

MATINEE SERIES

ADELAIDE
SYMPHONY
ORCHESTRA
SEASON 2021

Winter into Spring



June

Wednesday 2
Elder Hall



Winter into Spring

Wed 2 Jun, 11.30am & 3pm
Elder Hall

Nathan Aspinall Conductor
Simon Cobcroft Cello

Jack Buckskin
& Jamie Goldsmith
(arr./orch. Ferguson)

ACKNOWLEDGEMENT OF COUNTRY

Pudnanthi Padninthi
(‘The Coming and the Going’)

[2'30"]

Haydn

Cello Concerto in D, Hob.VIIb:2

Simon Cobcroft Cello

[25']

Schumann

Symphony No.1 in B flat, Op.38 *Spring*

[35']

Duration

This concert will run for approximately 75 minutes, and will be performed without interval.

Listen later

This concert is being recorded for delayed broadcast on ABC Classic. You can hear it again on 8 August at 1pm.

The ASO acknowledges that the land we make music on is the traditional country of the Kaurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kaurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

ADELAIDE SYMPHONY ORCHESTRA

**Jul-Dec subscriptions
on sale now**

aso.com.au





1732–1809

Joseph Haydn

Cello Concerto in D, Hob.VIIIb:2

Allegro moderato

Adagio

Rondo (Allegro)

Simon Cobcroft Cello

Until the discovery of Haydn's autograph score of this concerto in Vienna in 1954, it had long been thought possibly the work of its first soloist, Anton Kraft, for whom Haydn composed it in 1783. Kraft (1749-1820) was first cellist in the Esterhazy court orchestra from 1778 until its disbandment in 1790 and subsequently did, indeed, compose a number of cello pieces, including a Concerto in C, to display his virtuosity.

A second sensational discovery, when Haydn's 'other' cello concerto, the long-lost Concerto in C, turned up in Prague in 1961, meant that this well-known and popular D major Concerto immediately ceased to be the only Haydn concerto available to cellists. For a time, the courtly C major brilliance of the newly discovered, much earlier, composition put the established favourite in the shade. But the two works, composed perhaps as much as 22 years apart, reflect different circumstances and different needs. By the time he came to compose the Concerto in D, Haydn was in his fifties, no longer driven by the imperatives of youth, a composer renowned the length and breadth of Europe.

While there is no longer any doubt as to Haydn's authorship of the work, there can equally be no doubt that the admired soloist for whom he wrote it (the same one for whom Beethoven later wrote the cello part in his Triple Concerto) also had a hand in it. Haydn was not, after all, a virtuoso cellist, and Kraft would certainly have prompted the many technically difficult effects designed to display his virtuosity, his tone and his musicianship. Evidence of some musical 'shorthand' in the manuscript suggests that the work was probably composed to meet a performance deadline and this would explain why the main emphasis is on the solo part, with a relatively straightforward orchestral accompaniment. The third movement cadenza, not written in Haydn's hand, is probably by Kraft, for cadenzas more often than not were a matter for the soloist anyway.

It is certainly on account of the brilliant and eloquent solo writing that Haydn's D major Concerto has for so long been a favourite with concert audiences. The cello is nimble and florid in the forthright, unhurried opening *Allegro*, pensive during the brief interlude provided by the *Adagio*, and innocently cheerful in the finale. The technical demands on the soloist, especially in the perilous high register and in passages of double-stopping, are recognised as unprecedented for their time.

Edited from an annotation ©Anthony Cane

The ASO's first performance of this work, in July 1964, featured soloist Edmund Kurtz, and was conducted by Henry Krips.



1810–1856

Robert Schumann

Symphony No.1 in B flat, Op.38 *Spring*

Andante un poco maestoso – Allegro molto vivace

Larghetto –

Scherzo (Molto vivace – Molto più vivace)

Allegro animato e grazioso

Schumann wrote this, his first major orchestral composition, with a quill pen he found near Beethoven's grave. Although he removed the title 'Spring' Symphony when the music was published, Schumann was inspired by the springtime in which he was composing, and by the happiness of his recent marriage to Clara Wieck. He sketched the whole work in four days, and completed the orchestration within a month. He had also just discovered Schubert's *Great C major* Symphony (No.9): symphonies could be written in a new way.

The opening, based on lines about spring by Adolph Boettger, caused an embarrassing moment at the first rehearsal. Schumann had scored it, for horns and trumpets, on B flat. The valveless horns sounded 'as though they had caught a violent head cold'; valveless trumpets could not play the note at all. Mendelssohn, who conducted the premiere on 31 March 1841, solved the problem by transposing the phrase to D.

The opening motif dominates the first movement, the first subject of the *Allegro* being essentially a speeded-up version of it. There is a lovely contrasting second subject led by the winds, and the material is elaborately, if undramatically, developed. At the point of climax which comes with the recapitulation, Schumann substitutes for the first subject of the *Allegro* an expanded version of the opening fanfare motive.

At the end of the *Larghetto* the melody is gradually transformed, so that after a half-close it becomes the theme of the *Scherzo* with two trios. The finale begins with a loud outburst for full orchestra stating an upward scale. Schumann cautioned a conductor: 'I...think of [this theme] as the farewell of spring, so I wouldn't want it played too frivolously.' Soon comes a quotation. This skipping theme also appears in Schumann's piano cycle *Kreisleriana*. The phrase is so close to one from Mendelssohn's String Quartet Op.12 that it may be Schumann's tribute to the conductor of his First Symphony. The rhythmic pattern of the symphony's opening again plays its part. Schumann thought he was following Beethoven in thus unifying the work, and perhaps he was following Beethoven (the oboe solo in the first movement of the Fifth Symphony), in pausing just before the recapitulation for a flute cadenza. But the way this is ushered in and its colouristic effect is poetic and Romantic. 'Beethoven's' quill pen in a fresh hand.

Abridged from David Garrett © 2005

The ASO was the first Symphony Australia network orchestra to perform this work, in April 1938, with conductor Percy Code. Nicholas Carter conducted the Orchestra's most recent performance, in December 2014.



CONDUCTOR

Nathan Aspinall

Australian conductor Nathan Aspinall is currently Assistant Conductor of the Nashville Symphony. Previously, Nathan was Associate Conductor of the Jacksonville Symphony, which he led in subscription programs each season and multiple tours of South Florida. He returned to Jacksonville to conduct Rachmaninov's Symphonic Dances in the 2019/20 season. Nathan was one of two conducting fellows at the Boston Symphony Orchestra's Tanglewood Music Festival during the summer of 2019.

Formerly, Nathan held the position of Young Conductor with the QSO in Brisbane. He assisted Chief Conductor Johannes Fritzsich and visiting guest conductors, and conducted concerts for the Orchestra's education series. He studied French horn and conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012, he attended the Aspen Music Festival, studying with Robert Spano and Hugh Wolff and was awarded the Robert J. Harth Conducting Prize.

Nathan has guest-conducted the Atlanta, Sydney, Adelaide, Queensland and Tasmanian symphony orchestras, as well as the Queensland Conservatorium Chamber Orchestra. He has acted as Assistant Conductor for Opera Queensland. Festival appearances and masterclasses have included the Cabrillo Festival of Contemporary Music, Oregon Bach Festival and the Tanglewood Music Center Conducting Seminar. He studied Orchestral Conducting with Hugh Wolff at New England Conservatory in Boston.



CELLO

Simon Cobcroft

Simon Cobcroft is Principal Cello with the Adelaide Symphony Orchestra, and has previously held principal positions with the Queensland Symphony Orchestra and the Malaysian Philharmonic Orchestra. He is a member of the Lyrebird Trio – winners of the 2013 Asia Pacific Chamber Music Competition, and resident at the Queensland Conservatorium of Music and at the Center for the Arts in Banff, Canada.

Simon studied at the Queensland Conservatorium and the Australian National Academy of Music. Since graduating, he has performed with London's Philharmonia Orchestra, the Bournemouth Symphony, Denmark's Esbjerg Ensemble, the London Philharmonic Orchestra, and as principal with the Tasmanian Symphony Orchestra, and has appeared at the Aldeburgh, Pacific and Salzburg Music festivals.

Simon has performed the cello concertos by Elgar and Saint-Saëns with the Adelaide Symphony. In previous years he appeared as soloist with the Malaysian Philharmonic, Sydney's Metropolitan Orchestra, the Queensland Symphony Orchestra and Orchestra Victoria.

Simon studied with Matthew Farrell, Janis Laurs, Alexander Baillie, David Strange and Michael Goldschlager. He plays on a beautiful English cello made in 1840 by Thomas Kennedy.

GOVERNMENT PARTNERS



The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body

ADELAIDE SYMPHONY ORCHESTRA

Violins

Elizabeth Layton**

(Guest Concertmaster)

Cameron Hill**

(Associate Concertmaster)

Shirin Lim*

(Principal 1st Violin)

Emma Jezek**

(Guest Principal 2nd Violin)

Emma Perkins ~

(Acting Associate Principal
2nd Violin)

Janet Anderson

Ann Axelby

Minas Berberyana

Gillian Braithwaite

Julia Brittain

Elizabeth Collins

Jane Collins

Danielle Jaquillard

Michael Milton

Jennifer Newman

Julie Newman

Alexander Permezal

Kemeri Spurr

Violas

Justin Julian**

(Acting Section Principal)

Cecily Satchell~

(Acting Associate Principal)

Lesley Cockram

Anna Hansen

Rosi McGowran

Michael Robertson

Cellos

Ewen Bramble**

(Acting Section Principal)

Gemma Phillips~

(Acting Associate Principal)

Sarah Denbigh

David Sharp

Cameron Waters

Double Basses

David Schilling**

Jonathon Coco~

Jacky Chang

Harley Gray

Flutes

Geoffrey Collins**

Lisa Gill

Oboes

Joshua Oates**

Renae Stavelly~

Clarinets

Mitchell Berick**

(Acting Section Principal)

Darren Skelton

Bassoons

Mark Gaydon**

Leah Stephenson

Horns

Sarah Barrett**

Emma Gregan

Philip Paine*

Timothy Skelly

Trumpets

Martin Phillipson~

Gregory Frick

Trombones

Colin Prichard**

Ian Denbigh

Bass Trombone

Amanda Tillett*

(Guest Principal)

Timpani

Andrew Penrose*

Percussion

Steven Peterka**

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player