

make  
history.

ELDER CONSERVATORIUM OF MUSIC

# GENERATIONS

2024 CONCERT SERIES



United Nations  
Educational, Scientific and  
Cultural Organization



Designated  
UNESCO Creative City  
in 2015



THE UNIVERSITY  
of ADELAIDE

150 YEARS



# Welcome

This year marks the 150th anniversary of the University of Adelaide, and music has been an important part of this story right from the beginning. A Chair of Music was established in 1885, and the Elder Conservatorium of Music was officially launched in 1898, the same year work began on our beloved Elder Hall, which threw open its doors two years later.

It is a great pleasure to welcome you to our 2024 concert series, *Generations*, celebrating this extraordinary living tradition. All pedagogical traditions are about generational transfer, but in music this takes a very personal form, as knowledge is passed literally from one hand to another, from teacher to student, in a constant process of renewal. *Generations* embodies this process, as we present a star line-up of celebrated staff, students, and alumni. We are delighted to welcome special guests from around the country and abroad, and especially from the vibrant community that we belong to here in Adelaide, this UNESCO city of music.

In a project that celebrates generational collaboration, the Elder Conservatorium Symphony Orchestra partners with the Adelaide Youth Orchestra for a performance

of Mahler 1 at the Adelaide Town Hall. It is a privilege to continue our partnership with our long-term ensemble-in-residence, the Australian String Quartet, collaborating here with our young composers.

Our concert series remains the most popular of its kind in Australia, and I would like to thank you, our audience, for your ongoing support. Once again, our partnership with Australian Digital Concert Hall broadens our national and global reach. By popular request, 2024 features an extended lunchtime concert season, along with more matinee concerts as part of our Elder After Hours series. Our passionate staff give of their own time and expertise in a special evening Gala Concert in May, raising funds for student scholarships, at which we will launch our revamped Friends of the Elder Conservatorium.

I often think of Elder Hall as a giant arc: a safe home for music over many generations. Thank you for being part of this voyage, and may we continue to travel together for many years to come.

**Professor Anna Goldsworthy**  
Director, Elder Conservatorium

# Lunchtime Concert Series

## SEASON ONE

Gold Pass subscriptions now available  
[music.adelaide.edu.au/concerts](https://music.adelaide.edu.au/concerts)

### All concerts in Elder Hall

Doors open at 12:30pm

Concert from 1:10 – 2:00pm

\$20 general admission, available  
 online or at the door

[music.adelaide.edu.au/concerts](https://music.adelaide.edu.au/concerts)

### Friday 5 April Grand Duo

**Anna Goldsworthy** *piano*  
**Konstantin Shamray** *piano*

**Schubert** Sonata in C major  
 for piano four-hands, D812

Our 2024 concert series commences with the sublime pairing of Anna Goldsworthy, Director of the Elder Conservatorium of Music, and Konstantin Shamray, much-loved alumnus and adjunct senior lecturer. In 1824, a twenty-seven-year-old Schubert was present at the awe-inspiring premiere of Beethoven's Ninth symphony in Vienna before returning to Zseliz that summer to work again for the Esterházy family as their music teacher. Whilst there he wrote this extended four-movement work, his largest in the genre, in which Robert Schumann immediately sensed the powerful influence of Beethoven, labelling it a "piano version" of a symphony.

### Friday 12 April Images

**Michael Ierace** *piano*

**Respighi** *Valse Caressante* and  
*Notturmo* from 6 Pieces for Piano

**Grieg** Ballade Op. 24

**Debussy** Images, Book 1

Neoclassical Respighi drew inspiration from Chopin for his salon-esque waltz (originally for violin and piano) and his most famous piano work, *Notturmo*, has been described as having a "Rachmaninovian" feel. Grieg's nine variations on a Norwegian folk theme (plus a coda) embrace a gamut of emotions, whilst Debussy, steeped in impressionism and symbolism and "almost as fond of pictures as of music", produced dramatic contrasting works with evocative titles in his 1905 Images, Book 1. Featuring alumnus and staff pianist Michael Ierace.

### Friday 19 April Sliding Around

**Jasmine Hall** *trombone*  
**Ruby Mensforth** *trombone*  
**Alex Taylor** *trombone*  
**Thomas Voss** *trombone*  
**Mark Ferguson** *piano*  
**Lyndon Gray** *bass*

Elder Conservatorium staff and alumni come together for a program celebrating all things jazz trombone!

## Friday 26 April Rhythm Song

**Emma Horwood** *pedal/Celtic harps & voice*

**Steven Peterka** *percussion*

**Hildegard of Bingen** *O Viridissima Virga*

**Anon.** *Yo me soy la morenica*

**Juan García de Zéspedes**

*Convidando está la noche*

**Alan Stivell** *Ys*

**Joy Ju Hoffman** *Autumn (for double harp)*

**Lori Pappajohn** *Girl in the Red Skirt*

**Carlos Salzedo** *Song in the Night*

Join acclaimed alumna, harpist and soprano Emma Horwood and Adelaide Symphony Orchestra principal percussionist Steve Peterka as they create a unique soundscape with pedal and Celtic harps, voice and percussion (including bells, chimes, cymbals, crotales, castanets, ocean drum, rain stick and cajón). From medieval chant to Spanish Renaissance villancicos, traditional Scottish port à beul, and contemporary works by Carl Crossin, Melisande Wright and Emma Horwood.

## Friday 3 May A Majestic Affair

**Michael Ierace** *piano*

**Kate Suthers** *violin*

**Stephen King** *viola*

**Thomas Marlin** *cello*

**Brahms** Piano Quartet No.2  
in A major, Op. 26

Brahms drew clear inspiration from Schubert in this four-movement work which is particularly famous for being one of the longest piano quartets ever written. Rather more poised and lyrical than the more commonly played first quartet, it is laid out on a grand symphonic scale with seemingly effortless lyricism. The passionate and yearning slow movement, written when the composer was only

twenty eight, anticipated his sweeping second piano concerto by some twenty years. Featuring staff members Michael Ierace, Stephen King and Thomas Marlin, with ASO concertmaster Kate Suthers.

## Friday 10 May Mentorship Series

**Helen Ayres** *violin*

**Stephen King** *viola*

with Elder Conservatorium students

Dynamic staff members Helen Ayres and Stephen King mentor a select group of classical performance students through a series of tutorials and rehearsals, culminating in today's much-anticipated lunchtime concert. The opportunity to perform side-by-side with professional musicians launches these stars-in-the-making to new heights.

## Friday 17 May Centennials

**Elder Conservatorium Wind Orchestra**

**Lloyd Van't Hoff** *conductor*

**Karel Husa** Smetana Fanfare

**Holst** First Suite in E-flat, Op. 28 No. 1

**Natalie Williams** *Pendulum*

**Alexander Arutiunian** Trumpet Concerto

Husa quoted Smetana's little known symphonic poem, *Wallenstein's Camp*, in a fanfare commissioned to celebrate the centennial of the important Bohemian nationalist composer's death, whilst Holst's cornerstone of band literature passed its own centennial in 2009. Alumna Natalie Williams depicts the arc of a pendulum and the passing of time in her celebration of the Sydney Conservatorium's 100th birthday, and this concert concludes with Arutiunian's single-movement virtuosic Armenian-inspired concerto.



## Friday 24 May Journeys and Stories 1

**Elder Conservatorium Chorale**

**Carl Crossin OAM** *conductor*

**Karl Geiger** *piano*

Every piece of music is a journey – every song is a story. With music from Ireland, France, Scandinavia, Australia and Central America (to name just a few), Chorale will be your guide as we traverse the physical, cultural and emotional landscapes of our world.

To illustrate just how far you will travel in 50 minutes, the program includes:

**Arvo Pärt (Estonia)** *The Deer's Cry*

**Ben van Tienen (Australia)** *White Nights*

**Sean Doherty (Ireland)** *Snow-Dance for the Dead*

**Traditional (Mexico)** *El Cascabel*

...and more!

## Friday 31 May She Speaks

**Australian String Quartet**

with **Noriko Tadano** *shamisen*

**Noriko Tadano** *Ancient Love Letter*

**Noriko Tadano** *Tsugaru Jonkara Bushi*

**Caroline Shaw** *Nimrod from Three Essays*

**Fanny Mendelssohn** *Romance* from

String Quartet in E flat major

**Noriko Tadano, arr. Emily Tulloch**

*Staircase to the Moon*

**Alice Chance** *Nose Scrunch Reel*

**Noriko Tadano, arr. Emily Tulloch** *Vertigo*

Our beloved Australian String Quartet join Noriko Tadano, a master of the *shamisen*; a three-stringed long-necked Japanese instrument derived from the Chinese *sanxian*, played with a plectrum called a *bachi* and a traditional instrument of the *geisha*. Chance described her Celtic inspired quartet written for the ASQ as “slightly psychedelic”. Shaw’s biblically inspired work addresses the power of language (whose loss led to the fall of the tower of Babel), whilst Mendelssohn here constructed a highly original harmonic world of German Romanticism.

## Friday 7 June Australian Jazz

**Honours Ensemble**

**Lyndon Gray** *director*

The Honours ensemble play from the Australian Jazz Real Book, with works by noted Australian jazz writers featuring works by alumni Jo Lawry, Michelle Nicole, Matthew Sheens and Lauren Henderson, alongside songs by Vince Jones and other Australian jazz greats.



## Friday 14 June Elder Conservatorium Woodwinds

**Lloyd Van't Hoff** *clarinet*

**Emma Gregan** *horn*

**Joshua Oates** *oboe*

**Jack Schiller** *bassoon*

with Elder Conservatorium students

**Françaix** Trio for Oboe, Bassoon and Piano

**Cawrse** *Lullabies and Crooked Dances*

**Mozart** Serenade in C minor, K.388

Jean Françaix's Trio for Oboe, Bassoon, and Piano is a lively and engaging chamber music piece that showcases the composer's characteristic wit and playful style. Alumna and lecturer Cawrse here offers a study combining elements of both dance and lullabies, whilst Mozart's unrelentingly serious work (until the C major finale), not often performed, is far from the typical background "serenading" music. Featuring staff members Lloyd Van't Hoff and Emma Gregan, and alumni Joshua Oates and Jack Schiller, alongside students from the Elder Conservatorium of Music.

## Friday 21 June Elegance to Ecstasy

**Sophie Rowell** *violin*

**Kristian Chong** *piano*

**Schubert** Sonatina for Violin and Piano in G minor, D384

**Paul Stanhope** *Agnus Dei (After the Fire)*

**Ravel** Sonata for Violin and Piano No. 2

In this charming sonata (now usually called a Sonatina), the nineteen-year-old Schubert appears to have been channelling the style of Mozart rather than that of his contemporary hero, Beethoven. The silent desolate landscape of Stanhope builds to an intense climax before returning to a renewed and altered form of stillness, and we conclude with Ravel's highly original work in which he accentuated what he considered

to be the essential "incompatibility" of the violin and piano, using new-to-Paris American blues and jazz inspirations.

## Friday 28 June A Poet's Love

**Kyle Stegall** *tenor*

**Anna Goldsworthy** *piano*

**Robert Schumann** *Dichterliebe*, Op. 48  
with selected lieder from **Clara Schumann**

A poignant and enduring work exploring themes of love, longing, and heartbreak, Robert Schumann's *Dichterliebe*, composed in 1840, sets 16 poems by Heinrich Heine to music. Exciting tenor, Yale graduate Kyle Stegall is joined by pianist Anna Goldsworthy for a program that also features songs from Clara Schumann.

## Friday 5 July Percussion Miniatures

**Sami Butler, Andrew Penrose,  
Jack De La Lande, Max Ziliotto  
and Ryan Grunwald** *percussion*

**Nigel Westlake** *Omphalo Centric Lecture*  
**Philip Glass** arr. David Skidmore  
*Mandiera River*

**Elena Kats-Chernin** arr. **Andrew Penrose**  
*Eliza Aria from Wild Swans*

**Mark Ford** CABASA!

**John Psathas** *Kyoto*

**Mozart** arr. **Andrew Penrose** *Eine  
Kleine Nachtmusik* (1st movement)

Five outstanding percussion graduates of the Elder Conservatorium come together to perform a gripping program of percussion music.

# Lunchtime Concert Series

## SEASON TWO

**Friday 2 August**  
**ASQ's Open House**

**Australian String Quartet**

**Mark Ferguson** *new work*

**Thomas Gray** *new work*

Quartet-in-Residence at the University of Adelaide, the Australian String Quartet perform a new work written by Head of Jazz Mark Ferguson, alongside a new work by composition student Thomas Gray, with one other piece to be announced.

**Friday 9 August**  
**Shadows to Light**

**Elder Conservatorium Chamber Orchestra**

**Elizabeth Layton** *director/violin*

**Tim Tran** *viola*

**Mendelssohn** String Symphony No. 6 in E flat major

**Kristopher Man** String Suite (Premiere)

**Hindemith** *Trauermusik* for viola and strings

**Elgar** Serenade for Strings, Op. 20

Imagine the drama when George V died hours before Hindemith was due to premiere his viola concerto in London. Adrian Boult instead asked him to contribute to a commemoration concert, so Hindemith wrote *Trauermusik* in six hours before the BBC live broadcast that evening. Despite the inauspicious premiere of Elgar's Serenade by the "Worcester Ladies Orchestral Class", it's a piece

full of poignant lyricism and one of the composer's own personal favourite works. A new work by teenage Conservatorium student Kristopher Man is premiered. And Mendelssohn's string symphonies were all written before the age of fourteen.

**Friday 16 August**  
**Cinderella**

**Natasha Vlassenko and Oleg Stepanov**

*piano duo*

**Prokofiev / Pletnev** *Cinderella Suite*

This two-piano version of Prokofiev's 1945 *Cinderella Suite* premiered in 2002 in Lugano to rave reviews. The arranger, celebrated pianist Mikhael Pletnev, more than held his own with his virtuosic duo partner, Martha Argerich, in this interpretation of the ballet score. Prokofiev wrote of the difficulties he faced in expressing "the poetic love of Cinderella and the Prince, the birth and flowering of that love, the obstacles in its path and finally the dream fulfilled", and Pletnev more than successfully took up the challenge.

**Friday 23 August**  
**Shining Septet**

**Lloyd Van't Hoff** *clarinet*

**Emma Gregan** *horn*

**Mark Gaydon** *bassoon*

**Elizabeth Layton** *violin*

**Stephen King** *viola*



**Thomas Marlin** *cello*  
**Rob Nairn** *double bass*

**Beethoven** Septet in E-flat major, Op. 20

An all-star ensemble of Elder Conservatorium staff performing one of Beethoven's most popular works. "That damned thing... I wish it were burnt" – Beethoven fumed over this septet, not from lack of audience appreciation but because it was such a hit he felt that it was overshadowing his more ground-breaking works. Although written with a strong eye to commercial success, this is still a revolutionary piece, featuring more than one wind instrument with strings and allowing them all (apart from the bass) solo passages.

### Friday 30 August Restless Spirit

**Timothy Young and Paavali Jumppanen**  
*piano duo*

**Liszt** *Faust Symphony*

Liszt wrote *A Faust Symphony; Three Character Pictures, Faust, Gretchen and Mephistopheles*, after Goethe in 1854, adding a triumphant choral finale later. His version for two pianos appeared eight years later. Faust's first theme employs one of the earliest 12-tone rows in history; the second movement portrays Faust's yearning for Gretchen; whilst the third characterizes Mephistoles as a spirit of negation with no themes of his own – just transformations and distortions from the first two movements.

### Friday 6 September Triumph and Tragedy

**Elder Conservatorium Symphony Orchestra**

**Luke Dollman** *conductor*  
**Haowei Yang** *piano*

**Ravel** Piano Concerto for the Left Hand  
**Tchaikovsky** *Romeo and Juliet*

**Kristopher Man** *new work*

Ravel was at the height of his powers when he acceded to a request from Paul Wittgenstein, a pianist who lost his right arm during WWI. Dark-hued sonorities in the piano combine with astonishing orchestral effects from unusual instrumental combinations. Balakirev suggested Tchaikovsky write a work based on *Romeo and Juliet*, and after much typical soul searching, criticism and reworking he finally received praise from the *Kutchka* and growing audience appreciation. Today, the love theme could hardly be more familiar after multiple screen appearances. Also featuring another premiere for Conservatorium student Kristopher Man.

### Friday 13 September Romantic Resonance

**Lucinda Collins** *piano*  
**Helen Ayres** *violin*  
**Stephen King** *viola*  
**Sharon Grigoryan** *cello*

**Harry Sdraulig** Piano Quartet, *New Australian Commission 2023*

**Schumann** Piano Quartet in E flat major, Op. 47

Melbourne University graduate Sdraulig is a successful composer, doctoral student and lecturer in Sydney. His *Fantasia on Waltzing Matilda*, commissioned by Yo Yo Ma and Kathryn Stott, brought him international recognition. This new quartet is in seven parts with contrasting lyricism, intricate rhythmic and motivic drive and harmonies inspired by classical and jazz genres. Schumann's 1842 quartet followed just weeks after his piano quintet and the four movements formed a culmination of the genre that would influence all who followed.

## Friday 20 September Whispers of Wind and Strings

**Kathryn Moorhead** *flute*  
**Aleksandr Tsiboulski** *guitar*

**Castelnuovo-Tedesco** Sonatina, Op. 205  
**Telemann** Fantasia in A major for solo flute  
**Joan Tower** *Snow Dreams*  
**Kate Moore** *Blue Cobalt*  
**Piazzolla** *Histoire du Tango* (selections)  
**Paganini** Cantabile in D major, Op. 17

Castelnuovo-Tedesco's lively duo includes one of his most exquisite melodies in the second slow movement. It was mainly Telemann's 12 Fantasias that enriched the solo flute repertoire in the first half of the 18th century, profoundly influencing the development of the instrument. *Histoire du tango* is now heard in many instrumental combinations but was originally written for this precise pairing. The first two movements precede a finale of Paganini's only violin and piano composition in which he abandons acrobatics in favour of soulful operatic lines. Featuring flute lecturer Kathryn Moorhead and alumnus Aleksandr Tsiboulski.

## Friday 27 September Welcome Winds

**Special guests from the  
Los Angeles Philharmonic**  
with **Elder Conservatorium students**

An outstanding opportunity to hear some of the world's best wind players performing side-by-side with our own Elder Conservatorium students. Featuring decorated alumnus Andrew Bain, principal horn of the Los Angeles Philharmonic, and four of his esteemed colleagues from the LA Phil, in a program presenting highlights from Britten, Gounod, and Jean Françaix.

## Friday 4 October Untrodden Waves

**NZ Trio**

**Jennifer Higdon** Piano Trio  
**Reuben Jelleymann / J.S. Bach** *Büchlein  
Reimaginings* (selections)  
**Arno Babadjanian** Trio in F-Sharp minor

Welcome to our friends from across the Tasman! Higdon here explores the relationship of colours, mood and music which resulted in two movements entitled "Pale Yellow" and "Fiery Red." Meanwhile, New Zealand composer Jelleymann, renowned for inventive melodies and harmonies, took his inspiration from Bach chorales, and lastly the deep emotions of Armenian culture shine through in Babadjanian's compelling Trio. The latter was a contemporary of Prokofiev, Shostakovich and fellow Armenian Khachaturian and avoided censure under Stalin, presumably due to his enthusiastic use of folk idiom and strong pride in his native land.

## Friday 11 October Blue Rose

**Elder Conservatorium Wind Orchestra**

**Vaughan Williams** Toccata Marziale  
**Matthew Taylor** Basket Dances  
**Jan Sweelinck** Variations on 'Mein Junges  
Leben Hat Ein End'  
**Grainger** *Molly on the Shore*  
**Frank Ticheli** *Blue Shades*

Vaughan Williams's vigorous second work for band was written for the 1924 commemoration of the British Empire exhibition. Bernstein's English protégé, Taylor, was inspired by traditional music from the Basket Islands off the coast of Ireland, whilst Ricker transcribed Sweelinck's baroque pipe organ work in 1975. Rose, the formidable mother of Grainger, received *Molly on the Shore* as a birthday gift from her son. This lively concert concludes with blues harmonies, rhythms and idioms in Ticheli's work that offers strong nods to the styles of Bernstein and Gershwin.

## Friday 18 October The Adelaide Connection

**Julian Ferraretto** *director*

Hear the Adelaide Connection choir, directed by Julian Ferraretto, sing jazz standards arranged by Adelaide Connection alumni, including Ross Burford, Naomi Crellin, Ciara Ferguson, Jo Lawry, Sally Luke Thompson, Mark Ferguson, and Ferraretto.

## Friday 25 October Top Class

Our annual showcase concert featuring the top student performers of the Elder Conservatorium of Music. Supported by the Peter Brooker Prize for Musical Excellence.

## Friday 1 November Mountains, Clouds, Streams

**Elder Conservatorium Symphony Orchestra**

**Luke Dollman** *conductor*

**Loo Sze-wang** *sheng*

**Stephen Whittington** *Mountains, Clouds, Streams*

Inspired by the subtle colours and tonal gradations of Chinese inkbrush landscape painting, Stephen Whittington's new work *Mountains, Clouds, Streams* combines a Western orchestra with traditional Chinese instruments to evoke the mystery and profundity of the natural world and the place of humans within it – themes that have featured in Chinese poetry, art and music for millennia.

## Friday 8 November The Ringtone Cycle

**Seraphim Trio**

**Lorina Gore** *soprano*

**Graeme Koehne** *The Ringtone Cycle*

This 2010 commission from the Seraphim Trio has a libretto from the Australian author Peter

Goldsworthy. Subtitled a “cabaret quintet for soprano, violin, cello, piano and iPhone”, it is a mini-operetta that tells of a love affair starring a modern-day Brunnhilde and her phone. Koehne's continuous flow of music recalls Wagner's revolutionary “speech-song”, and members of the audience might need to brush up on tech jargon to fully appreciate the text! The score is also dotted with references to famous ring tones.

## Friday 15 November In Honour of Beryl Kimber (Leske)

**Niki Vasilakis** *violin*

**Clemens Leske** *piano*

**Schubert** *Fantaisie in C major, D934*

**Brahms** *Violin Sonata No. 1 in G major, Op. 78, Regensonte*

Beryl Kimber (Leske) OBE was one of Australia's finest violinists and much-loved Associate Professor of violin at the Elder Conservatorium, where she taught for over 30 years. Here, her son Clemens and student Niki Vasilakis pay her tribute with a touching program. Schubert's late *Fantaisie* explored new harmonic territory and by incorporating thematic material from one of his many songs, he shifted between virtuosic and lyric moods, fully justifying his rare use of the title. Self-critical Brahms discarded five violin sonatas before deeming this one more worthy – Clara Schumann agreed, writing that her first play through had made her burst into tears of joy. Brahms joked about a 25% reduction in his fee as it had three not four movements but it is one of the most beautiful of all his works, clearly worth 100%!

# Elder After Hours

## WEEKEND AND EVENING CONCERTS

### Friday 19 April, 7:30pm Elder Music Lab

**Esmond Choi** *piano*

**George Crumb** *Metamorphoses, Book II*

A series of solo-piano miniatures with a rich sound world inspired by classic paintings, ranging from Vincent van Gogh's 1889 *The Starry Night* to Simon Dinnerstein's 1991 *Purple Haze*. A free concert performed by Elder Conservatorium Masters student Esmond Choi.

### Saturday 27 April, 6:30pm Matthew Sheens Solo

**Matthew Sheens** *piano*

One of the Con's most successful jazz graduates, New York-based Matthew Sheens returns to Elder Hall for the first time in over a decade to perform music from his recent albums, including his latest "Written in the Dark". Don't miss this evening of innovative jazz!

### Wednesday 15 May, 6:30pm Future Memories

**Gala Concert**

**Beethoven** Trio in B-flat major, Op. 11

**Poulenc** Sextet for Piano and Winds, Op. 100

**Keith Crellin** Piano Trio

**Mendelssohn** Octet for Strings in E-flat major, Op. 20

A stellar assembly of Conservatorium staff and alumni gather for a special gala concert,

at once demonstrating the artistry and collegiality of our community, while raising funds to support our ongoing mission. Beethoven's *Gassenhauer* Trio displays a rare combination of clarinet, cello and piano. Good-humoured Poulenc produced his light-hearted, satiric sextet whilst a member of *Les Six* and by sixteen Mendelssohn was already a highly experienced composer when this "miracle of the 19th century" flowed from his pen as a birthday present for a violinist friend. Crellin is widely known as a leading Australian solo and chamber violist, as well as for his long-term teaching at the Elder Conservatorium, but here demonstrates another string to his bow.

### Saturday 25 May, 6:30pm Homegrown Jazz

**University of Adelaide Big Band and Latin Ensemble**

**Dustan Cox and Mark Ferguson** *directors*  
**Lauren Henderson** *voice*

Songs and instrumental works by alumni Lauren Henderson, Jo Lawry, M.S. Ferguson, Christina Guala-Goodwin, Jasmine Ferguson, and Thomas Voss.

### Saturday 15 June, 7pm – Adelaide Town Hall Mahler 1

**Elder Conservatorium Symphony Orchestra and Adelaide Youth Orchestra**

**Luke Dollman and Keith Crellin** *conductors*  
**Alex Byrne** *flute*

**Mozart** Flute Concerto No. 2 in D major, K.314

**Mahler** Symphony No. 1

When an amateur flautist asked Mozart for flute concertos that were “neither too long nor too difficult”, out came this delicate, crystalline, elegant arrangement of an earlier oboe concerto. Mahler 1 is many young orchestral players’ first experience of his symphonies (at 55 minutes it is his shortest) and for plenty it fuels a life-long passion. The “Titan” nickname referred to Jean Paul’s novel and the first performances labelled it such but Mahler dropped this along with all references to programmatic music after an initial unenthusiastic reception. Bookings at [adyo.com.au/concerts/](https://adyo.com.au/concerts/)

### **Friday 5 July, 7pm** **ASQ in Concert: Vanguard**

#### **Australian String Quartet**

**Beethoven** String Quartet in E-flat major, Op. 127

**Harry Sdraulig** *new work*

**Korngold** String Quartet No.2 in E-flat major

The first under-rehearsed performance of Beethoven’s Op. 127 by the Schuppanzigh group was poorly received, but it fared better in the hands of Joseph Böhm who reported that Beethoven keenly attended rehearsals and despite his deafness, managed to follow the bowing so intently that he corrected tiny errors in tempo and rhythm. Australian composer Sdraulig offers a new work (his 2023 piano quartet is scheduled in the Lunchtime series in

September) before Korngold’s second quartet. Whilst best known now for his film music, Korngold was also an anti-serialist classical composer and this work is full of Viennese imagery with the waltzes of Johann Strauss II and lyricism of his namesake Richard coming to mind.

### **Sunday 11 August, 2:30pm** **When Worlds Collide**

#### **Elder Conservatorium Studio Orchestra with Big Band**

A long-awaited collaboration between the jazz and classical areas of the Elder Conservatorium. Featuring new works for Studio Orchestra, Big Band, and smaller ensembles by alumni M.S. Ferguson, Thomas Voss and Christina Guala-Goodwin.



## Sunday 1 September, 3pm Journeys and Stories 2

### Elder Conservatorium Chorale

**Carl Crossin** *conductor*

**Karl Geiger** *piano*

**Jack Overall** *cello*

### Eric Whitacre *The Sacred Veil*

Powerful, moving, lyrical, striking... This is a story of love and loss, of coping and, ultimately, of moving forward. With texts by Eric Whitacre's long-time friend and librettist Charles Anthony Silvestri, the twelve stunningly beautiful movements of *The Sacred Veil* chronicle a very personal story of one family's journey through cancer.

## Sunday 6 October, 2:30pm Bach and French Romanticism

### Eva Schad *organ*

**JS Bach** Prelude and Fugue  
in E-flat major, BWV 552

**JS Bach** Trio Sonata No. 4 in G major

**JS Bach** Concerto in A minor  
(after Vivaldi), BWV 593

**Léon Boëllmann** *Suite Gothique*

**Louis Vierne** selected works

**Jehan Alain** *Deuxième fantaisie*

**Marcel Dupré** Prelude and Fugue  
in G minor, Op. 7 No. 3

Bach was distinctly more famous as an organist than a composer during his lifetime. At age eighteen he went to Arnstadt to take up the position of organist at St Boniface from where he made his 200-mile trek to hear Buxtehude play. France's great organ

tradition dates back to Titelouze in the early 1600s, progressing from polyphony to the ornamented style for which Couperin was renowned. César Frank later inspired a new generation of stars, teaching Vierne (Notre Dame's almost blind organist for 37 years) and inspiring Boëllmann. The hugely virtuosic Dupré studied under both Widor and Vierne then in turn taught Jehan who was playing professionally at St Germain-en-Laye by the age of eleven.

## Friday 18 October, 7pm David Shifrin and Friends

### David Shifrin *clarinet*

with **Elder Conservatorium  
students and guests**

Legend of the clarinet and winner of the coveted Avery Fisher Prize, Mr David Shifrin will visit the Elder Conservatorium as part of the EMR Distinguished Visiting Artist program. Working closely with students for an intensive period of workshops and tutorials, Mr Shifrin's visit culminates in this exciting concert, with both students and the master himself taking turns centre stage.

## Saturday 26 October, 6:30pm Guitarissimo

A delight for lovers of classical guitar, this annual showcase concert features an array of works for solo guitar and small chamber groups, culminating in a performance by the heralded Elder Conservatorium Guitar Ensemble. Curated by Dr Oliver Fartach-Naini.



# Elder After Hours Booking Form

## Step 1: Pick your concerts

Use the following table to choose your concerts, ticket types, and number of tickets. Calculate the cost using the single concert price if you've chosen fewer than four concerts, or the subscription price for four or more concerts. Save up to 20% by purchasing a subscription.

Turn the page to choose your seating preference and enter your payment details.

Concert	Ticket	No.	Cost Single Concert	Cost Subscription (4 or more)	Total
<b>Saturday 27 April, 6:30pm</b> Matthew Sheens Solo	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Wednesday 15 May, 6:30pm</b> Future Memories Gala Concert	Adult		\$70	\$70	\$
	Concession		\$60	\$60	\$
	Student		\$40	\$40	\$
<b>Saturday 25 May, 6:30pm</b> Homegrown Jazz	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Friday 5 July, 7pm</b> ASQ in Concert: Vanguard	Tickets available from <a href="https://asq.com.au">asq.com.au</a>				
<b>Sunday 11 August, 2:30pm</b> Studio Orchestra and Big Band	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Sunday 1 September, 3pm</b> Journeys and Stories 2	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Sunday 6 October, 2:30pm</b> Bach and French Romanticism	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Friday 18 October, 7pm</b> David Shifrin and Friends	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Saturday 26 October, 6:30pm</b> Guitarissimo	Adult		\$35	\$28	\$
	Concession		\$30	\$24	\$
	Student		\$20	\$16	\$
<b>Grand Total</b>					<b>\$</b>

## Step 2: Choose your seating

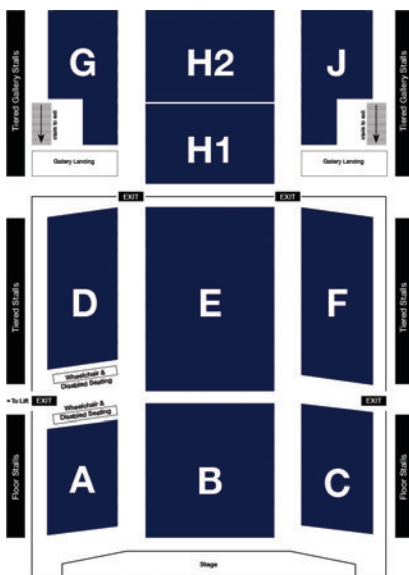
Refer to the seating map below to indicate your preferred seating:

1st preference:.....

2nd preference:.....

3rd preference:.....

We will issue the best available seating from your preferences at the time of booking.



## Step 3: Complete payment details

Please complete the payment details below and return the form using the included reply paid envelope, or by mailing to:

Concert Series Manager

Elder Conservatorium of Music

The University of Adelaide, SA 5005

## Personal Details

Title:.....

First name:.....

Family Name:.....

Address:.....

..... Postcode:.....

Telephone:.....

Email:.....

## Payment

☐ I enclose a cheque made payable to 'The University of Adelaide'

☐ Please debit my: ☐ Visa ☐ Mastercard

Card number:

□□□□ □□□□ □□□□ □□□□

Card holder's name:

.....

Signature: .....

Expiry: □□ / □□

CVC Number: □□□

Last 3 digits on reverse of card

TOTAL: \$.....

Date: □□ / □□

*Total price includes GST. This form will be a tax invoice for GST upon completion of payment to the University of Adelaide, Adelaide SA 5005. ABN: 61 249 878 937*

# Lunchtime Gold Pass Booking Form

## Subscribe and save

If you would like to save time and money, why not purchase a Gold Pass?

With a Gold Pass, your admission to Lunchtime concerts is pre-paid, and you save up to 30% on the price of entry.

We recommend Gold Pass holders arrive by 1pm – entrance may not be guaranteed if arriving later than that time.

Please indicate below the number and type of Gold Passes you would like to purchase. Complete the payment details on the opposite page, then tear off and return the form using the included reply paid envelope, or by mailing to:

### Concert Series Manager

Elder Conservatorium of Music  
The University of Adelaide, SA 5005

### Full Year Pass: 5 Apr – 15 Nov

Admission to all 30 Lunchtime Concerts

No. of Gold Passes: \_\_\_\_\_ @ \$360 each

**Total: \$** \_\_\_\_\_

### Season One Pass: 5 Apr – 5 Jul

Admission to all 14 Season One Lunchtime Concerts

No. of Gold Passes: \_\_\_\_\_ @ \$200 each

**Total: \$** \_\_\_\_\_

### Season Two Pass: 2 Aug – 15 Nov

Admission to all 16 Season Two Lunchtime Concerts

No. of Gold Passes: \_\_\_\_\_ @ \$200 each

**Total: \$** \_\_\_\_\_

## Personal Details

Title: \_\_\_\_\_

First name: \_\_\_\_\_

Family Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Postcode: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

## Payment

☐ I enclose a cheque made payable to 'The University of Adelaide'

☐ Please debit my: ☐ Visa ☐ Mastercard

Card number:

□□□□ □□□□ □□□□ □□□□

Card holder's name:

\_\_\_\_\_

Signature: \_\_\_\_\_

Expiry: □□ / □□

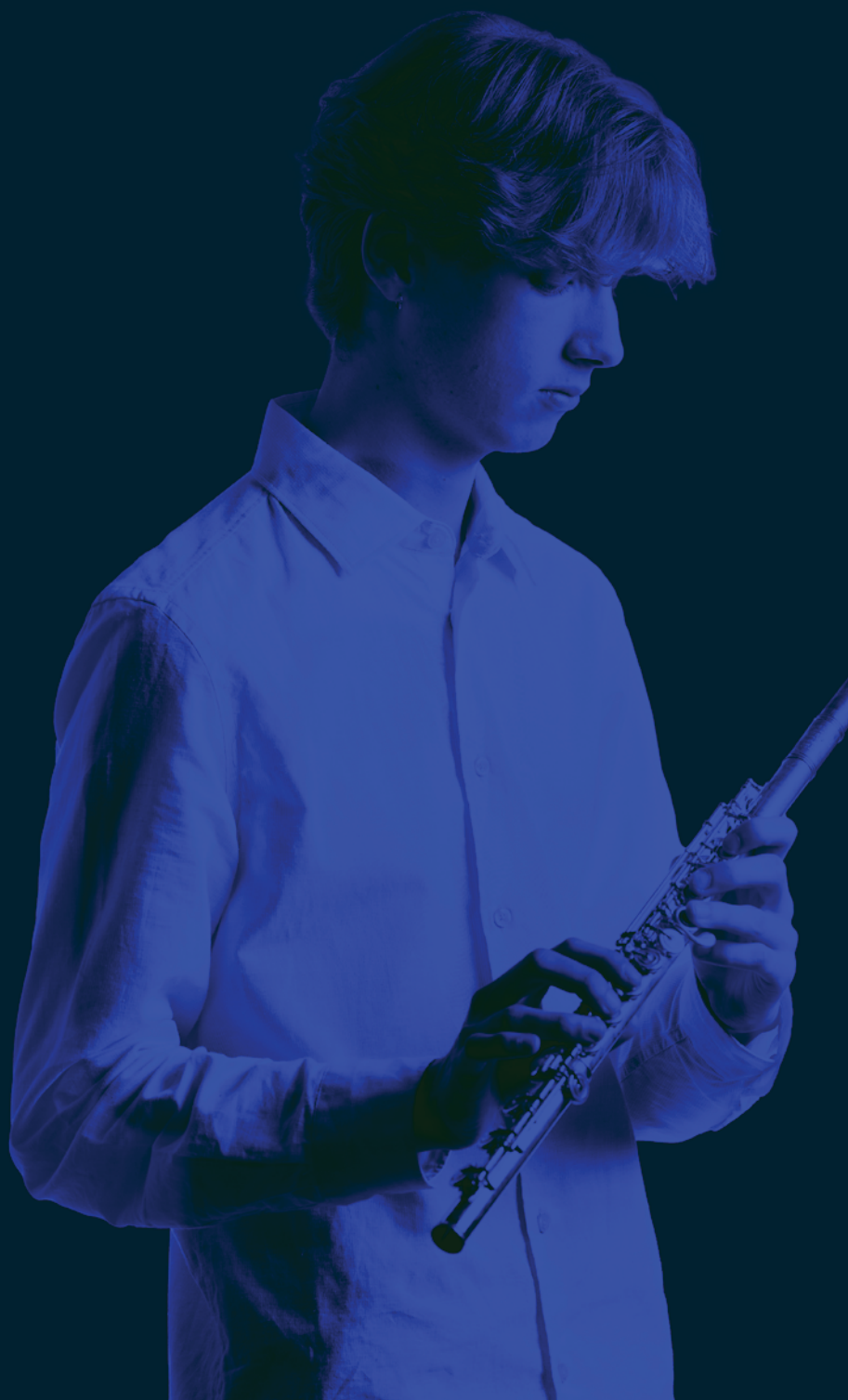
CVC Number: □□□

Last 3 digits on reverse of card

TOTAL: \$ \_\_\_\_\_

Date: □□ / □□

*Total price includes GST. This form will be a tax invoice for GST upon completion of payment to the University of Adelaide, Adelaide SA 5005. ABN: 61 249 878 937*





## Concert Information

**Box office:** Open 45 minutes prior to each performance.

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**Concert bar:** A selection of wine from Sieber Wines is available to purchase before the concert and during interval (Elder After Hours concerts only). Complimentary water is available for all concerts.

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**Disabled access:** Lift access is available to Elder Hall on the eastern side of the building.

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**Parking:** Weekend and after-hours parking is available in the University underground car park, entry via Gate 23 off North Tce. Fees from \$1.50 per hour.

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Wherever possible, latecomers will be admitted at a suitable break in the performance. The unauthorised use of cameras, audio and video equipment is not permitted. Please ensure mobile phones are switched off or in flight mode.

The Elder Conservatorium of Music is a Helpmann Academy Partner.

The Lunchtime Concert Series is supported by the Doris West Bequest.



## Further enquiries

The University of Adelaide SA 5005 Australia  
**enquiries** [concertmanager@adelaide.edu.au](mailto:concertmanager@adelaide.edu.au)  
**phone** +61 8 8313 5286  
**web** [music.adelaide.edu.au/concerts](https://music.adelaide.edu.au/concerts)

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### **Kurna acknowledgement**

We acknowledge and pay our respects to the Kurna people, the original custodians of the Adelaide Plains and the land on which the University of Adelaide's campuses at North Terrace, Waite, and Roseworthy are built. We acknowledge the deep feelings of attachment and relationship of the Kurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs. The University continues to develop respectful and reciprocal relationships with all Indigenous peoples in Australia, and with other Indigenous peoples throughout the world.