

MATINEE SERIES

**A D E L A I D E
S Y M P H O N Y
O R C H E S T R A
S E A S O N 2 0 2 1**

Immortal Serenade



September

**Wednesday 22
Elder Hall**



Program

MATINEE SERIES 4

Immortal Serenade

Nicholas Braithwaite Conductor
Colin Prichard Trombone

Acknowledgement of Country

JAMIE GOLDSMITH (arr./orch. **FERGUSON**) [2']
Pudnanthi Padninthi II – Wadna
(‘The Coming and the Going’)

GUSTAV HOLST (orch. **JACOB**) [11']
Suite in E flat, Op.28 No.1

LEOPOLD MOZART [14']
Concerto in D for Alto Trombone
Colin Prichard Trombone

RICHARD WAGNER [18']
Siegfried Idyll

DURATION 🕒

This concert will run for approx. 50 mins with no interval.

This concert is being recorded by ABC Classic for later broadcast by ABC Classic. You can hear it again at 1pm on Friday 15 October.

The ASO acknowledges that the land we make music on is the traditional country of the Kurna 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 Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.



1874–1934

Gustav Holst

Suite in E flat, Op. 28 No. 1

Chaconne (Allegro moderato)
Intermezzo (Vivace)
March (Tempo di marcia)

Holst's *The Planets* tells you that the composer was a dreamer, but he was a pragmatist too, and the suite you hear today speaks to Holst's practical side. As a young man he had been a professional trombonist, and his Suite No.1 for military band is a cornerstone of the band repertoire; trombonist Dennis Wick calls it 'the first major composition in which one really feels that the composer is thinking in terms of a band, and not of an orchestra.' On the title page of the score, Holst wrote: 'As each movement is founded on the same phrase, it is requested that the Suite shall be played right through without a break.' The phrase in question is the one you hear at the opening of the Chaconne (a Chaconne being a set of variations over a short, repeated theme). The phrase undergoes light-footed transformations in the Intermezzo before the final March written, as Holst's daughter Imogen said, 'with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy.'

This is one of the few all-wind works to have been subsequently arranged for orchestra, the task falling to the brilliant orchestrator Gordon Jacob. His re-imagining of the piece expands the colour palette of the original while retaining the brilliance and verve of Holst's conception.

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The ASO performed this work on three occasions in 1941 and 1942, conducted by William Cade (twice) and Norman Chinner (once). These are the Orchestra's first performances since that time.



1719–1787

Leopold Mozart

Concerto in D for Alto Trombone

Allegro

Adagio

Presto

Colin Prichard Trombone

Leopold Mozart, father of Wolfgang Amadeus, spent most of his professional life in Salzburg; there, many of his Serenades were played at official academic events, hence the multi-movement nature of these pieces, which allowed for much ceremony and ritual. Among the movements of various moods, tempi and styles (marches, minuets and the like) were some which, collectively, resembled a miniature concerto. Hence this concerto for alto trombone, originally part of Leopold's Serenade in D of 1755-6.

In the cheerful first movement, the soloist is given the opportunity to shine in a brilliant and challenging cadenza. In the *Adagio*, Mozart takes the lyrical operatic aria as his model, and has the trombone 'sing' a melody of tender emotion. The mood changes with the ebullient finale, and the trombone is once again called upon to execute some quicksilver figuration.

The fact that Leopold Mozart's piece and others like it were written in the first place has been traced to a virtuoso performer, Thomas Gschladt, who worked in Salzburg between 1756 and 1769. He must have been quite a musician. In addition to his skills as a trombonist, he excelled on the French horn and violin!

This was a golden age for the alto trombone. In the following century, the instrument was overshadowed by its larger siblings, the tenor and bass, which became standard in the modern orchestra.

Edited from a note by Robert Gibson © 2019

Colin Prichard was the soloist in the ASO's only previous performance of this work, conducted by Benjamin Northey, given in the Grainger Studio in April 2019.



1813–1883

Richard Wagner

Siegfried Idyll

Richard Wagner's courtship with Cosima von Bülow, errant daughter of Liszt, was a dramatic one, complicated at least partly by the fact that she was already married to Hans von Bülow, one of her father's favourite students. Having borne two of her lover's children while still married, she finally fled to the Villa Tribschen, Wagner's home, and settled into a life of relative domestic tranquillity.

At least, this is the picture painted by *Siegfried Idyll*, also titled 'Tribschen Idyll, with Fidi's Birdsong and Orange Sunrise, as a Symphonic Birthday Greeting from Richard to Cosima.' Composed in 1870 as a birthday gift by Wagner to Cosima, now his wife, and to celebrate their son Siegfried, the work is indeed idyllic. The composer, according to his wife, attempted to write a morning serenade, but found – in the way of composers – that 'he had unconsciously woven our whole life into it.' While the work makes reference to the music drama *Siegfried*, it is also full of personal references, to 'Fidi's [Siegfried's] birth, my recuperation, Fidi's bird.'

The work's first performance must have been one of the most touching and personal debuts in the history of music. Cosima awoke on Christmas Day, 1870 – her birthday – to the strains of this enchanting music, performed by 13 musicians posted on the stairwell outside her door.

Annotation © Anna Goldsworthy

The ASO (then known as the South Australian Symphony Orchestra), first performed *Siegfried Idyll* under the baton of Bernard Heinze in July 1949, and most recently in October 2016, with Sir Jeffrey Tate conducting.



CONDUCTOR

Nicholas Braithwaite

Nicholas Braithwaite's career has been wide-ranging, musically and geographically. He has held positions as Music Director or Principal Conductor from Norway to New Zealand and many places in between, including the Tasmanian and Adelaide Symphony orchestras.

Concurrently with his Australian activities he was Principal Conductor of the Manchester Camerata. Other orchestral appointments have included Permanent Guest Conductor of the Norwegian Radio Orchestra, and Associate Conductor with the Bournemouth Symphony Orchestra. A frequent guest conductor for all the major UK orchestras, he also toured Japan and Korea with the London Philharmonic Orchestra as Associate Conductor to Sir Georg Solti.

In addition to appearances with all the major Australian orchestras, he has appeared with, among others, the Orchestre National de France, the Oslo Philharmonic, Auckland Philharmonia, Danish National Radio Symphony and the Collegium Musicum Copenhagen.

He has conducted more than 80 operas, holding appointments as Associate Principal Conductor of Sadler's Wells/English National Opera, Music Director of Glyndebourne Touring Opera, and Musiksjef of Gothenburg's Stora Teatern. He has also conducted opera at Covent Garden, Hamburg, Norwegian Opera, Scottish and Welsh National Operas, and many companies in Australasia. With Lyrita Recorded Edition he has conducted more than 30 albums of music by English composers, conducting the London Philharmonic, London Symphony, Royal Philharmonic, and Philharmonia orchestras.



TROMBONE

Colin Prichard

Born in Newcastle, Colin studied at the Newcastle Conservatorium with Warwick Tyrrell (a former principal trombone of the ASO). After graduating with a Bachelor of Music in 2011, Colin undertook further postgraduate study at the Sydney Conservatorium with Scott Kinmont. Colin is currently completing his Soloist Diploma with Professor Jonas Bylund at the Hochschule für Musik, Theater und Medien in Hannover, Germany.

While studying in Europe, Colin achieved success in a number of international music competitions. In 2017, he won First Prize at both the Eighth International Competition for Brass Instruments in Gdansk, Poland, and the First International Trombone Competition in Alsace, France. Colin was also a semi-finalist of the Porcia International Trombone competition in 2015.

As a soloist, Colin has been engaged to perform concerti, most recently the Göttinger Symphonie Orchester and Philharmonisches Orchester Bremerhaven.

Since 2018, Colin has held the position of ASO Principal Trombone. As a guest musician, he has been invited to work with orchestras and chamber ensembles in Australia and Europe, including the Melbourne, Queensland and Tasmanian Symphony orchestras, Staatsoper Hannover, Teatro Regio di Torino, and World Brass. Colin was Principal Trombone of the Australian Youth Orchestra for its 2013 international tour with Christoph Eschenbach.

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Shirin Lim**

Acting Associate Concertmaster

Alison Heike**

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Lachlan Bramble~

Associate Principal 2nd Violin

Ann Axelby

Minas Berberyan

Gillian Braithwaite

Julia Brittain

Elizabeth Collins

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Rosi McGowran

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Harley Gray

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Amanda Tillett**

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Ian Denbigh

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Peter Whish-Wilson*

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

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

Restart Investment to Sustain and Expand (RISE) Fund
— an Australian Government initiative