



**ADELAIDE
FESTIVAL**

28 FEB - 15 MAR 2020



MUSIC / UK & AUSTRALIA

The Sound of History

Beethoven, Napoleon and Revolution

Richard Mills, conductor & viola

Christopher Clark, presenter

Adelaide Symphony Orchestra

Sat 7 Mar, 8pm

ADELAIDE TOWN HALL

Duration 2hrs including interval

#AdiFest
adelaidefestival.com.au



PROGRAMME

Beethoven (1770-1827):

Septet in E-flat major, Op.20:

III. Tempo di menuetto

Natsuko Yoshimoto, violin

Steven Wright, viola

Simon Cobcroft, cello

David Schilling, double bass

Dean Newcomb, clarinet

Adrian Uren, horn

Mark Gaydon, bassoon

Piano Concerto No.1 in C major, Op.15:

I. Allegro con brio (introduction)

Symphony No.1 in C major, Op.21:

I. Adagio molto—Allegro con brio (excerpt)

Symphony No.2 in D major, Op.36:

IV. Allegro molto (excerpt)

Brett Dean (b. 1961):

Testament: Music for orchestra (2008)

Interval (20 minutes)

Beethoven:

Symphony No.3 in E-flat major, Op.55 'Eroica'

I. Allegro con brio

II. Marcia funebre. Adagio assai

III. Scherzo. Allegro vivace—Trio

IV. Finale. Allegro molto—Poco andante—Presto

ABC Classic will record this concert for delayed broadcast on Tue 10 Mar at 1pm. To stream it online visit abc.net.au/classic



RICHARD MILLS AM

CONDUCTOR

Richard Mills is one of Australia's most prolific and internationally recognised composers. He pursues a diverse career as a composer, conductor and artistic director, and has an extensive discography of orchestral works including his own compositions.

He has held numerous prestigious posts, and received many scholarships, fellowships and awards including an AM, in 1999. He is currently Artistic Director of Victorian Opera, was Artistic Director of the West Australian Opera 1997 – 2012, Director of the Australian Music Project for the Tasmanian Symphony Orchestra 2002 – 2008 and Musica Viva's Composer of the Year in 2008. Additionally, he works as a freelance conductor throughout Australia and overseas and in 2007/8 was awarded an Ian Potter Foundation Fellowship.

This year Richard is conducting engagements include *Salome* (Strauss) and *Three Tales* (based on the writings of Gustave Flaubert) for Victorian Opera and a revival of his 1996 Victorian State Opera commissioned opera, *Summer of the Seventeenth Doll* for State Opera South Australia.

Richard Mills stands in for Brett Dean for this evening's performance.



CHRISTOPHER CLARK

PRESENTER

Christopher Clark is Professor of Modern History at the University of Cambridge and a Fellow of St Catharine's College. He is the author of *The Politics of Conversion*, *Kaiser Wilhelm II* and *Iron Kingdom*, and his latest book *The Sleepwalkers: How Europe Went to War in 1914* was named one of *The New York Times Book Review's* 10 Best Books of the Year and won *The Los Angeles Times Book Prize* for History.



adelaide symphony orchestra

celebrating

Beethoven250

VIOLINS

Natsuko Yoshimoto**
(Concertmaster)
Cameron Hill**
(Associate Concertmaster)
Shirin Lim*
(Principal 1st Violin)
Lachlan Bramble**
(Acting Principal 2nd Violin)
Julia Brittain~
(Acting Associate
Principal 2nd Violin)
Janet Anderson
Ann Axelby
Minas Berberyán
Gillian Braithwaite
Jane Collins
Judith Coombe
Alison Heike
Danielle Jaquillard
Alexis Milton
Jennifer Newman
Julie Newman
Emma Perkins
Kemerí Spurr

VIOLAS

Steven Wright**
(Guest Principal)
Justin Julian~
Martin Alexandra
Martin Butler
Lesley Cockram
Anna Hansen
Carolyn Mooz
Michael Robertson

CELLOS

Simon Cobcroft**
Ewen Bramble~
Sarah Denbigh
Christopher Handley
David Sharp
Cameron Waters

DOUBLE BASSES

David Schilling**
Jonathon Coco~
Jacky Chang
Belinda Kendall-Smith

FLUTES

Geoffrey Collins**
Lisa Gill
Julia Grenfell

OBOES

Joshua Oates**
Renaé Stavelly~

CLARINETS

Dean Newcomb**
Darren Skelton

BASSOONS

Mark Gaydon**
Jackie Newcomb

HORNS

Adrian Uren**
Sarah Barrett~
Sebastian Dunn
Emma Gregan
Philip Paine*

TRUMPETS

David Khafagi**
(Guest Principal)
Gregory Frick

TIMPANI

Andrew Penrose*

** denotes Section Principal
~ denotes Associate Principal
* denotes Principal Player

Videography Sean Bacon

University of Adelaide Conducting Assistant Jakub Jankowski

THE SOUND OF HISTORY

Please note that Richard Mills stands in for Brett Dean in this performance

"Rejoice! It's Beethoven's 200th birthday!" were the words that decorated a badge, made by hand and worn joyously by a young Neil Armfield in 1970. And here tonight at the 2020 Adelaide Festival, co-directed by Neil and his artistic partner Rachel Healy, we commemorate Beethoven's 250th.

The Adelaide Symphony Orchestra is celebrating the composer's milestone with a major contribution to the anniversary: the recent release of its recordings of the complete cycle of Beethoven's piano concertos, recorded live last year at Elder Hall with pianist Jayson Gillham and conductor Nicholas Carter. This three-CD set released on the ABC Classics label is the first complete cycle in twenty years recorded with an Australian pianist, conductor, and orchestra.

Tonight we hear the ASO performing the introductory bars of the first of these concertos, without a piano soloist but instead they share the stage with more Australians: violinist, conductor and composer Brett Dean alongside his friend and tonight's presenter Christopher Clark, who here in this presentation combines his two great loves, history and music.

Centering the music of Beethoven in the societal change, political unrest and scientific

discovery of nineteenth-century Germany and continental Europe, historian and Cambridge professor Christopher Clark reveals to us the revolution pervading the 'Eroica' symphony and its dedication, and empirically examines Beethoven's despair and isolation in his famous Heiligenstadt Testament: the last will and testament written in anguish as the composer's sound world was vanishing that paradoxically signalled the start of one of his most creative compositional periods.

Brett Dean conducts the ASO in excerpts from Beethoven's first two symphonies and in the second half leads the orchestra from the viola in a complete performance of the third, the 'Eroica', but not before we hear Brett's own compositional response to Beethoven's letter in his work, *Testament*. Brett has just been announced as the London Philharmonic's Composer in Residence for their 2020-21 season, and tonight we hear his 2008 symphonic version of *Testament* for double-wind orchestra, which sonically conveys Beethoven's famously hasty temperament and feverish output, as well as the increasingly indeterminate sound-world he inhabited caused by his irreversible illness.

STEVAN PAVLOVIC

Classical Music Producer, Adelaide Festival

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of ADELAIDE