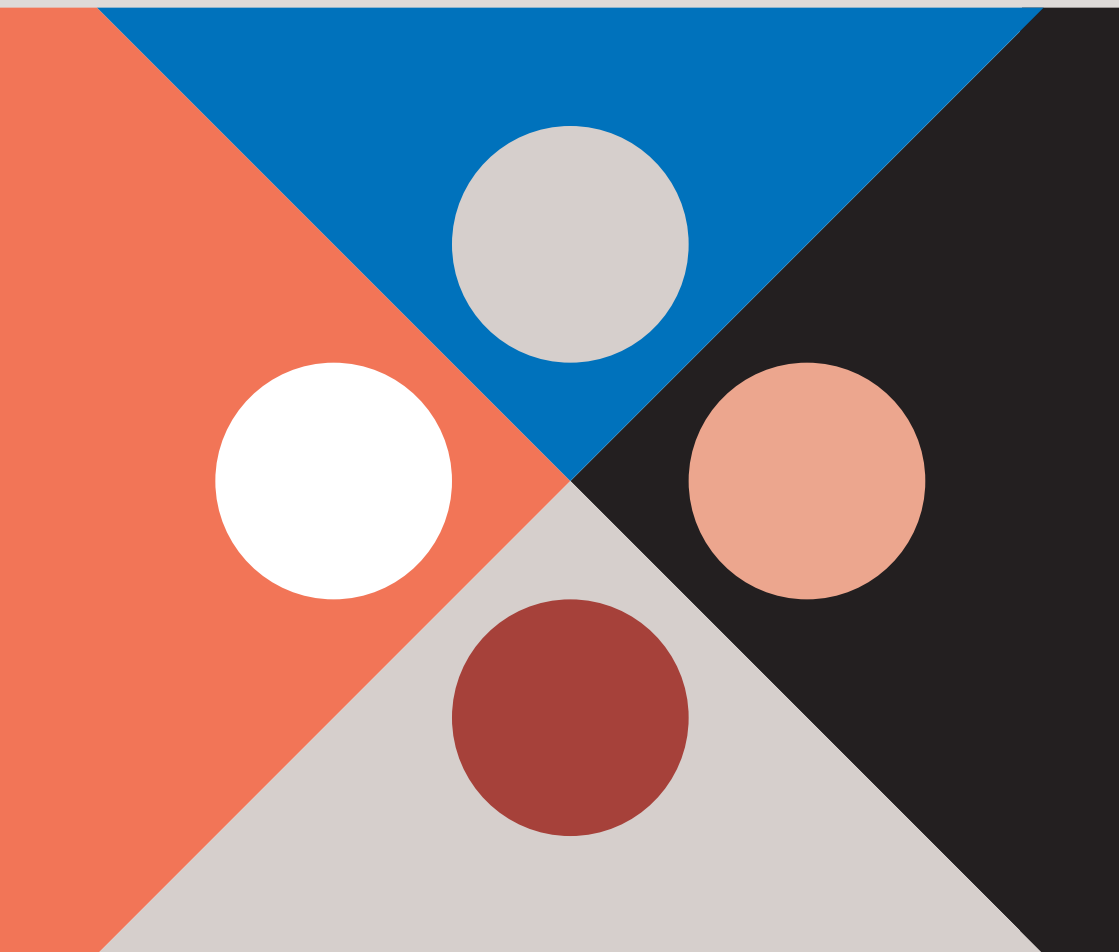


ADELAIDE SYMPHONY ORCHESTRA SEASON 2019



MASTER SERIES 8

New Worlds

September

Thu 26, 6.30pm

Fri 27, 8pm

Adelaide Town Hall



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New Worlds

September

Thu 26, 6.30pm

Fri 27, 8pm

Adelaide Town Hall

Douglas Boyd Conductor

Anthony Marwood Violin

Cathy Milliken

Weave

World Premiere

Schumann

Violin Concerto in D minor, WoO23

*In kräftigem, nicht zu schnellem Tempo
(In a strong, not too fast tempo)*

Langsam (Slowly) –

*Lebhaft, doch nicht schnell (Lively, but
not fast)*

Interval

Dvořák

Symphony No.9 in E minor, Op.95 *From the New World*

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

Duration

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

Broadcast

This concert will be broadcast on ABC Classic
on 4 October, 8pm and 5 November, 8pm.

Classical Conversation

One hour prior to Master Series concerts in the Meeting Hall. ASO's Composer in Association Cathy Milliken and ASO's Artistic Coordinator Andrew Groch discuss the inspiration, impetus, and process behind the composer's newly commissioned work for the ASO.

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



Vincent Ciccarello
Managing Director

Good evening and welcome.

Many of you will have been among the more than 800 supporters and stakeholders who attended one of five 2020 Season launches at Palace Nova Cinemas a fortnight ago.

The response to our 2020 program and to our tagline, “create a space for music”, has been overwhelmingly positive. And if you haven’t already seen it, we will shortly be posting on our website the beautiful, specially created 15-minute video which screened at the launch.

It is probably obvious that our tagline can be read at several levels. It is first and foremost a gentle, individual “call to action”: we’d like to encourage everyone to make a conscious effort to sequester time out of our busy, often congested lives for the deliberate act of *listening* to and being *immersed* in music.

Often, our listening, *proper listening*, is hampered by the hubbub that surrounds us. Creating a space for music literally and figuratively means just that: create the environment, the time, the conditions for deep, thoughtful listening.

But there is a none-too-subtle message in our tagline, too. Now, more than ever, the ASO requires its own home and a fit-for-purpose space to create and to share music.

To this end, we were delighted to read in the recently released State Arts Plan the recommendation to “fund a business case to assess the viability of an acoustic venue (concert hall) to serve the local music industry, as a home for the Adelaide Symphony Orchestra and Adelaide Youth

Orchestras, and as a hub for music education”. The recommendation has received the in-principle support of the State Government Cabinet.

While it is impossible to predict the outcome of such a business case, it is nonetheless pleasing that the subject is on the State Government’s agenda.

Our 2020 season highlights some of the good and important work the ASO does and is doing – commissioning of new music by Australian composers; showcasing some of the amazing young musical talent from home and around the world; giving voice the long-neglected music of women composers; the debuts of four exciting young women conductors; and so on – that seeks to broaden and is deserving of a wider audience. And we are yet to release our Learning and Family Programs for 2020...

We want the ASO to be an orchestra for everyone; and how better to achieve that than by opening the doors and welcoming everyone in to our own home, a space for music?



Douglas Boyd
Conductor

Douglas Boyd is currently Artistic Director of Garsington Opera and Music Director of L'Orchestre de Chambre de Paris.

Previously he has held the positions of Chief Conductor of the Musikkollegium Winterthur, Music Director of Manchester Camerata, Principal Guest Conductor of the Colorado Symphony Orchestra, Artistic Partner of St Paul Chamber Orchestra and Principal Guest Conductor of City of London Sinfonia.

Over recent years in the UK Douglas Boyd has conducted all the BBC Orchestras, the Philharmonia Royal Scottish National Orchestra, Scottish Chamber Orchestra, London Mozart Players, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra and Royal Northern Sinfonia. On the continent he has worked with, amongst others, the Bergen Philharmonic, Basel Sinfonieorchester, Finnish Radio Symphony Orchestra, Orchestre National de Lyon, Orchestre National Bordeaux Aquitaine, Tonhalle Orchester Zürich, Budapest Festival Orchestra, Mozarteum Orchestra Salzburg, Gürzenich Orchestra Cologne, as well as Munich Chamber Orchestra and Kammerakademie Potsdam.

Further afield he has conducted the Nagoya Symphony Orchestra in Japan and made hugely successful visits to Australia conducting the Adelaide, Sydney and Melbourne Symphony Orchestras. He also regularly conducts across North America and Canada.

Operatic engagements have included *Die Zauberflöte* for Glyndebourne Opera on Tour, Salieri's *La Grotto di Tronfonio* for Zürich Opera and Mozart's *La Clemenza di Tito* with Opera

North. Productions he has conducted for Garsington Opera include *Le nozze di Figaro*, *Don Giovanni*, *Così fan Tutte*, *Eugene Onegin*, *Capriccio*, *Silver Birch* (Roxanna Panufnik, world premiere), concert performances of Mendelssohn's *A Midsummer Night's Dream* with members of the Royal Shakespeare Company and Haydn's *The Creation* with Ballet Rambert.

Douglas Boyd's recording of the Bach Concerti for DG marked his recording debut as director/soloist and he has since gone on to build an extensive discography. His recordings conducting the Manchester Camerata in the complete Beethoven Symphonies, Mahler Symphony No. 4 (on Avie) and *Das Lied von der Erde* have received universal critical acclaim. He has also recorded Schubert Symphonies with the St Paul Chamber Orchestra on their own label as well as several recordings with Musikkollegium Winterthur. His recordings with L'Orchestre de Chambre de Paris include *Intuition* with Gautier Capuçon for the Erato label, and a disc of Haydn Symphonies for future release.

In addition to his concerts with L'Orchestre de Chambre de Paris, both in Paris and on tour, recent and future highlights include concerts with the Aalborg Symfoniorkester, Auckland Philharmonia, BBC Philharmonic, BBC Symphony Orchestra, Britten Sinfonia, Kammerakademie Potsdam, Orchestre National de Lyon, Opéra Orchestre national Montpellier, Philharmonia Orchestra and Tasmania and West Australia Symphony Orchestras.



Anthony Marwood
Violin

British violinist Anthony Marwood, awarded an MBE in the Queen's 2018 New Year Honours list, is known worldwide as an artist of exceptional expressive force. His energetic and collaborative nature places him in great demand as soloist/director with chamber orchestras worldwide. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy, a post he took up in 2015. He was Artist in Residence at the Norwegian Chamber Orchestra in the 2016-17 season, and enjoys regular collaborations with the Australian Chamber Orchestra, Tapiola Sinfonietta in Helsinki and the Adelaide Symphony Orchestra, among others.

His renown as a soloist has led to collaborations with celebrated conductors such as Valery Gergiev, Sir Andrew Davis, Thomas Søndergård, David Robertson, Douglas Boyd, Jaime Martin, Giordano Bellincampi and Bernard Labadie, with orchestras across the globe, from the Los Angeles Philharmonic and Boston Symphony to the Leipzig Gewandhaus Orchestra and the Sydney Symphony.

The 2019/2020 season include performances of the Schumann Violin Concerto with Adelaide Symphony Orchestra under Douglas Boyd, Adès' *Concentric Paths* with the London Philharmonic under Andrew Manze, and in Australia at Adelaide Festival, the Beethoven Violin Concerto in the US with the Milwaukee Symphony under Gemma New, and in Europe with Concerto Budapest. Furthermore Anthony will be involved in chamber music projects around the world, with acclaimed accordionist James Crabb and pianist Aleksandar Madžar amongst many other collaborators.

Anthony's passionate advocacy of contemporary music is reflected in his diverse

programming, alongside more traditional repertoire. Among those new works composed for him is Thomas Adès' Violin Concerto *Concentric Paths*. Anthony first performed the concerto in Berlin and at the BBC Proms, with the Chamber Orchestra of Europe conducted by the composer. This concerto inhabits a uniquely popular standing among contemporary violin concerti and Anthony continues to perform it with leading orchestras worldwide. Also composed for Anthony were Steven Mackey's *Four Iconoclastic Episodes*, premiered in 2009 with the Irish Chamber Orchestra, as well as the violin concerti by Sally Beamish (1995) and Samuel Adams (2014).

Anthony Marwood's most recent release – his 50th on the Hyperion label – is a recording of Walton's Violin Concerto with the BBC Scottish Symphony Orchestra and Martyn Brabbins. The disc has received critical acclaim, including a 5-star review in The Guardian and Classical Source and a 'Recommended Recording' in The Strad Magazine, whilst the Sunday Times hailed Marwood as "a thrilling, virtuosic soloist". Anthony also recorded Schumann and Brahms' violin sonatas with Aleksandar Madžar on the award-winning Wigmore Live label.

Anthony is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex, which celebrated its 20th anniversary in 2018. He performs annually at the Yellow Barn Festival in Vermont and enjoys a close association with the Australian National Academy of Music in Melbourne. He was appointed a Fellow of the Guildhall School of Music in 2013. He plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers, and a 2018 violin made by Christian Bayon.

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Pinchas Zukerman

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(Concertmaster)
Cameron Hill**
(Associate Concertmaster)
Lachlan Bramble*
(Acting Principal 1st Violin)
Michael Milton**
(Principal 2nd Violin)
Shirin Lim ~ (Acting Associate Principal 2nd Violin)
Janet Anderson
Helen Ayres
Minas Berberyan
Julia Brittain
Hilary Bruer
Nadia Buck
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TUBA

Peter Whish-Wilson*

TIMPANI

Andrew Penrose*
(Guest Principal)

PERCUSSION

Steven Peterka**
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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Cathy Milliken

Weave

My most recent orchestral work WEAVE is a concerto for orchestra, where-by instrumental colours come to the fore and are woven in a constant flow of motion between foreground and background. I chose the name WEAVE as it captures the notion of threads of instrumental colour arising out of background hues of sound where they meet, intertwine, shadow and are highlighted to form intricate acoustic patterns.

The idea of the thread being the very stuff of the piece also led me to think of the stuff of life - chromosomes and their intrinsic patterns and order. This brought me to Walt Whitman's darker poem "Weave in, Weave in, my hardy life" which looks at the craft of weaving as synonymous with as I see it, the crafting of continuing to live the mystery of life. There are certainly darker patches of intertwining sounds in WEAVE that drew inspiration from this poem as well. *"We know not why or what, yet weave, forever weave."*

Other synonyms for weave gave me insight into the processes that weaving implies: to entwine, lace, to work, to twist, knit, intertwine, criss cross, braid, twine. All these served as formal models of melodic and harmonic agency and developing these models became part of the agency - in a sense it was as if I was learning to braid musically. Just as one learns to braid ones plaits in childhood, life continues as Whitman implies to composing such weaving!

Synonyms for the act of weaving also folded into my composing WEAVE - the art of making a complex story or pattern to form a number of interconnected elements - inventing - making up fabricating - put together - contrive - spin.

These considerations stemmed from my most important wish to create a work for orchestra, intimate as in chamber music, individually expressive as in solo works or concertos, weaving and intertwining individual colours with orchestral forces. I imagined the orchestra as a living tapestry of sound, where one sound, one colour leads into a complex weave of threads criss-crossing and intertwining.


Now in my second year as Composer in Association with the Adelaide Symphony Orchestra, I can draw on my experience with our first collaboration. Having had this great first opportunity to get to know the many wonderful musicians of the Adelaide Symphony Orchestra, it has been a joy to compose and weave this new work for them.



Cathy Milliken's *Weave* was commissioned by Adelaide Symphony Orchestra with the support of Mary Lou Simpson. This performance is the World Premiere.



Duration: 15 minutes



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Robert Schumann
(1810-1856)

Violin Concerto in D minor, WoO23

In kräftigem, nicht zu schnellem Tempo (In a strong, not too fast tempo)

Langsam (Slowly) –

Lebhaft, doch nicht schnell (Lively, but not fast)

In May 1853, the rising virtuoso Joseph Joachim performed Beethoven's Violin Concerto in Düsseldorf, where Robert Schumann was music director. 'Joachim won victory over us all – he played with a perfection and deep poetry, so much soul in every tiny tone, a real ideal, such violin playing as I've never heard,' recorded Clara, Robert's wife, a celebrated pianist, accomplished composer, his staunchest defender and most exacting critic. Thus wrote Joachim to Robert: 'May Beethoven's example incite you, wondrous guardian of the richest treasures, to draw a work out of your deep quarry, and bring into the light something for us poor violinists...' Schumann worked quickly, finishing his violin concerto on 3 October 1853, sketching and orchestrating it in under two weeks. He described it as 'a reflection of a certain seriousness with an underlying mood of happiness'.

Such happiness was found in the extraordinary musical company gathered in Düsseldorf as the concerto neared completion; it included the young Johannes Brahms, recommended to the Schumanns by Joachim. Robert and Clara were totally enthralled with their new friend; their home resounded with music the three made performing for each other. Robert declared Brahms 'a genius' and wrote what would be his last essay, praising Brahms lavishly as a musical visionary.

These joyous moments were a respite from Robert's recurrent ills – anguished visions and physical torments that often rendered him, in his early 40s, wretched and incapacitated. Robert persevered, seeking solace and sustenance in composition when he could. In January 1854, the Schumanns visited Hamburg, where Joachim gave them a private reading of the concerto. Responding to Robert's requests, Joachim made comments and suggested revisions in the solo part's most difficult passages, recorded in Joachim's score and a piano reduction Robert had prepared. Weeks later, Schumann attempted suicide by jumping into the River Rhine. His subsequent confinement at the Eendenich asylum ended their plans of a premiere.

Before Schumann's death, Joachim performed the concerto again for Clara and voiced criticisms, especially of the third movement. The Schumanns' daughter Eugenie recalled the sad conviction with which, following consultation with Joachim and Brahms, Clara decreed the violin concerto should never be published, believing it suffered from a significant 'defect' arising from Robert's condition. Concerned that mental illness had diminished his creative judgment and wishing to preserve his artistic reputation, Clara withheld several of Robert's last compositions from the complete edition of his works, and destroyed others.

The Violin Concerto manuscripts survived in Berlin's Prussian State Library. Against the wishes of Eugenie Schumann, a prohibition on publication placed by Joachim's heirs was broken in August 1936 by interested parties,

including Jelly d'Arányi, a violinist, distant relative of Joachim and spiritualist who declared that for years Schumann had given her telepathic instruction on how to perform the concerto. Nazi propaganda trumpeted the November 1937 Berlin premiere featuring Georg Kulenkampff as rediscovered evidence of German cultural glory. Yehudi Menuhin became an international champion of the concerto, declaring it to be the 'historically missing link' between the Beethoven and Brahms violin concertos, and 'a treasure...it is real Schumann, romantic and fresh and so logically interconnected in every impulse.'

Few musicians would characterise the Violin Concerto as the most sophisticated of Schumann's compositions, and some may find justification for Clara's decision. Schumann explores unusual harmonies in unexpected directions and employs short, asymmetrical, often irregular phrases. However, the concerto's lasting beauty lies not in perfection of form or exceptional fusion of harmony and texture, but in the solo line, inspired by Joachim's artistry, to which Schumann gives a lyrical freedom worthy of his noblest works.

The solo violin immediately elaborates on the imposing first-movement opening theme with Baroque-like figurations, later embracing the simpler, heartfelt contrasting F major theme with soulful warmth and imagination. A sublime second-movement intermezzo, in the style of a romance, evokes quiet but intense rapture, the soloist's line marked *ausdrucksvoll* (expressively), enfolded by the strings, sustained by horns and bassoons. A dramatic crescendo leads without pause to the third movement's hearty, strongly accented triple-metre polonaise. The violin takes pleasure in its dance with the orchestra, embellishing with variations, engaging in playful exchanges and concluding in buoyant spirits.

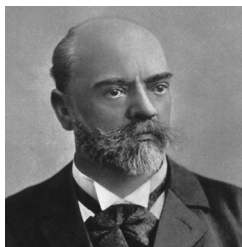
Samuel C. Dixon © 2003



The Adelaide Symphony Orchestra first performed Schumann's Violin Concerto in 1945 with conductor Malcolm Sargent and soloist Lyndall Hendrickson, and most recently in 2010 with Arvo Volmer and violinist Vadim Gluzman.



Duration: 33 minutes



Antonín Dvořák
(1841-1804)

Symphony No.9 in E minor, Op.95

From the New World

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

Antonín Dvořák arrived in New York with his wife and two of his six children on 26 September 1892. At the invitation of the philanthropist Mrs Jeannette Thurber, Dvořák had come to the New World to become Director of the National Conservatory of Music in Manhattan. He soon settled into a fairly light routine at the Conservatory. Three mornings a week he met a hand-picked group of young composers; twice a week he rehearsed with the Conservatory's orchestra for an annual schedule of ten concerts, four featuring student works, the remainder highlighting his own.

At the Conservatory, Dvořák struck up a friendship with a young singing major. Although not far enough advanced to be a member of Dvořák's classes, Harry T. Burleigh was invited on many occasions to sing the spirituals and worksongs of his people, music that caused Dvořák to write: 'In these Negro melodies, I have discovered all that is needed for a great and noble school of music...There is nothing in the whole range of composition that cannot be supplied with themes from this source.'

In early January 1893, Dvořák began to jot down sketches for a new symphony. By 24 May, it was complete. As the score was rushed out of the house, Dvořák hastily scrawled on its title page 'from the New World'. The symphony's first performance occurred on 16 December that year, with Anton Seidl conducting the New York Philharmonic Society in Carnegie Hall.

The response was rapturous. Dvořák wrote to his publisher: 'Newspapers say no composer has ever before had such a triumph...I had to thank [the audience] from the box like a king!'

Virtually immediately, the debate over the work's 'American' credentials began. Dvořák was at pains to repeat to his friends that this work was 'essentially different from my earlier things – perhaps a little *American* – and it would never have been written just "so" had I never seen America'. He dismissed as 'nonsense' the notion that he had introduced Native American or Negro melodies. Even so, many commentators hear echoes of the spiritual *Swing Low, Sweet Chariot* in the first movement; others hear snippets of *Yankee Doodle* in the finale. Whilst writing the *New World Symphony*, Dvořák was re-reading Longfellow's epic poem *The Song of Hiawatha*. Mrs Thurber had often pressed him to write an opera on the subject. Dvořák noted that the *third* movement was written 'under the impression of the festival in the forest where the Indians dance'.

The haunting melody in the second movement poses many problems of identity. Miss Alice Fletcher, a prominent collector of Native American music, said that in 1893 Dvořák told her it sprang from an Osage Indian song he had heard during the several summer weeks he spent in the Bohemian village of Spillville, in north-east Iowa. (The argument was further muddled some years later, when William Arms Fisher, one of his Conservatory students, penned a text to the melody. From that moment, *Goin' Home* became a favourite 'spiritual' on Paul Robeson's recitals and in the 1941 movie *It Started with Eve*, sung by Deanna

Durbin. Thus a melody possibly inspired by spirituals has itself become a 'spiritual'.)

Harry Burleigh had no doubts about its origin. 'It was my privilege to sing repeatedly some of the old plantation songs for Dvořák in his house,' he recalled. 'One in particular, *Swing Low, Sweet Chariot*, greatly pleased him, and part of this old spiritual will be found in the second theme of the first movement.' Indeed, Dvořák changed his orchestration of the *Largo*; he felt that the cor anglais, not the clarinet he originally used, 'most closely resembled the quality of Burleigh's voice'.

During his time in America, Dvořák attended Buffalo Bill's Wild West Show and, in Spillville, where he composed his *American String Quartet*, he saw performances by the Kickapoo Indians. He read Theodore Baker's dissertation on the music of the North American Indian. In Minnesota, he stood in awe at the beautiful Horseshoe Falls of Minnehaha in St Paul. Without any paper, he wrote on his starched sleeve-cuff the theme of the *Larghetto* movement of his Violin Sonatina, Op.100. A train buff, he relished his journeys across the American hinterland and around the train-yards of Manhattan.

Dvořák set sail from New York on 16 April 1895. He was due to return but decided to remain in his comfort-zone of Bohemia for the sake of his family and close-knit circle of friends. On 17 August, he sent his letter of resignation to Mrs Thurber.

In inviting Dvořák to New York, Mrs Thurber had hoped he would not only help reverse the brain-drain to Europe but also that he might sow the seeds of a national school of composition in America. A decade later, Gustav Mahler was to arrive in New York to conduct. But no other European symphonic work would imprint its American outlook and origins in the history of music as Dvořák's *New World Symphony*.

Indirectly, Mrs Thurber got her wish and her memorial to boot.

Adapted from a program note by Vincent Plush © 2002



The Adelaide Symphony Orchestra gave its first performance of this symphony in 1939 under conductor Bernard Heinze and most recently in 2015 with Mark Wigglesworth.



Duration: 40 minutes

Support Us



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

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

We invite you to be part of our story.

Vincent Ciccarello
Managing Director

Annual Giving

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

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

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

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

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

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

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

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Sherrilyn Handley
Johanna &
Terry McGuirk



Violin
Minas Berberyan
Merry Wickes



Principal Viola
Caleb Wright
In memory of
Mrs JJ Holden



Cello
Gemma Phillips
An anonymous
donor



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



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Dean Newcomb

Hon David Wotton
AM & Jill Wotton



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Owen Morris

David Leon



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Harley Gray

Bob Croser



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Darren Skelton

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Colin Prichard

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Bassoon
Leah Stephenson

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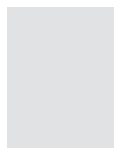
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