

Adelaide Youth Orchestras and Elder Conservatorium presents

# MAHLER 1



THE UNIVERSITY  
of ADELAIDE



**6.30PM, SATURDAY 15 JUNE**  
**ADELAIDE TOWN HALL**

Experience a super-sized combined orchestra of SA's top emerging musicians performing Mahler's epic first symphony and the glorious Mozart Flute Concerto with soloist Alex Byrne.

# Welcome

## Keith Crellin OAM | AdYO Artistic Director

Each year, I strive to choose repertoire that will challenge and inspire AdYO's musicians. Tonight's works – co-programmed with Elder Conservatorium's Associate Professor Luke Dollman – give our players the opportunity to perform two contrasting (but equally demanding) pieces of the orchestral repertoire: Mozart's glorious flute concerto and Mahler's epic 'Titan' Symphony.

Though they may seem very different, both works have a key point in common: they were both written by young people. Mozart was just 21 years old when he wrote his second flute concerto – the same age as several of the players you'll see on our stage tonight.

I'm thrilled to welcome Mozart soloist Alex Byrne back to perform this wonderful work with AdYO. As our former principal flute and current Elder Conservatorium student, Alex brings a beautiful tone and energetic expression to this perennially youthful music.

After interval, we are joined by esteemed conductor Luke Dollman and members of the Elder Conservatorium Symphony Orchestra for the second of tonight's masterworks.

Mahler's first symphony – written when the composer was just 27 years old – is a colossal work that takes you on a journey through vast landscapes of human emotion. From its pastoral opening to its triumphant finale, this symphony is a testament to the young Mahler's genius – and the perfect work to showcase the energy and skill of our young musicians.

Mahler once said, "What is best in music is not to be found in the notes." Though you'll hear some wonderful notes tonight, I'm sure you'll agree this combined orchestra has undoubtedly found what is best in music – the joy and power of collaboration.

I hope you will all enjoy tonight's performance.



# Program

Adelaide Youth Orchestras acknowledges that we rehearse and perform on the traditional land of the Kurna People and we acknowledge their custodianship of the Adelaide plains. We recognise the importance of their cultural beliefs, heritage and spiritual relationship to country and pay our respect to elders past, and present.

## Welcome to Country

Robert Taylor

## Flute Concerto No. 2 in D major (1778)

Wolfgang Amadeus Mozart (1756–1791)

**Alex Byrne, flute | Keith Crellin OAM, conductor**

1. Allegro aperto
2. Adagio non troppo
3. Rondo : Allegretto

## Interval

*Drinks are available for sale in the southern bar during interval*

## Symphony No. 1 in D major (1888)

Gustav Mahler (1860–1911)

**Luke Dollman, conductor**

1. Langsam. Schleppend
2. Kräftig Bewegt
3. Feierlich Und Gemessen, Ohne Zu Schleppen
4. Stürmisch Bewegt

*The performance will run approx. 115 minutes (including a 20-minute interval). Please switch off or turn your mobile phone to silent. We ask that you refrain from taking any photographs or video recording at this performance.*





## Alex Byrne | Guest Artist

Alex Byrne is currently a third year flute student at the Elder Conservatorium of Music, University of Adelaide, studying the Classical Performance (Advanced) course under the tutelage of Dr Julia Grenfell, and previously Elizabeth Koch AM. Alex recently passed his casual audition with the Adelaide Symphony Orchestra on both the flute and piccolo.

Having graduated from Marryatville High School's Special Interest Music Centre with a merit in SACE solo performance, Alex has experience with a vast array of musical styles and ensembles. He has received numerous awards and scholarships including the Victor Edgeloe Scholarship for Woodwind, the Cowan Family Grant, Robert Brown Grant, and the David Cubbin Medallion.

Alex has experienced successes in the Adelaide Eisteddfods, earning him a spot in the semi-finals of the 5mbs Young Virtuoso competition 2023. He was selected as a member of the Australian Youth Orchestra Camp 2024, and was a member of the Adelaide Youth Orchestra from 2021 – 2023, as well as the Elder Conservatorium Wind Orchestra and Symphony Orchestra.

## Luke Dollman | Guest Conductor

Luke Dollman has conducted throughout Europe and Australasia, working with orchestras such as the London Philharmonic, Netherlands Radio Philharmonic, Royal Scottish National Orchestra, BBC National Orchestra of Wales, Helsinki Philharmonic, Monte Carlo Philharmonic, Nordwestdeutsche Philharmonie, Halle Staatskapelle, Lausanne Sinfonietta, and all professional orchestras in Australia and New Zealand.

In the field of opera he has worked at the Finnish National Opera, Opera Australia, the State Opera of South Australia, and the Netherlands Opera. Luke is a graduate of the Sibelius Academy in Helsinki and furthered his studies at the Aspen Festival of Music and Accademia Chigiana. He is Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.

# Meet the Orchestra

## Mozart Flute Concerto

### Violin 1

Adina Lopez  
Faye Soetanto  
Jude Owens-Fleetwood  
Ben Rawlings  
Karmen Tang  
Victoria Phan  
Anson Tang  
Ruby Lee  
Alana Kennedy  
Ying Ying Shu

### Violin 2

Luca Shin  
Gloria Paik  
Sean Smith  
Lourdes Pagliarulo  
Aiya Ishino  
Gigi Osborne  
Yan Fan  
Caitlin Mildren

### Viola

Oliver Brown  
Tianyou Jiang  
Talia Brennan  
Annika Ganesh  
Rose Barrett  
Isabella McEwin

### Cello

Rafael Velasco  
Lauren Parker  
Sherry Cheng  
Chloe Chane Yin  
Ruben Lopez  
Jasmin Baker  
Maiko Fujihara  
Leo Liu

### Double Bass

Ashlea Naglis  
Daniel Li

### Oboe

Jade Elsdon  
Neal Perkins

### Horn

Matilda Chu  
Peter Webb

## Mahler 1

### Violin 1

*Joaquin Velasco*  
Adina Lopez  
Jude Owens-Fleetwood  
*Sofia Tortorelli*  
*Shannon Whitehead*  
Karmen Tang  
Victoria Phan  
*Thomas Cheung*  
*Ubonwan Hewlett (Lilly)*  
Ben Rawlings  
Ruby Lee  
*Ludwig Tsoi*  
Ying Ying Shu  
Anson Tang  
Faye Soetanto  
Natalie Low  
Apollon Velonakis  
Alanna Kennedy  
Chenchen Han  
Madeleine Nishimoto  
Louisa Synwoldt  
Lucas Truong

### Violin 2

*Javier Goh*  
*Isabelle Watson*  
Luca Shin  
*Riki Goble*  
Aiya Ishino  
*Oscar Lo*  
Gigi Osborne  
*Dorothy Nguyen*  
Lourdes Pagliarulo  
Caitlin Mildren  
Gloria Paik  
Jacinta Dela Rosa  
Lily Burke  
Emily Cox  
Sean Smith  
Yan Fan  
Timothy Suyapto  
Lara Kim

### Viola

*Tim Tran*  
Oliver Brown  
*Sterling Rieck*  
Annika Ganesh  
*Samvel Berberyan*  
Tahlia Brennan

Isabella McEwin  
Tianyou Jiang  
Rose Barrett  
*Nicola Petrou*  
Ray Tsang  
An Schwer  
Livia Silby

### Cello

*Masha Pavlenko*  
Rafael Velasco  
Chloe Chane Yin  
Lauren Parker  
Ruben Lopez  
Leo Liu  
Sherry Cheng  
Jasmin Baker  
Maiko Fujihara  
Samuel Strelan  
*Po Wing Wong*  
Jana Song  
Evan Mewett

### Double Bass

*Allan McBean*  
Ashlea Naglis  
*Greg Perkins*  
Leilani Mellor  
Soraya Forbes  
Serena Rangai  
Daniel Li  
Matthew Oddie  
Sam Robinson

### Flute

*Lauren Borg*  
*Lucy Ryan*  
Akane Mears (picc)  
Aristo Ku (picc)  
Shixuan Wei

### Oboe

Jade Elsdon  
*Patrick Moorhouse*  
*Neal Perkins*  
Ulani Rangai (cor)

### Clarinet

Daniel Hurst  
Thom Hopgood  
*Annelie Budgen*  
*Hannah Bampton*  
Wytse Gensemer

### Bassoon

Angus McBride  
Chiara Panetta  
Ethan Li

### Trumpet

Will Madden  
*Henry Bradley*  
*William Bailey*  
Joe Huang  
Peta Morton

### Trombone

*Adam Draper*  
Vincenzo Panetta  
Charlie Makaev  
Oliver Farnan

### Tuba

Siân Watt

### Horns

Liam McBride  
Peter Webb  
Matilda Chu  
*Jesse Timothy*  
*Abigail Sutherland*  
Anson So  
Will Hobbs  
Sam Peng\*

### Harp

*Joyce Kwok*  
Cynthia Gunawan

### Percussion

Ian Wong  
Mikayla Yap  
Reuben Elmualim

### Timpani

Cameron Edmiston  
Freddy Ramly-Peck

*Italics denote Elder Conservatorium players*

\* Guest musician

# Program notes

## **Flute Concerto No. 2 in D major (1778)** **Wolfgang Amadeus Mozart (1756–1791)**

Mozart was but 20 years old when he was commissioned to write 'three small, easy, brief concertos and some quartets for flute' for Ferdinand de Jean, a retired doctor from the Dutch East-India Company who enjoyed playing the flute. It was a stretching time for the young composer, who was in the midst of a job-hunting trip with his mother, and simultaneously finding himself preoccupied with the lovely soprano Aloysia Weber.

During his time in Mannheim, Mozart became acquainted with some of the orchestra's principal musicians, including flautist Johann Baptist Wendling and oboist Friedrich Ramm, to whom he gifted his oboe concerto. When Wendling introduced Mozart to fellow flautist de Jean, the latter offered Mozart 200 florins for his commission. It was a princely sum which would support the young composer and his mother throughout their subsequent travels, but to his father's despair, Mozart remained uninspired by the opportunity. Instead of creating three new concerti, he composed just one and transposed his earlier oboe concerto for flute.

De Jean was disenchanted – not only did he receive less than he'd asked for, but the pieces were embarrassingly difficult for the amateur performer – and thus Mozart received a mere half of his pay. Mozart's transcribed Flute Concerto in D is, however, enchanting. With characteristic charm and operatic sensibilities, Mozart exploits the flute's virtuosic capacity for ornamentation and remarkable leaps of register. The second movement is a beautiful aria, before the third movement radiates the poise and finesse of the gallant style.

## **Symphony No. 1 in D major (1888)** **Gustav Mahler (1860–1911)**

Gustav Mahler's childhood in Bohemia had a profound effect on the development of his artistic voice. Growing up as an innkeeper's son in the bustling city of Jihlava, Mahler's formative memories were founded on hearing the strains of street peddlers seeping through his window; the rustic tunes of hurdy-gurdies and klezmer bands interwoven with the march of military bands journeying through the town square – these were sounds that would drift in and out of Mahler's music for his entire compositional life.

His First Symphony is abounding in reflections on these times, both in its musical allusions to the composer's own childhood and its evocative embodiment of youth. Originally conceived as a tone poem in two parts inspired by the adventures and maturation of Albano de Cesara from Jean Paul's novel *Titan*, the first part bore the title '*The Days of Youth, Flowers, and Thorns*'. While the Symphony as we hear it today moved away from its initial literary programme, the work remains a paragon of the emotional ardour of youth and its Romantic entanglement with nature and poetry.

Mahler's annotation at the top of the piece describes the first movement as 'like a sound of nature' – and from the outset a country scene materialises before us, gradually emerging out of a misty European morning. A cuckoo call echoes through the forest. The scene is set for the wayfarer's song, '*I went over the field this morning*', derived from Mahler's earlier song cycle.

Mahler's poem describes the sounds of nature as though they're in conversation with the wayfarer, who delights in their beauty yet rues his lack of happiness in comparison. The development of this melody continues to juxtapose the blitheness of nature and the wayfarer's adventurous spirit with the plaintive, existential thoughts of youth.

The second movement enters into the rustic abandon of a *ländler* – a distinctly Austrian partner-dance that evokes wholesome images of European country parties, replete with lederhosen and yodeling. A solo horn heralds the contrasting *trio* section, which features the *ländler*'s more sophisticated and flirtatious counterpart – the waltz – in all its swooning glory. The *ländler* brazenly reasserts itself to conclude the movement.

The third and fourth movements bring Mahler back to his programmatic roots, drawing inspiration from works of literature, art and music. While the allusions are unmistakable and were freely acknowledged by the composer himself, they serve to draw the music into previously unattainable realms of emotion and intellect, rather than bowing to one particular narrative. For instance, the third movement begins with a haunting rendition of *Frère Jacques* in the double bass, transposed into a minor mode to render it heartbreakingly ironic.

The movement consequently takes the form of a funeral march, inspired by an 1850 painting by Moritz von Schwind that depicts woodland animals bearing a hunter's coffin in a satirically solemn procession. Mahler wrote of this movement, 'It is true that I received the external inspiration for the third movement from the well-known children's painting [*The Hunter's Funeral*]. Only the mood matters, and out of it—abruptly, like lightning out of a dark cloud—leaps the fourth movement. It is simply the outcry of a deeply wounded heart preceded by that very eerie, ironic, and brooding sultriness of the death march.' In true Mahlerian complexity, the composer lays alongside his ironic reflection on death a more sincere perspective, drawn once again from *Songs of a Wayfarer*: the melody of '*The Two Blue Eyes of My Sweetheart*' speaks to the grief of a lost love.

The fourth movement arrives with a strike of lightening and a flourish of virtuosity in the strings. Initially titled '*From Inferno to Paradise*', the final part alludes to a more spiritual, even eternal, experience. Quotations of the Gregorian chant '*Crux fidelis*', which also features in Liszt's *Dante Symphony*, are countered with moments of blissful reprieve – is this a glimpse of paradise through the trees? According to Mahler himself, the storm-and-stress of this movement sees '[our] hero completely abandoned, engaged in a most dreadful battle with all the sorrow of this world.' A chorale of horns ultimately ushers in 'salvation from paradise after the waves of hell', and the symphony closes in triumph.

— Tahlia Williams, 2024

**AdYO is proud to provide paid opportunities for young South Australians in their early arts careers, including former AdYO player and communications professional Tahlia Williams.**

Violinist Tahlia Williams recently completed a Bachelor of Music (Advanced) with First Class Honours at the Elder Conservatorium, and has an array of experience in solo, orchestral and chamber music.

Recent performance highlights have included 'Handel's Messiah' at St Peter's Cathedral with Adelaide Baroque, 'Concerto Rhapsody' with the Adelaide Hills Chamber Players, 'Ngapa William Cooper' with the Australian Youth Orchestra at Sydney Opera House, and a performance tour to Singapore with Elder Music Lab.

Alongside regular performance engagements, Tahlia is Communications Officer at UKARIA Cultural Centre, teaches violin in the Adelaide Hills, and writes program notes for organisations such as the Australian Youth Orchestra, the Elder Conservatorium of Music and the Adelaide Youth Orchestras.





# Our Donors

## \$1000+

Aldridge Family Endowment  
Australian Decorative & Fine Arts  
Societies (South Australia)  
Catherine & Christopher Baldwin |  
*Baldwin Family Symphonic Winds  
Conductor's Podium*  
Rosie Burn & Cameron Grant | *Junior  
Strings Principal Cello Chair*  
Keith Crellin OAM & Ruth Saffir  
Helen Carrig | *Ian Carrig OAM Memorial  
Youth Orchestra Principal Bassoon Chair*  
Friends of the ASO | *Youth Orchestra  
Principal Trumpet chair*  
Nicholas Linke  
Patricia H. Reid Endowment  
Royal Overseas League  
Simon & Karen Wood | *Symphonic Winds  
and Junior Strings Conductors Podium*  
Size Music  
S. Chawla  
Sutha Kandiah  
Dr. Peter Subramaniam

## \$500+

Crawford Family | *Crawford Family Youth  
Orchestra Associate Concertmaster Chair*  
Kazimierczak Family | *Bogdan  
Kazimierczak Memorial Youth Orchestra  
Conductor's Podium*  
Derek Jones | *Youth Orchestra Principal  
Clarinet Chair*  
Karen Sandercock  
Mark Lloyd and Libby Raupach  
Timothy Rosen | *Symphonic Winds  
Principal Bassoon Chair*  
Howard & Kim Parkinson | *Youth  
Orchestra Principal Bass Trombone Chair*

## \$500+ cont

Elizabeth Koch AM | *Youth Orchestra  
Principal Flute Chair*  
Christine McCabe and Melvin Mansell |  
*Youth Orchestra Principal Cello Chair*  
Norman Schueler OAM and Carol Schueler  
Dr. Julia Szuster | *Youth Orchestra  
Associate Principal Cello Chair*  
Prue Tonkin | *David Tonkin Memorial Youth  
Orchestra Principal Oboe Chair*  
M. Laczofy

## \$50+

Julie Ayles  
Janet Worth  
Dharsh Kandiah  
Josephine Cooper  
MB Critchley  
Kay Elliott  
Alison Growden  
Leonie & Tony Kennedy  
Rebekah King  
Elizabeth Layton  
Shirin Lim  
Sonia Magon  
Vesna and Brendan Moran  
Ray and Jocelyn Nicholson  
Teh Family  
Caroline Treloar  
GC & R Weir  
Coral Wheaton  
Justin Young  
Jessie (Jia) Yu  
Alex Hurford  
Julie Peard  
Ada Wang  
Andrew Size



# Our Organisation

## Board

Catherine Baldwin | *Chair*  
Linus Ng | *Deputy Chair*  
Andrew Size | *Treasurer*  
Simone Gibbs  
Belinda Porter  
Harbinda Roberts  
Catherine Sanders

## Life Members

Rosie Burn  
Nicholas Linke  
The late Ian Carrig OAM  
The late Diana Ramsay AO DSJ  
Adam Wynn  
Ray Thomas  
Helen Carrig  
Howard Parkinson

## Personnel

Keith Crellin OAM | *Artistic Director*  
Nic Jeffries | *Executive Director*  
Jack de la Lande | *Operations Manager*  
Kate Sutcliffe | *Communications Manager*  
Amber Patrick | *Production Assistant*  
Debbie Curnow, Shoebox Books |  
*Bookkeeper*

## Conductors

Keith Crellin OAM | *Youth Orchestra*  
Martin Butler OAM | *Junior Strings*  
Minas Berberyan | *Sinfonia*  
Kate Mawson | *Symphonic Winds*  
Sami Butler | *Percussion Ensemble*  
Jessica Manning | *Wind Ensemble*

## Mahler Crew and Volunteers

Izzy Van Loenen | *Stage Crew*  
Jonathan Mitchell | *Stage Crew*  
Keira Simmons | *Stage Crew*  
Ruth Weldon | *Box Office*  
Ray Thomas | *Sound Recording*  
Motion Base | *Video Recording*  
Erika Nishimoto and Geoff Rangai |  
*Concert volunteers*



# Our Partners

## Philanthropic Partners



**Day Family Foundation**

## Government Partners



**Government of South Australia**

Department for Education and  
Child Development



**Government of South Australia**

Arts South Australia

Adelaide Youth Orchestras receives funding from the Government of South Australia through the Department for Education, and the Department of the Premier and Cabinet, and Arts South Australia.

## Concerts and Rehearsals Partners



## Scholarship Partner

**David Tonkin Trust**

## Transport Partner



## Legal Partner

**DENTONS**

## Wine Sponsor



## Digital CRM & Infrastructure



## Production Partner





# Upcoming concerts



## Glorious!

**1pm, Saturday 22 June** | Norwood Concert Hall

Junior Strings and South Australian Public Primary Schools (SAPPS) Choir



## Winter Symphonies

**3pm, Saturday 29 June** | Elder Hall

Symphonic Winds, Extension Orchestra, Sinfonia and Percussion Ensemble



## Fame & Fable

**3pm, Saturday 14 September** | Elder Hall

Adelaide Youth Orchestra with soloist Tianyou Ma  
feat. Stravinsky's Firebird Suite and Paganini Violin Concerto

**TICKETS AVAILABLE AT [ADYO.COM.AU/CONCERTS](https://adyo.com.au/concerts)**

Nearly 12 months ago, seven talented AdYO alumni boarded a bus toward some of South Australia's most remote communities.

Alongside director Kate Mawson, these extraordinary young musicians travelled 2,000 kilometres across regional SA, visiting 12 schools and making a huge impact on hundreds of aspiring instrumental music students.

**This year, we are doing it again - but we need your help.**



*scan to donate*

[adyo.com/donate](https://adyo.com/donate)



**Give today to support [AdYO's](https://adyo.com) Mid-North Tour Appeal**



[adyo.com.au](https://adyo.com.au)