter, Joshua Weilerstein and Giancarlo Guerrero among others.

Recital highlights include the Wigmore Hall and Louvre Auditorium, Montreal Pollack Hall, Sydney City Recital Hall, Melbourne Recital Centre and the Queensland Performing Arts Centre. Jayson records for ABC Classics and his debut recital album featuring works by Bach, Schubert and Chopin was released in October 2016 and immediately reached the No.1 spot in both the Core Classical and Classical Crossover

ARIA charts. This first release was soon followed by Jayson's highly acclaimed live recording of Beethoven Piano Concerto No 4 with the Sydney Symphony Orchestra under the baton of Vladimir Ashkenazy. Jayson's most recent CD album recorded in 2017 of works by Medtner and Rachmaninoff with the Melbourne Symphony Orchestra and Benjamin Northey received unanimous praise and was Recording of the Month at the *Limelight* Magazine.

Beethoven: The Piano Concertos

CONCERT ONE

June
Wed 5, 7pm
Elder Hall

Nicholas Carter Conductor
Jayson Gillham Piano

Haydn

The Creation: The Representation of Chaos

Beethoven

Piano Concerto No.1 in C, Op.15

Allegro con brio

Largo

Rondo: Allegro scherzando

Interval

Mozart

Symphony No. 39 in E flat, K.543

Adagio – Allegro

Andante con moto

Menuetto (Allegretto) – Trio – Menuetto

Allegro

Duration

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

Listen Later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again on 13 June, 7.30pm.



Jayson Gillham
Piano

To perform all five Beethoven piano concertos as a cycle is one of the ultimate dreams of any pianist; I am so lucky to experience this here in Adelaide with my 'Aussie dream team' of Nicholas Carter and the ASO, and to share this moment with you, both here in the concert hall and in recording.

Also part of my 'Aussie dream team' are the supremely talented recording producer Virginia Read, our star piano technicians Ara Vartoukian, and Ken Hatfield – you all have such amazing ears!

In an ever-changing world, Beethoven's music remains at the core of the piano and symphonic repertoire. The journey across the five Beethoven piano concertos is not only Beethoven's personal journey as a pianist and composer, but it tells other stories, notably the technological advancement of the piano as an instrument, and the social and political upheaval of the French revolution and subsequent Napoleonic wars that not only caused enormous bloodshed across the continent of Europe but gave rise to the modern western liberal values of individual freedoms, equality and human rights.

Today the way we see the world and the values we care about the most are still very closely aligned. I can hear in Beethoven's music the struggle of the individual to reach beyond himself to make the world a better place. There is a universalism to his music and an honesty that speaks directly.

To me, Beethoven's music is an agent for good; it is incredibly powerful without being explicitly political. And in the case of the concertos, the soloist is the personification of the individual, who toils and struggles and celebrates and loves deeply. Of course there are also times of lightness and

humour, and this is strong in the earlier concertos and particularly No. 1 in the sunlit key of C major.

This is such an interesting program because Haydn's *The Representation of Chaos* feels so ahead of its time, the unresolved harmonic tensions eerily foreshadowing as far ahead as Wagner. One tends to associate Beethoven more with his stern side and Haydn as jocular, but here we have the opposite – serious, mature Haydn followed by sunny, youthful Beethoven.

Mozart's Symphony No. 39 is a lovely choice for this program, at times foreshadowing the drama of Beethoven's later works before taking us right back to Haydn with the famous rollicking finale.

Thank you for welcoming me so warmly to Adelaide and for joining me on this exciting journey.



Joseph Haydn
(1732-1809)

The Creation: The Representation of Chaos

The sweep of the heavens Joseph Haydn viewed through the world's biggest telescope, towering over the town of Slough, near Windsor, surely engraved itself in his memory. If this was a living vision of eternity, it still lived with Haydn when he came to evoke in music the endless primordial emptiness from which a world was to emerge – the 'Representation of Chaos' which forms the extraordinary introduction to his masterpiece, *The Creation*.

It was in June 1792, during the first of Haydn's two extended visits to England, that the greatest living composer visited the most eminent explorer of space, the King's Astronomer, William Herschel. Upon the death of his employer, Prince Nikolaus Esterházy, in 1790, Haydn settled in Vienna, and was promptly engaged by the impresario Johann Peter Salomon to go with him to London. The twelve symphonies (Nos 93–104) that Haydn composed for London set the seal on his reputation as the 'Father' of the symphony. But knowing that the former Viennese choirboy had been moved to tears on seeing thousands in Westminster Abbey rise with the King for Handel's 'Hallelujah!' chorus, Salomon gave him as a parting gift the text of *The Creation*, possibly once intended for Handel himself.

In Vienna, Gottfried van Swieten, eminent promoter of oratorio, converted Salomon's English book (based on the biblical books of Genesis and the Psalms, and on Milton's poem *Paradise Lost*) into parallel English and German texts, making himself godfather of the first bilingual oratorio – performed

in German in Vienna in 1798, in English in London in 1800.

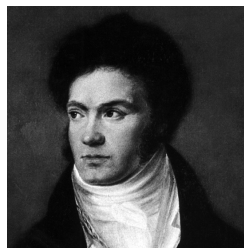
During the course of Haydn's oratorio three archangels recount the six days of creation. Before the Beginning was Chaos. A unison C played by the full orchestra conjures up the vastness and the darkness of infinitely empty space. Harmonies are intangible. Strings are ominously muted. Bassoons, violas, flutes and clarinets are exposed as they venture tentatively, inconclusively, into the eerie void.

Amid the deepening anxiety of the Napoleonic Wars, *The Creation* provided a beacon of cultural and spiritual sanity, reaching throughout Europe, touching people of all faiths. It was at a performance of *The Creation* honouring Haydn's 76th birthday in 1808 – his last public appearance – that the once-rebellious Beethoven graciously made public peace with his former teacher. And it was from *The Creation*, just days before Haydn's death, that an admiring officer of the French occupation forces in Vienna sang for him the aria 'In native worth'. He was Haydn's last visitor.

Adapted from a note by Anthony Cane © 2011

Adelaide Symphony Orchestra first performed *The Creation* in August 1952 under the direction of Norman Chinner, and most recently in May 1984 with Henry Krips.

Duration: 6 minutes



Ludwig van Beethoven
(1770-1827)

Piano Concerto No.1 in C, Op.15

Allegro con brio

Largo

Rondo: Allegro scherzando

If we had to sum up this concerto in one word, that word would be brilliant. Here is twentysomething Beethoven, still a relative newcomer to Vienna, setting out to prove to the Viennese that he was a supremely gifted pianist-composer who was confident enough, talented enough (and possibly arrogant enough) to take on the very genre – the piano concerto – that the Viennese knew backwards, thanks to the superlative examples unveiled by Mozart in that same city the previous decade. Dating from 1795, by which time Mozart was interred in an unmarked grave in Vienna's St Marx cemetery, Beethoven's C Major Piano Concerto takes some of its cues from Mozart's concertos – notably the grand symphonic style and by-no-means-perfunctory writing for woodwind instruments – while at the same time demonstrates attributes, both large and small, which are unmistakably Beethovenian.

First up, he offers the element of surprise. C major was the key of choice for military-style music at this time (it goes well with trumpets and drums) yet Beethoven commences the concerto with a few unremarkable phrases which are barely audible, until – boom! – he repeats them at full volume, with trumpets and timpani blazing. We're off and running! But no sooner does Beethoven present us with C major in all its military glory when he leads us to quite a different place, the surprising key of E flat (at this point ushering in an important new theme). We wend our way back to the home key of C and the piano enters but, in another surprise, it's a restrained and unassuming entrance. Why? The answer might lie in Beethoven's incomparable (and renowned) skills in improvisation. It is as though Beethoven, sitting at the piano (and

bear in mind he was soloist at the concerto's premiere) was feeding his audience something simple and straightforward at first (just a few doodles around a few common chords) before shortly revealing the full extent of his showmanship. And when that arrives, it comes in great, brilliant waves: tumbling broken chords, quick-fire figuration and lightning-fast scale passages. Of course, he ratchets up the brilliance still further in the cadenza, towards the end of the movement. While Beethoven himself would have improvised the cadenza, he wrote out three in full in 1809, leaving it up to the performer to select one.

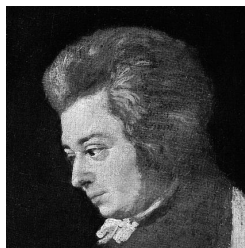
The second movement takes us to an intimate, private space. Trumpets, timpani and oboes are momentarily banished and the key, A flat major, sets a mellow, dreamy backdrop (we're a long way from the glare of C major). The opening theme passes through a number of iterations as the movement progresses, signalling, once again, Beethoven's talent for improvisation.

C major returns for the boisterous finale and in the closing moments we're startled, as we were at the opening of the concerto, by a sudden outburst, a fortissimo statement which appears to come from nowhere. And with that, the curtain comes down on this most brilliant of concertos. Beethoven's career in Vienna had just taken a great leap forward.

Robert Gibson © 2019

.....
The Adelaide Symphony Orchestra gave its first complete performance of Beethoven's Piano Concerto No.1 on 19 October 1950 with conductor Henry Krips and soloist Audrey White. The Orchestra most recently performed it in 2014 with Nicholas McGegan and pianist Robert Levin.
.....

Duration: 36 minutes
.....



Wolfgang Amadeus Mozart
(1756-1791)

Symphony No.39 in E flat, K.543

Adagio – Allegro
Andante con moto
Menuetto (Allegretto) – Trio – Menuetto
Allegro

Musicologist Neal Zaslaw has questioned two of the three most common assumptions about Mozart's last three symphonies. The assumptions are: that we do not know for what orchestra or occasion they were composed; that they were intended as an interrelated trilogy; and that they were never performed during Mozart's lifetime, showing how unappreciated he was by his contemporaries.

Zaslaw suggests that the symphonies were written for subscription concerts Mozart scheduled for June and July 1788, of which only the first took place owing to insufficient subscribers. The grouping of the three symphonies may have been designed to appeal to publishers who liked to put out such works in groups of three or six. Mozart was also trying to arrange a trip to London, for which good new symphonies were an essential requirement. These symphonies may have been among the unidentified symphonies Mozart is known to have performed on a German tour in 1789.

So only the first statement remains unquestioned, that we don't know the exact occasion or orchestra. For, even though Mozart may not have had a particular occasion in mind, he can hardly have been said to have composed purely as a result of an inner artistic stimulus: this would be foreign to what we know, both of his own practice and of the late 18th-century musical world.

It is possible that the Symphony in E flat was played in concerts in Vienna on 16 and 17 April 1791, when a large orchestra under Salieri performed a 'grand symphony' by Mozart. Mozart's friends, the clarinetists Johann and Anton Stadler, were in the orchestra and this symphony omits oboes and gives prominent parts to the clarinets.

After the slow introduction – only the third of these Haydn-inspired introductions in a Mozart symphony, and the last – the first movement is a 'singing *Allegro*', with 'strong ideas presented in a deliberately understated way', according to Zaslaw.

The slow movement is in the (for Mozart) unusual key of A flat major. It is a long movement – basically serene in mood, despite a passionate episode in F minor.

The *Menuetto* has courtly poise and pomp, and in the Trio the world of the wind serenades is recalled in an Austrian Ländler, with the second clarinet gurgling its accompaniment to the first.

The monothematic *Finale* may be a deliberate tribute to Haydn who used this method of construction so often. It is made witty by interruptions from the bassoon and flute.

Adapted from a note © David Garrett

.....
Adelaide Symphony Orchestra first performed Mozart's Symphony No.39 on 6 June 1942 under conductor William Cade and most recently in June 2013 with Yan Pascal Tortelier.
.....

Duration: 29 minutes
.....



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Beethoven: The Piano Concertos

CONCERT TWO

June

Sat 8, 7pm

Elder Hall

Nicholas Carter Conductor

Jayson Gillham Piano

Mozart

La clemenza di Tito: Overture

Schoenberg

Chamber Symphony No.1 in E, Op.9

Interval

Beethoven

Piano Concerto No.4 in G, Op.58

Allegro moderato

Andante con moto –

Rondo: Vivace

Duration

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

Listen Later

This concert will be recorded for delayed broadcast on ABC Classic. You can hear it again on 14 June, 7.30pm.



Vincent Ciccarello
Managing Director

Mindful as I am of the dangers of perpetuating the “Great Man” view of history, I think even the most impartial observer would concede that each of the three composers on tonight’s program is a colossus in his own way.

Wolfgang Amadeus Mozart, Ludwig van Beethoven and Arnold Schoenberg, each uniquely represent three important, if fundamentally different pillars of the history of Western music.

The sheer prodigiousness of Mozart’s output, in terms of the amount of music he composed in almost every conceivable genre, is all the more remarkable when one considers the quality, and often the breathtaking beauty, of it. Oh, and that he was dead at 35.

It is easy to forget that Beethoven, the hero of our little cycle of concerts, was only 14 years Mozart’s junior. While he’s often bundled up with Mozart as the crowning achievement of High Classicism, it is really as disruptor, in whose works we can chart the rise of musical Romanticism, that we really celebrate Beethoven.

It’s as if Mozart and Beethoven are from entirely different times. They’re not, of course. It just sounds that way.

Schoenberg, who lived a century later, is possibly the most maligned composer in all of history. He’s credited with having caused the ultimate disruption of the system of tonality that guided the music of the previous 150 years.

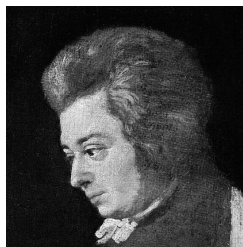
But, as you will hear in the Chamber Symphony No 1, Schoenberg got this

point as part of a process of evolution, via some arch-Romanticism of his own. Conductor and pianist, Daniel Barenboim, argues for programming Schoenberg with Beethoven by drawing on their similarities:

“Only a handful of composers in the history of classical music have had the capacity to summarize and even culminate the development of an entire era of composition, while at the same time pointing the way toward a radically different new paradigm or style, and Beethoven and Schoenberg are undoubtedly among these few.”

And, of course, our three heroes are also united by place – each spent some of the most vital years of their lives in Vienna, where each of three works we will hear tonight were composed. There must be something in the water.

I hope you enjoy the concert.



Wolfgang Amadeus Mozart
(1756-1791)

La Clemenza di Tito: Overture

In the last year of his life Mozart was working simultaneously on two operas of very different types. *The Magic Flute*, an entertainment rather like a modern musical, mixing low comedy with high-minded Masonic symbolism, was still delighting audiences at a suburban Vienna theatre, in their own language, as Mozart lay dying. The other opera was for Prague, where a few years earlier *The Marriage of Figaro* and *Don Giovanni* had been such hits.

La clemenza di Tito was composed hurriedly for an Imperial ceremonial occasion in Prague, where it was performed in September 1791. The libretto puts the Roman Emperor Titus (and by extension all emperors) in the best possible light – Titus' clemency extends to everyone, including those who conspire against him. The Emperor is even shown as a generous contributor to the Mount Vesuvius Eruption Relief Fund. Although the opera was a throwback to old-fashioned *opera seria* in Italian, the Empress called it 'German rubbish'.

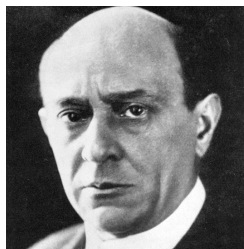
The grand ceremony of the overture has affinities with the *Jupiter* Symphony (No.41) and the overture to *The Magic Flute*. It begins with a sustained exploration of the key of C major. In the development this flourish swings adventurously through a variety of harmonies, leading to the return, not of the first, but of the second subject. Departing thus from the usual order enables Mozart to end with the same sequences that made the opening so effective.

Mozart travelled to Prague for the opera's premiere (quite successful, despite the Empress' comments), taking with him his colleague and friend Anton Stadler, for whom he had written brilliant obbligato parts in two of the opera's arias, one for clarinet and one for basset horn, a Stadler speciality.

David Garrett © 2017

.....
Adelaide Symphony Orchestra first performed the Overture to *La clemenza di Tito* in August 1953 with conductor Hans Schmidt-Isserstedt, and most recently in June 2006 with Graham Abbott.
.....

Duration: 5 minutes
.....



Arnold Schoenberg
(1874-1951)

Chamber Symphony No.1 in E, Op.9

Schoenberg's First Chamber Symphony (1906) appeared after the hyper-Romantic *Transfigured Night* and the gargantuan *Gurrelieder*, and between his first two string quartets. The Op.7 Quartet rethinks Classical form by interpolating distinct movements – Scherzo, slow movement and Finale – as episodes in an extended 'first movement' structure. The second quartet (Op.10) is a watershed: it begins in F sharp minor, but by the end Schoenberg has dispensed with any sense of traditional diatonic, or major/minor, harmony. Not only did Schoenberg inaugurate atonal music in this work, he added a soprano solo who sings settings of Stefan George poems – most tellingly the famous line, 'I feel the air from another planet'.

The Chamber Symphony for 15 instruments forms a link between the two quartets. Like Op.7, it is in one continuous span, but falls into five clearly defined sections which correspond to traditional free-standing movements. Its use of a large mixed ensemble makes for the clear presentation of often complex textures, as well as a palette of sound which would dominate much music in the first half of the 20th century. Alban Berg, Schoenberg's pupil, analysed the piece as:

1. Sonata exposition, corresponding to the opening section of a symphonic first movement
2. Scherzo
3. Development of thematic material in section 1
4. Quasi adagio, or slow movement
5. Finale, in which elements from section 1 are recapitulated.

Schoenberg also flags the new approach to harmony right at the beginning of the Chamber Symphony. He builds up a chord of superimposed fourths – the characteristic interval of horn calls and fanfares, rather than the thirds which make up major/minor chords – that

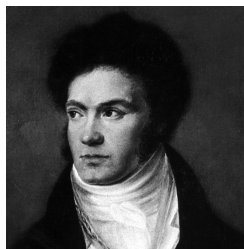
'spread architectonically over the entire work, and leave their imprint on all that occurs'. In other words, the distinction between melody and harmony is blurred, a necessary condition for the development of atonal, and later of twelve-note serial music. But it should be remembered that Schoenberg always thought of himself as 'a natural continuer of a properly understood, good, old tradition'.

Not that early audiences in Vienna always appreciated this. One reviewer wrote during the pre-Lent carnival season that 'so as not to lose touch completely with the spirit of Eternal Foolery, [he] had listened to Mr Schoenberg's Chamber Symphony' while members of the audience simply walked out. One listener confessed, 'I do not understand his music, but he is young; perhaps he is right,' but nonetheless confronted and silenced other noisily protesting patrons. His name was Gustav Mahler.

Abridged from a note by Gordon Kerry
Symphony Australia © 2004

The only previous performance of this work by the Adelaide Symphony Orchestra was in July 1974 under the direction of Walter Susskind.

Duration: 21 minutes



Ludwig van Beethoven
(1770-1827)

Piano Concerto No.4 in G Op.58

Allegro moderato
Andante con moto –
Rondo: Vivace

Of Beethoven's five piano concertos, the Concerto No.4, which was completed in 1806, is the most experimental. It is as though Beethoven had decided to take the concerto apart and put it back together a different way. Conventions are overturned. Expectations are thwarted.

Take, for instance, the way it opens – with a brief meditation for the solo instrument. This was a first. Seemingly simple, the opening five bars offer rich interpretative possibilities. A full G major chord in the piano's middle register (marked soft and 'dolce', sweetly) is followed by a further series of chords which harmonise a stepwise melody (which will soon be given fuller treatment in the orchestra) leading to a rhythmic 'bump' (an unexpected accent on the second beat of the bar) which in turn leads to a decorated, but unemphatic, cadence on the dominant. Thus ends the brief opening solo, and the piano now disappears for the better part of 70 bars. But the opening solo with its odd, five-bar shape and rhythmic quirks proves to be the geminating seed of the movement's principal theme, and one of the motifs derived from it – a two-note falling figure, traditionally held to be a musical 'sigh' – pervades much of the musical argument. The piano makes its second entry almost as an aside. It arrives with none of the fanfare and dramatic preparation traditionally afforded the solo instrument but, rather, softly makes its presence known with some gentle musings on the principal theme. In fact, the piano exerts a light touch throughout much of the movement and partakes in a remarkable amount of surface decoration. This is *not* a concerto where the soloist seeks to bend the orchestra to its will; on the contrary,

the solo piano cajoles, caresses and teases out the seemingly endless decorative possibilities of the thematic material. A word has to be said on Beethoven's tonal adventurousness. His key choices are often surprising, beginning with B major in bar six (the orchestra's initial entry). Elsewhere, we encounter important themes presented in keys some distance from our home base of G: B flat major, E flat major and, strangest of all, C sharp minor.

Beethoven's experimental quest reaches its apotheosis in the middle movement. The mood is operatic. Specifically, the high drama of *recitative obligé*, where voice and accompaniment stand in sharp contrast – the string accompaniment severe and emphatic, the voice (or, in this case, the piano) cantabile and expressive. To accentuate further the difference between the two, Beethoven instructs the pianist to utilise the soft pedal (*una corda*) throughout.

The middle movement segues into the very fast rondo finale, *Vivace*, which opens with a soft, drumming gesture on the strings building to a ten-bar theme. Taken up and elaborated by the piano, the theme then assumes its full military colours when trumpets and timpani (silent in the first two movements) ring out in the fortissimo orchestral *tutti*. A secondary theme offers a moment of hymn-like stasis but the mood is overwhelmingly joyous with scintillating piano figuration and a race to the finish for soloist and orchestra.

Robert Gibson © 2019

.....
Adelaide Symphony Orchestra first performed Beethoven's Piano Concerto No.4 on 1 October 1940 with conductor Bernard Heinze and soloist Sigrid Sundgren, and most recently in September 2017 with Nicholas Carter and pianist Jean-Efflam Bavouzet.
.....

Duration: 34 minutes
.....

Beethoven: The Piano Concertos

CONCERT THREE

June

Wed 12, 7pm

Elder Hall

Nicholas Carter Conductor

Jayson Gillham Piano

Brahms

Tragic Overture, Op.81

Beethoven

Piano Concerto No.2 in B flat, Op.19

Allegro con brio

Adagio

Rondo: Molto allegro

Interval

Beethoven

Piano Concerto No.3 in C minor, Op.37

Allegro con brio

Largo

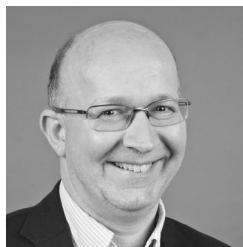
Rondo: Allegro

Duration

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

ABC Broadcast

This concert will be broadcast live on ABC Classic.



Simon Lord

Director, Artistic Planning

Vienna. City of dreams.

In the south of Vienna, on the banks of the River Danube, there lies a sleepy little suburb called Simmering. It is home to the city's largest cemetery, the *Zentralfriedhof*. A magical, peaceful place, it is here, where, amongst the roses and the edelweiss, Ludwig van Beethoven is buried. His grave is located in Section 32A, Plot 29. Walk just around the corner and you'll discover Plot 26 which is the resting place for Johannes Brahms.

Brahms worshipped Beethoven. When Brahms composed, it was under the watchful gaze of his hero's bust. So, perhaps there is a musical and spiritual solidarity to be found as these two very different, yet equally titanic composers now rest closely together in Vienna?

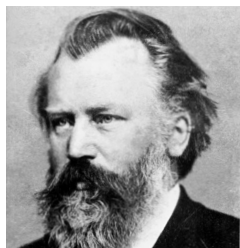
Famously, Brahms once described his two concert overtures, the *Academic Festive Overture* and the *Tragic Overture*, which we'll hear tonight, as two *Commedia dell'Arte* masks where 'one weeps and the other laughs.' Beethoven's Second and Third Piano Concertos seem to represent a similar duality. The Second Piano Concerto in B-flat major opens and closes all fizzy *con brio* and wit. Stylistically, it inhabits the elegant, Classical world of Haydn and Mozart. This is music which smiles often.

The Third Piano Concerto is in the dark key of C-minor. It occupies the same turbulent harmonic world as Brahms's *Tragic Overture*. Beethoven now dons the mask which weeps. This concerto dates from around 1800, written some thirteen years after the Second Piano Concerto but just before the

Fifth Symphony. This is the first concerto of the cycle in which we recognize the mature Beethoven. Here is the early voice of a revolutionary, prescient of the composer's growing audacity. It provides a glimpse into a new expressive sphere: the German Romantic world.

It is a bright but cloudy day in March 1827 and around 20,000 people have gathered for Beethoven's funeral in Vienna. Such is the love for this composer, this dreamer of dreams. Even Franz Schubert is there in the crowd. Fast-forward a century or so and T.S. Eliot is writing his *Four Quartets*. He also dreams, '...to get beyond poetry, as Beethoven, in his later works, strove to get beyond music.' That is Beethoven's legacy. That is his genius.

I hope you enjoy the concert.



Johannes Brahms
(1833-1897)

***Tragic Overture*, Op.81**

In 1880, Brahms spent the summer in the resort town of Ischl, where Vienna's rich and famous usually repaired in the warmer months to enjoy the rural scenery, the local spa, and the opportunity to rub shoulders with holidaying royalty. But Brahms had work to do, needing to write an orchestral piece, the light-hearted *Academic Festival Overture* based on student songs, as thanks for an Honorary Doctorate soon to be conferred on him by Breslau University.

But during the same summer he also composed a very different companion piece, some of it based on sketches dating back to the 1860s, and which he had trouble naming. 'You may include a *dramatic* or *tragic* or *Tragedy Overture* in your program for January 6,' he wrote to the Breslau concert organisers. 'I cannot find a proper title for it.'

Eventually he settled on *Tragic Overture*, but no one could say exactly what, if any, the 'tragic' programmatic elements were. Some thought it might bear hallmarks of incidental music originally intended for an abandoned stage production of Goethe's *Faust*. Others pointed toward Brahms' fascination with Shakespeare, still others suggested that the juxtaposition of comedy and tragedy in the Greek theatre tradition had inspired a 'Tragic Overture' to accompany a 'Festival' one. For his part, all Brahms would say was that 'I could not refuse my melancholy nature the pleasure of writing a *Tragic Overture* as well [as the *Academic Festival Overture*]. One laughs, the other weeps.'

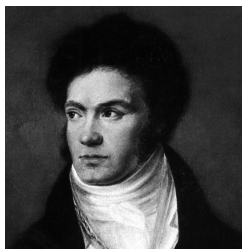
In a loose sonata form, with three main subjects, the *Overture* justifies its 'Tragic' title from the outset with its arresting opening chords, strident main theme, and continued use throughout of hammer blows to underscore the drama. Some have likened it to a mini-symphony, particularly in a middle passage where the horns play a distinctively Brahmsian call of longing over shimmering string chords, and in its characteristically turbulent returns of the main themes and emphatic coda.

One of Brahms' very few purely orchestral works outside his four symphonies, it was premiered by the Vienna Philharmonic under Hans Richter in December 1880. In several performances early in the following year – some conducted by Brahms himself – it appears to have baffled its audiences and didn't gain immediate acceptance. But Brahms enjoyed it enough to make various piano transcriptions of it that he played with Clara Schumann and other friends, another indication that this avowedly 'tragic' work had been composed, as he himself said, simply for his own pleasure.

Martin Buzacott © 2012

Adelaide Symphony Orchestra first performed Brahms' *Tragic Overture* in November 1946 under conductor Joseph Post, and most recently on 4 April 2007 with David Sharp.

Duration: 13 minutes



Ludwig van Beethoven
(1770-1827)

Piano Concerto No.2 in Bb Op.19

Allegro con brio

Adagio

Rondo: Molto allegro

Predating Beethoven's Symphony No.1 (by many years), and even Beethoven's Piano Concerto No.1, the Second Piano Concerto is fascinating for all sorts of reasons; among them, the glimpse it offers of Beethoven before he became Beethoven-the-robust-trailblazer. This is as close as we get to Beethoven in a powdered wig. The orchestra, for instance, doesn't sound like the orchestra we typically associate with Beethoven's music. It is small by the standards of Haydn's symphonies from around the same time: no timpani, no trumpets and no clarinets. Even Mozart, in his piano concertos of the mid-1780s, used larger orchestral forces. Although the Piano Concerto No.2 was premiered in 1795 – most likely in March of that year at Beethoven's first public appearance in Vienna as a pianist-composer – it would seem that Beethoven had been preoccupied with the work for quite some time, with jottings for it dating from the late 1780s, long before he arrived in Vienna from Bonn.

The spirit of Haydn and Mozart is evident from the start of the concerto, which commences with two brief, contrasting phrases: the first summons gestures of the hunt, with its bouncy, dotted rhythms; the second, which is smooth and expressive, is in the singing style. Both were part of the stock-in-trade of Classical music and both permeate the entire movement (when the second subject arrives, for instance, we discover it is an extension of the singing-style phrase). The piano enters with a variant of the hunt theme. Added to the transparency of the orchestration is the pellucid piano writing throughout. Right and left hand tend to lie close together, with the left frequently migrating into the right's

territory, sitting in the register around and above middle C. If Beethoven's treatment of the piano sounds delicate, bear in mind that the instrument at this time was delicate. The Viennese piano had a light, responsive action and was far more compact than the concert grand that we know today. Beethoven arrived in Vienna in 1792 as a pianist renowned for his skills in improvisation. Accordingly, the cadenza which appears at the end of the first movement would have been an opportunity for him to extemporise. Many years later, in 1809, he wrote out a cadenza for the first movement in full.

The second movement, *Adagio*, presents us with a very early example of what would become one of Beethoven's signature achievements – the ability to write music which invites the listener to turn inwards and to contemplate human subjectivity through the medium of pure sound. Beethoven doesn't need to resort to complex 'tricks' to achieve this. In fact, quite the opposite. In the closing bars of the *Adagio* the piano soloist dispenses with the left hand entirely and, using the right hand alone, presents us with soft, shadowy phrases (marked 'con gran espressione', with great expression) which are as poignant as they are enigmatic. The spell is broken straightaway with the energetic, syncopated *Rondo*, but this is a useful reminder that concertos were as much about entertainment as anything else.

Robert Gibson © 2019

Adelaide Symphony Orchestra first performed this concerto on 2 March 1945 with conductor Bernard Heinze and soloist Jessica Dix, and most recently in May 2013 with Michał Dworzyński and pianist Yevgeny Sudbin.

Duration: 28 minutes



Ludwig van Beethoven
(1770-1827)

Piano Concerto No.3 in C Minor Op. 37

Allegro con brio

Largo

Rondo: Allegro

Beethoven worked on the Piano Concerto No.3 in the early years of the new century. By the time it was premiered – in Vienna in 1803 at a concert which included his First and Second symphonies (the latter a premiere) together with the oratorio *Christus am Ölberge* (also a premiere) – Beethoven had been living in the Austrian capital for more than a decade. He arrived in Vienna from the small Rhineland city of Bonn as a pianist of repute and a composer of promise. Ten years on, his skills at the piano remained formidable and he had developed into a composer of epoch-making potential.

By now, Beethoven's proficiency in orchestration had attained a new level of sophistication (listen, in the opening minute of this concerto, to the interactive exchanges between strings, winds, brass and timpani), and his talent for wringing every drop of potential from themes and motifs was becoming a hallmark of his style (again, listen to the ways in which the short, simple idea enunciated by the strings right at the start pervades so much of the first movement). Added to that, the *Allegro con brio* demonstrates Beethoven's tremendous flair for bringing drama to instrumental music. There are no words in this drama but, rather, dramatic tension is created through the sheer force of music's constituent parts – melody, harmony, key, rhythm, form, dynamics and texture. As you would expect, the solo piano is a crucial player in the drama, creating much of the momentum through brilliant passages (forceful scales, decisive octaves, dazzling ornamentation) but also by pulling back and lowering the temperature as required. That

said, the temperature reaches fever pitch in the first-movement cadenza, written out by Beethoven in 1809.

As soloist at the 1803 premiere, Beethoven would have improvised the cadenza. According to the page-turner on that occasion, Beethoven largely performed the slow movement, *Largo*, from notes he had in his head but had not fully committed to paper (bear in mind he had two symphonies and an oratorio to prepare for the same concert!). The terrified page-turner stared at page after page of barely notated dots and dashes. In the rather surprising key of E major, the gentle middle movement embraces a range of piano textures, from chords in the chorale style to filigree passages in double thirds to arpeggios that swirl up through the registers.

We return to C minor, a brisk tempo and bravura piano writing for the last movement. While less intense than the opening movement (as befits a concerto finale), the piano remains brilliant and transparent throughout. (Note how Beethoven momentarily shines a spotlight on the solo clarinet in one of the contrasting, lyrical episodes.) As the movement comes to a close, the shackles of C minor are cast off and we enter the realm of the *opera buffa stretta* with a still faster tempo, breathless surface rhythm, and jolly back-and-forth between piano and orchestra. Our drama closes on a comic note, with high-spirited antics in the key of C major.

Robert Gibson © 2019

.....
The Adelaide Symphony Orchestra first performed this concerto in March 1945 with conductor Bernard Heinze and soloist Raymond Lambert, and most recently in October 2016 with Jeffrey Tate and Jayson Gillham.
.....

Duration: 34 minutes

Beethoven: The Piano Concertos

CONCERT FOUR

June

Sat 15, 7pm

Elder Hall

Nicholas Carter Conductor

Jayson Gillham Piano

Schubert

Symphony No.5 in B flat, D.485

Allegro

Andante con moto

Menuetto: Allegro molto

Allegro vivace

Interval

Beethoven

Piano Concerto No.5 in E flat, Op.73, 'Emperor'

Allegro

Adagio un poco mosso –

Rondo: Allegro

Duration

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

ABC Broadcast

This concert will be broadcast live on ABC Classic.



Natsuko Yoshimoto
Concertmaster

To Ludwig van Beethoven by his Worshipper and Admirer Franz Schubert.

Schubert's dedication to Beethoven for his *Variations on a French Song* reflects the powerful link between these two titans of the Western musical canon. It remains arguable as to whether this was the humble praise of a devotee or Schubert's hastily penned response to praise from his hero. Regardless, this represents a dialogue between the two composers.

The cycle of musical invention never rests, and so it is fitting that in this last concert we hear music which reflects the stylistic evolution of the early 19th Century.

Schubert's Symphony No. 5 harks back to the elegant economy of Mozart, whose music Schubert was infatuated with at the time. The grace of the sighing woodwinds in the opening movement, to Schubert's choice of orchestration identical to Mozart's original Symphony No. 40; this is music fuelled by almost a century of *style galant*.

Beethoven's Piano Concerto No. 5 was written some five years earlier and although Beethoven protested, his publisher gave it the soubriquet *Emperor*. This concerto epitomises Beethoven the revolutionary. From the opening piano flourishes we finally grasp the hints and suggestions of the previous concerti. The romantic ideals of revolution and equality are embraced, perhaps appropriate given its birth during Vienna's occupation by the French. The piano is placed on a truly equal footing to the orchestra; the introspective spirit of Piano Concerto No. 4 now at odds with a bold, at times even confrontational, soloist.

For their many stark aesthetic differences, Schubert and Beethoven's works are not worlds apart. Although often seen as heralding the evolution of the piano concerto, Beethoven does not whole-heartedly reject the past. The economy of Schubert's Fifth is folded into the drama of Beethoven's style, and there is an effortless beauty enshrined in the second movement of the *Emperor*.

Thank you for joining us on this incredible journey. As Jayson Gillham noted in his welcome "in an ever-changing world, Beethoven's music remains at the core". This music speaks across the ages: Two antithetical but ultimately intertwined ideals: Schubert and Beethoven, nostalgia and revolution, the old and the new, at odds yet related.

Just as revolutionaries are needed to propel us forward, so too are the devotees of our past.



Franz Schubert
(1797-1828)

Symphony No 5 in Bb D 485

Allegro

Andante con moto

Menuetto: Allegro molto

Allegro vivace

At 19 years of age, Schubert had composed six of his nine symphonies. At this stage, very little of his music had been performed publicly, and, indeed, Schubert would not live to witness a public concert of any of his symphonies. However the works were all performed by an enthusiastic 'pro-am' orchestra that had grown up around the regular performances of chamber music in the Schubert household. The Fifth Symphony, written during September 1816, was performed later that year in the home of Schubert's friend Otto Hatwig, concertmaster of the Burgtheater orchestra. The symphony omits clarinets, trumpets and drums, and requires only one flute, so must reflect the available musical personnel, but Schubert's deployment of his resources shows that it must have been a fine ensemble. The string section was relatively sizeable, and Schubert himself often played violin or viola.

The scoring also, of course, recalls that of numerous works from the late 18th century, and, similarly, the symphony's musical manners show a grateful assimilation on Schubert's part of the lessons of Mozart and Haydn.

As if making a virtue of necessity, Schubert begins the symphony with four introductory bars from his depleted woodwind section, before launching his disarmingly simple first subject, with its skipping sequence of rising arpeggios. By contrast, the second subject theme is a lyrical, slower-moving tune that moves more often by step. Like Mozart,

another supreme lyricist, Schubert avoids too lengthy a development of his material.

The main theme of the slow movement comes close to quoting that of the rondo movement of Mozart's Violin Sonata K377, but leaves Mozart behind in its distinctively Schubertian approach to supple harmonic movement, and its alternation of fully scored passages with those of great delicacy.

The Menuetto is in G minor, inviting further comparison with two of Mozart's symphonies, with a central, bucolic trio episode in G major. The finale is a sonata-allegro with a symmetrical pair of seemingly simple themes.

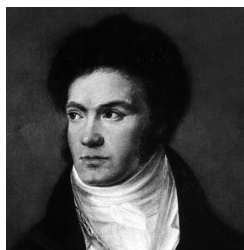
If the work is a perfect assimilation of Classical form and manner, it is also a turning-point in Schubert's development, paralleling a change in his life. It was at the time of its premiere that he left his father's house to live a more metropolitan existence in inner-city Vienna, beginning his short adulthood.

The Symphony had to wait until 1841 for its first public performance, which was given at the Josefstadt Theatre under Michael Leiternmayer, who had championed Schubert's church music.

Abridged note by Gordon Kerry © 2019

.....
The Adelaide Symphony Orchestra first performed this symphony on 15 October 1938 under the direction of Malcolm Sargent, and most recently in September 2016 with Toby Thatcher.
.....

Duration: 27 minutes
.....



Ludwig van Beethoven
(1770-1827)

Piano Concerto No.5 in E flat, Op.73, 'Emperor'

Allegro
Adagio un poco mosso –
Rondo: Allegro
Allegro vivace

Beethoven's five piano concertos were written over a period of 15 years, from around 1794 to 1809. This was precisely the time that Vienna-built pianos were transformed on a number of fronts: they became larger and heavier and sustained ever greater tension; levers were replaced by pedals; double stringing gave way to triplicate stringing, and the strings themselves became sturdier. By the time we arrive at the Piano Concerto No.5, we encounter an instrument considerably more robust and broader in compass – it has a six-octave range – than the piano Beethoven started out with. Against this background, we might better understand the virtuosic, wide-ranging flourishes at the opening of the Fifth. Think of the opening cadenza as Beethoven test-driving a Ferrari, putting this magnificent, new machine (and a piano, with its thousands of moving parts is, after all, a machine) through its paces. During the course of the *Allegro* we traverse the entire compass of the now enlarged keyboard (the piano was extended into the upper range in particular) and are left in no doubt as to the instrument's brilliance and versatility with full, powerful chords in both hands, double octaves, broken octaves, scales moving in contrary directions and delicate trills right at the top of the range. Not only is the instrument grand, so too is the movement's principal thematic material, which finds its perfect home in the key of E flat, Beethoven's 'heroic' key since the epic Symphony No.3, *Eroica*, of 1805.

But it is amazing how Beethoven can so easily cast his muscular swagger to one side and produce something as sensitive and dreamy as the slow movement, *Adagio un poco*

mosso. Soft, muted strings set the scene and the piano (marked *pianissimo*, *espressivo*) presents a descending ornamental line of simple and tender beauty, falling droplets of tranquil abandon. Here, the listener is invited to turn inwards and contemplate the ineffable. The key, B major, is an unexpected one and requires some harmonic side-stepping to return us, without a break, to the heroic key of E flat for the *Rondo* finale. An ebullient mood immediately takes hold with a powerfully articulated, joyous theme pushed along by a strong, two-in-a-bar dance metre. The piano reaches stratospheric heights in places (maybe not the top of a modern piano but right at the limit of Beethoven's instrument) and indulges in playful repartee with the orchestra, eventually handing the reins over to the orchestra after a final dash up the keyboard.

Alone among Beethoven's piano concertos, the Fifth was premiered with a pianist other than the composer. Beethoven's performing career was effectively over by this stage, given his extensive hearing loss. Also alone among Beethoven's piano concertos, the Fifth was not premiered in Vienna but, rather, in Leipzig, with the Gewandhaus Orchestra and pianist Friedrich Schneider, in 1811. Finally, a word on the nickname, 'Emperor'. It was not Beethoven's doing but was cooked up by his London publisher. Essentially, it was a marketing strategy: attach the word 'Emperor' and it will be assumed to be king among concertos.

Robert Gibson © 2019

.....
The Adelaide Symphony Orchestra first performed this concerto in April 1944 with conductor Bernard Heinze and Jascha Spivakovsky, and most recently in September 2014 with Nicholas McGegan and pianist Stephen Hough.
.....

Duration: 38 minutes
.....



Richard Willing
ASO Subscriber

ASO Subscriber Richard Willing tells us how Beethoven inspired his love of music and the start of his relationship with the ASO

88 year old ASO subscriber Richard Willing was just 14 years old when he attended the Beethoven Festival in 1945 with his birthday money and has been attending ASO concerts ever since. Here he tells us about his passion for music, his love of the ASO, that first experience at the Beethoven Festival and how excited he is about Beethoven: The Piano Concertos all this time after that first performance.

Tell us how you came to attend the Beethoven Festival in 1945? Who did you attend the concert with, where was it held? How much was the ticket?

I was a Beethoven nut at quite an early age. It was my 14th birthday and it was still wartime and it was easier for extended family to give money rather than buy a present. I had about 15 pounds and splurged most of it on the ticket to the *Beethoven Festival*. I attended the concerts on my own as I went to boarding school at 8 years of age and I always attended concerts with the school, so it wasn't unusual for me to go to a concert on my own. However it was the first time I had subscribed to a concert on my own.

Describe attending the concert?

It was such a memorable occasion - over 4 weeks there were 6 concerts. I found it exciting to watch the orchestra at work and hearing all of the music that Beethoven had written was very exciting for a 14 year old.

What do you love most about Beethoven's music?

He was one of my favourite composers at the time. I guess I love the development from the music of Haydn and Mozart, and then

Beethoven as he matured and made his own musical imprint of the day.

As an ASO subscriber how many concerts do you attend each year? And what do you love about the orchestra?

I attend all 10 of the Master Series concerts with a few extra concerts thrown in. The ASO has been such a big part of my life for many decades and I love coming to a concert and seeing all of the familiar faces in the orchestra. They are like life long friends and I love seeing them working hard and enjoying themselves. My dear late wife Gwen and I regularly subscribed all of our married life and orchestral music was there with us right from the start. My first date was when I took Gwen to see a piano recital by Daniel Barenboim who was only 15 years old at the time.

What are you most looking forward to about seeing the Beethoven Concertos 74 years later?

Revisiting the orchestra as a much larger and much more professional outfit from when I saw them as a 14 year old. I still love to hear an early Beethoven work and I'm sure it will bring back memories of seeing the *Beethoven Festival* so long ago.

In your 74 year history of attending performances, what has been the most memorable?

It was a special occasion concert at the Adelaide Town Hall in the late 40s and at the start of the concert the conductor Otto Klemperer announced the death of Richard Strauss. It was a very impressive evening, as he changed the program to include a tribute to Strauss.

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E♭ CLARINET

Darren Skelton²

BASS CLARINET

Mitchell Berick²

BASSOONS

Mark Gaydon**
Jackie Newcomb¹
Leah Stephenson^{3 4}

CONTRA BASSOON

Jackie Newcomb*²

HORNS

Adrian Uren**
Sarah Barrett~
Emma Gregan
Benjamin Messenger³

TRUMPETS

Owen Morris**^{3 4}
Martin Phillipson~
^{1** 2**}(Acting Principal)
Gregory Frick^{1 2 4}
Timothy Keenihan³

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Colin Prichard**^{1 3}
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BASS TROMBONE

Howard Parkinson*^{1 3}

TUBA

Peter Whish-Wilson*

TIMPANI

Andrew Penrose (Guest Principal)*

PIANO TECHNICIANS

Ara Vartoukian
Ken Hatfield

* Denotes Principal Player
^{1 2 3 4} Denotes concert number. Players without number will play all four concerts.

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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Vincent Ciccarello
Managing Director

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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.

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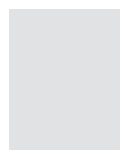
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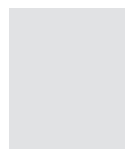
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