

MATINÉE SERIES

CONCERT 4 • JUBILATION

2 SEPTEMBER • 2026

JUBILATION

Acknowledgement of Country
Buckskin & Goldsmith arr./orch. Ferguson
Pudnanthi Padninthi

[2']

Elder Hall

WED 2 SEPTEMBER

Farrenc
Overture No.1 in E Minor Op.23

[7']

Nicholas Braithwaite
Conductor

Mendelssohn
Violin Concerto in E Minor Op.64

[26']

Tianyou Ma
Violin

I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo – Allegro molto vivace



Duration
65min (no interval)

Beethoven
Leonore Overture No.3 Op.72b

[14']

Listen Later

ABC Classic is recording
this concert for later
broadcast on Friday 25
September 2026 at
12:00pm.

Acknowledgement of Country

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.

ABOUT THE PROGRAM

A woman battles institutional resistance and triumphs against the odds. Leonora or Louise? Opera or reality? Or both?

Introducing Louise Farrenc, virtuoso pianist, prolific composer and the first woman to hold a permanent professorship at the Paris Conservatoire. Farrenc's music was much praised by contemporaries (including Berlioz and Schumann). However, like Fanny (the talented sister of Felix Mendelssohn) and Clara (the wise and virtuosic wife of Robert Schumann), her artistry was ultimately overshadowed by the work of men.

Her Overture No. 1 dates from 1834 and while we know it was performed in Paris, Copenhagen, Brussels and Geneva, it was never published. The work opens in serious mood, with ominous drumbeats beneath the dark chords, before tipping into a restless drama, with wind soloists as main characters. Plot twists and key changes abound, with all the threads finally weaving into a tense finale.

In the summer of 1838 Mendelssohn wrote to his colleague and friend, Ferdinand David, saying, 'I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace.' It was to haunt him for another six years but, finally, in 1844, he finished the manuscript, and in 1845 David gave the first performance in Leipzig.

Although Felix Mendelssohn was a contemporary of Louise Farrenc, his Violin Concerto is a work which transcends its time, so rich and rewarding is it to hear and to play. And while it breaks the mold of the traditional concerto in many ways, its innovation does not stand out. It just sounds right, less composed than discovered.

Take the opening, for example. Mozart's violin concertos begin with an orchestral introduction, but Mendelssohn gives the soloist barely two bars notice before launching into an impassioned melody which will carry the entire work. As it should. Meanwhile, the *cadenza* – originally the moment when the soloist gets

to improvise, to show off their skills before the final chord – is through written (in close collaboration with David) and integrated into the music, beginning as a captivating solo break, turning into an accompaniment as the orchestra plays the hero theme.

A low note played by the bassoon, like a fine thread, links the first movement to the second, which centres on a heart-stoppingly beautiful, songlike melody. (It is so beautiful that it has inspired much imitation, notably Mary Magdalene's 'I don't know how love him' in the 1970s musical *Jesus Christ Superstar*).

A dream-like interlude links the slow movement to the finale, where we awake to a trumpet fanfare, launching soloist and orchestra into a helter skelter scherzo full of virtuosic fireworks.

The journey of Beethoven's only opera from page to stage was as winding as an opera plot. It started life under the title *Leonore, or the triumph of marital love*, named for its plucky heroine, Leonore, but was eventually published under the title *Fidelio*, the name adopted by Leonore when, during her mission to save her husband, she disguises herself as a man. The first performance took place in Vienna in 1805, only a week after Napoleon's troops had arrived to occupy the city. In 1806 Beethoven withdrew the work and made substantial revisions, including writing a grand overture. Although he eventually discarded it in favour of a shorter version, the grand overture of 1806 – the one we hear today – has gone on to have a life of its own.

The *Leonore* Overture No. 3 is a work of symphonic proportions which all but tells the story of the opera. A sombre opening portrays the despairing Florestan, a political prisoner. The gloom lifts with the introduction of Leonore, on a mission to save him. She overcomes many perils to reach her husband. Then, at last, a fanfare (from an offstage trumpet) announces the arrival of an envoy from the king to set all the prisoners free. Justice and the love of a good wife save the day.

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●
Nicholas Braithwaite
Conductor

Nicholas Braithwaite's career has spanned five continents and 15 countries. Highlights include the Orchestre National de Belgique, Orchestre National de France, Oslo Philharmonic, Bergen Philharmonic Orchestra, Odense Symphony Orchestra, Aarhus Symfoniorkester, Aalborg Symphony Orchestra, New Zealand Symphony Orchestra, Auckland Philharmonia, Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, West Australian Symphony Orchestra, Danish National Radio Symphony Orchestra, and Collegium Musicum Copenhagen.

Nicholas studied at the Royal Academy of Music, Bayreuth Festival Master Classes, and in Vienna. His career began as Associate Conductor of the Bournemouth Symphony Orchestra, followed by Associate Principal Conductor of English National Opera where his performances of Wagner's Ring cycle received widespread critical acclaim. He was then Music Director of Glyndebourne Touring Opera and Principal Conductor of the Manchester Camerata.

He has held Principal Conductor positions from Norway to New Zealand, including the Tasmanian and Adelaide symphony orchestras. He has recorded more than 30 CDs with the London Philharmonic Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra, Adelaide Symphony Orchestra, and Ulster Orchestra amongst others.

Nicholas has conducted more than 70 operas with companies around the world. In 2021 he was appointed Conductor Laureate of the Adelaide Symphony Orchestra, cementing a relationship of more than four decades.



●
Tianyou Ma
Violin

Praised for his exquisite sound and expressive artistry, violinist Tianyou Ma is the winner of the J.S. Bach International Violin Competition and recently received Second Prize at the Michael Hill International Violin Competition. He is also a top prize winner at the Sendai International Music Competition, the Singapore International Violin Competition, and the Menuhin Competition.

As a soloist, Tianyou has appeared with the Royal Philharmonic Orchestra, the Auckland Philharmonia, and the Sendai Philharmonic Orchestra. A passionate chamber musician, he is a member of the Chamber Music Society of Lincoln Center Bowers Program and has collaborated with renowned ensembles including the Dover Quartet, the Rosamunde Quartet, and the Ysaÿe String Quartet. He has also appeared at leading festivals such as the *Music@Menlo*, *Music from Angel Fire*, and the *Verbier Festival Academy*.

Currently pursuing the prestigious Artist Diploma at The Juilliard School with Catherine Cho, Tianyou also serves as her teaching assistant. A recipient of the Kovner Fellowship, he recently completed his Master of Music at Juilliard, where he was awarded the William Schuman Prize for outstanding achievement and leadership. Previously, he studied at the Curtis Institute of Music with Pamela Frank and Shmuel Ashkenasi, receiving the 2023 Milka Violin Artist Prize. Born in Australia, his early studies were with Keith Crellin before continuing at the Yehudi Menuhin School.

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VIOLINS

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Martin Phillipson~

Gregory Frick

TROMBONE

Colin Prichard**

BASS TROMBONE

Amanda Tillett*

TIMPANI

Andrew Penrose*

PERCUSSION

Sami Butler~

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Bouquets generously
supplied by Tynte Flowers

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