

Bliss

Matinee Series 3

Bliss

Wed 19 October
Elder Hall



Adelaide Symphony Orchestra

Perpetual Emotion

Season 2022

Matinee Series 3

Bliss

Wed 19 October
Elder Hall

Nicholas Braithwaite
Conductor

Anna Goldsworthy
Piano

Acknowledgement of Country

Buckskin & Goldsmith arr./orch. Ferguson [2'30"]
Pudnanthi Padninthi

Joseph Haydn (1732-1809) [18']
Piano Concerto in D, Hob.XVIII:11

Anna Goldsworthy Piano

George Butterworth (1885-1916) [11']
A Shropshire Lad: Rhapsody for Orchestra

Benjamin Britten (1913-1976) [25']
Variations on a theme of Frank Bridge, Op. 10

Duration Approx. 70 mins, no interval

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it at 1pm on Monday 21 November.

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.



Joseph Haydn (1732-1809)
Piano Concerto in D, Hob.XVIII:11

Vivace

Un poco adagio

Rondo all'Ungarese (Allegro assai)

Anna Goldsworthy Piano

Haydn probably composed this – the last of his nine extant, authentic keyboard concertos – to a commission, for a Fräulein Hartenstein, a pupil of the Czech composer Leopold Kozeluch; it would therefore have been the (otherwise unidentified) Haydn concerto she played in a private concert in Vienna in February 1780. It subsequently became, in his lifetime, the most popular concerto by the world's most popular composer.

Haydn singles out just a tiny part of the jaunty first-movement material – the emphatic three-note figure banged out at the end of the opening flourish – and demonstrates how a powerful development can be built up from apparently unpromising material. This is a lean, fast-moving movement, full of harmonic and dynamic contrast, striking *sforzati*, and extended syncopations.

In the poetic slow movement, the soloist expands and elaborates what starts out on the strings as the simplest of melodies. The movement ends in an expectant hush, out of which an exuberant, so-called 'Hungarian' finale bursts forth. Spiced with such ingredients as drone accompaniments, piquant 'crushed' notes and abrupt contrasts of dynamics and pitch, the movement mixes in 'exotic' minor-key harmonies with each of the intervening episodes between the rondo statements. The end comes with great verve after two characteristically huge and suspenseful pauses.

Edited from an annotation by Anthony Cane © 1999

Performance History

Ingrid Haebler was soloist in the ASO's first performance of this concerto, given at a Youth Concert in June 1959, conducted by Henry Krips. Krips also conducted the Orchestra's most recent performance, in October 1971, in which the soloist was Valda Aveling.



George Butterworth (1885-1916)
A Shropshire Lad: Rhapsody for Orchestra

When Lieutenant George Butterworth was killed by a German sniper's bullet during the second battle of the Somme in August 1916, few of the men under his command were aware of his pre-war achievements. In a letter to Butterworth's family, Lieutenant-Colonel G.H. Ovens wrote: 'I did not know he was so very distinguished in music.' Yet, as Butterworth's biographer Anthony Murphy puts it: 'He gave his life for his country on the threshold of a brilliant artistic career.'

Butterworth came to composition by way of British folk song, his enthusiasm for which he shared with Ralph Vaughan Williams (whose *A London Symphony* is dedicated to Butterworth). As Vaughan Williams said of his friend: 'He could no more help composing in his own national idiom than he could help speaking his own mother tongue.'

Butterworth was relentlessly self-critical and destroyed many of his early works. Of his few surviving compositions, this Rhapsody is his best-known. He described it as an orchestral epilogue to his settings of poems from A.E. Housman's cycle *A Shropshire Lad*. W.H. Auden once said that 'no other poet seemed so perfectly to express the sensibility of a male adolescent,' and Housman's texts were set to music by many English composers.

In this haunting work, Butterworth quotes two of his *Shropshire Lad* songs – *Loveliest of trees* and *With rue my heart is laden* – and weaves them into a melancholy idyll that came to serve as his own elegy.

Phillip Sametz © 2022

Performance History

Percy Code conducted the Orchestra's first performance of this work in May 1947. The ASO played it most recently in June 1979, in a Youth Plus concert conducted by Patrick Thomas.



Benjamin Britten (1913-1976)
Variations on a theme of Frank Bridge, Op. 10

- | | |
|----------------------------------|-----------------------------|
| 1. <i>Introduction and Theme</i> | 7. <i>Wiener Walzer</i> |
| 2. <i>Adagio</i> | 8. <i>Moto perpetuo</i> |
| 3. <i>March</i> | 9. <i>Funeral March</i> |
| 4. <i>Romance</i> | 10. <i>Chant</i> |
| 5. <i>Aria Italiana</i> | 11. <i>Fugue and Finale</i> |
| 6. <i>Bourée classique</i> | |

These Variations for string orchestra were among the first of Britten's works to draw wide attention to a creative imagination unlike anything previously heard in 20th century English music. The work's success was in no small measure due to Boyd Neel and his orchestra, for whom it was written as an urgent commission when Neel was asked to play a new English work as a condition of giving a concert at the Salzburg Festival of 1937. Britten completed the work in four weeks.

The choice of theme and the dedication "To F.B. A tribute with affection and admiration" acknowledged Britten's debt of gratitude to the composer Frank Bridge (1879-1941), who had first noticed his talent when Britten was a boy, and continued to encourage and help him during his studies at the Royal College of Music. The theme of the Variations comes from Bridge's *Idyll* No.2 for string quartet. It is first heard played by a solo violin after an introduction where fanfare-like figures act both as a call to attention and an intimation of the harmonic world of the Variations as a whole. The theme is immediately developed by the full strings. Thereafter, the relationship of the variation to the theme is rarely obvious, though the characteristic of two falling fifths, of which the second includes an intermediate interval of a fourth, is often prominent.

Edited from an annotation © David Garrett

Performance History

Elyakum Shapirra conducted the ASO's first performance of this work in May 1979. The Orchestra's only subsequent performance took place at Elder Hall in December 2013, when the work was directed by Natsuko Yoshimoto.



Nicholas Braithwaite Conductor

Nicholas Braithwaite is the ASO's Conductor Laureate. 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. His repertoire has centred around German and Russian music, and he is regarded as an outstanding Wagner conductor, having conducted all that composer's works from *Rienzi* onwards, including seven *Ring* cycles.

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 orchestras in the UK, he also toured Japan and Korea with the London Philharmonic Orchestra as Associate Conductor to Sir Georg Solti.

Nicholas Braithwaite 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. With Lyrita Recorded Edition he has released more than 30 albums of music by British composers, conducting the London Philharmonic, London Symphony, Royal Philharmonic and Philharmonia Orchestras.

Amongst his recordings with the Adelaide Symphony Orchestra are Shostakovich's Symphonies 6, 7, 8, and 9, Elgar's Cello Concerto with Li-Wei Qin and his *Sea Pictures* with Elizabeth Campbell.



Anna Goldsworthy Piano

Professor Anna Goldsworthy is Director of the Elder Conservatorium of Music, and an award-winning pianist, writer, and festival director.

As a pianist, Anna performs extensively throughout Australia and internationally, as soloist and chamber musician. She is a founding member of Seraphim Trio, whose most recent recordings are the ARIA-award-winning *Thirteen Ways to Look at Birds*, with Paul Kelly, James Ledger, and Alice Keath; and the ambitious *Trio Through Time* for the ABC, tracing the development of the piano trio from Mozart and Haydn until today.

As a writer, Anna was awarded Newcomer of the Year at the Australian Book Industry Awards for her debut memoir, *Piano Lessons*. Her most recent book, the novel *Melting Moments*, was released in 2020 to wide acclaim and longlisted for the Colin Roderick Award. Her new libretto of *A Christmas Carol*, with composer Graeme Koehne, will be premiered by Victorian Opera in December.

In 2022, Anna performs her new music theatre work *After Kreutzer* at the Adelaide Festival, and performs extensively around Australia with Seraphim Trio. She directs the Coriole Music Festival and the Hayllar Music and Mountains Festival in Queenstown, New Zealand, and is co-curator of the ASO's *She Speaks* festival with composer Anne Cawrse and the *PianoLab* festival with Anne Wiberg.

Adelaide *Symphony Orchestra*

Violins

Elizabeth Layton**
Guest Concertmaster

Cameron Hill**
Associate Concertmaster

Helen Ayres*
Acting Principal 1st Violin

Alison Heike**
Acting Principal 2nd Violin

Lachlan Bramble~
Associate Principal 2nd Violin

Ann Axelby

Minas Berberyan

Erna Berberyan

Gillian Braithwaite

Julia Brittain

Nadia Buck

Belinda Gehlert

Zsuzsa Leon

Jennifer Newman

Paris Netting

Emma Perkins

Alexander Permezal

Marie-Louise Slaytor

Violas

Justin Julian**

Henry Justo~
Guest Associate

Martin Alexander

Linda Garrett

Anna Hansen

Cecily Satchell

Cellos

Simon Cobcroft**

Sharon Grigoryan~
Guest Associate

Gemma Phillips

David Sharp

Cameron Waters

Double Basses

David Schilling**

Jonathon Coco~

Harley Gray

Belinda Kendall-Smith

Flutes

Julia Grenfell*
Acting Principal

Lisa Gill

Oboes

Joshua Oates**

Renae Stavely~

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**

Darren Skelton

Bass Clarinet

Mitchell Berick**

Bassoon

Mark Gaydon**

Contra Bassoon

Leah Stephenson*

Horns

Sarah Barrett*
Acting Principal

Emma Gregan

Philip Paine*

Timothy Skelly

Trumpets

Martin Phillipson*
Acting Principal

Gregory Frick

Trombones

Colin Prichard**

Ian Denbigh

Bass Trombone

Amanda Tillett*

Tuba

Stan McDonald*
Guest Principal

Timpani

Andrew Penrose*

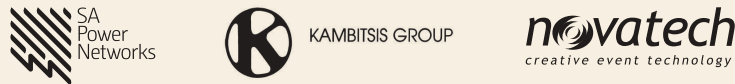
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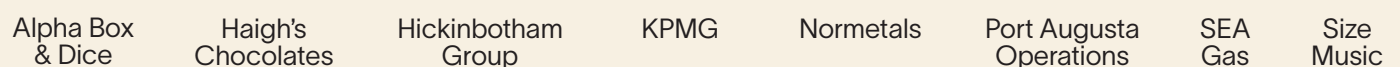
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