

Precis

TOMASI TROMBONE CONCERTO

Friday 15 July, 7.30pm, Federation Concert Hall, nipaluna / Hobart

Elena Schwarz conductor

David Robins trombone

Tasmanian Symphony Orchestra

RESPIGHI Trittico Botticelliano (Three Botticelli Pictures) (18')

La Primavera (Spring)

L'adorazione dei Magi (The Adoration of the Magi)

La nascita di Venere (The Birth of Venus)

TOMASI Concerto for Trombone and Orchestra (18')

Andante et scherzo

Nocturne

Final – Tambourin

INTERVAL (20')

IVES Central Park in the Dark (10')

COPLAND Appalachian Spring, Suite (25')

Composed in 1927, Trittico Botticelliano (Three Botticelli Pictures) by Ottorino Respighi (1879-1936) takes its inspiration from three paintings by Sandro Botticelli (c.1445-1510), one of the masters of the Italian Renaissance: La Primavera (Spring), L'adorazione dei Magi (The Adoration of the Magi), and La nascita di Venere (The Birth of Venus). All three hang in the Uffizi Gallery in Florence. Just as Botticelli presents Spring as a scene of busy activity, Respighi offers a lively chorus of birdcalls, trills and dazzling figuration. A more sober mood prevails in The Adoration of the Magi, which features old-style church modes and the antique Advent antiphon Veni, Veni Emmanuel (O come, O come Emmanuel). Gentle wave-like figuration introduces the final picture, The Birth of Venus, before the texture builds to an ecstatic paragraph where Respighi summons an astonishing range of sounds from the relatively small orchestra.

The Trombone Concerto by French composer Henri Tomasi (1901-1971), which was composed in 1956, opens with a recitative-like flourish for the solo instrument. Waltz rhythms start to emerge until a fully worked-out waltz (Valse) appears in the scherzo section. The second movement, which is marked Nocturne, is underscored by a lilting dotted rhythm that remains in some form or another for most of the movement. 'Blues' episodes come to the fore from time to time. Syncopated rhythms drive the lively finale and the tempo becomes ever more frenzied as the concerto moves to its blistering close.

The premise of Central Park in the Dark by Charles Ives (1874-1954) is a simple one: imagine that you're sitting on a bench in New York's Central Park in the late 19th-century listening to all the night-time sounds around you. Random phrases of piano music – perhaps coming from an apartment window, or when someone opens the door of a piano bar – appear and disappear, street singers go by as does a horse-drawn fire truck; a horse, frightened by the fire truck, bolts and chaos ensues, but then things die down and silence returns, except that there's no such thing as silence, not least when you're in the middle of New York City.

Appalachian Spring, by Aaron Copland (1900-1990), was the brainchild of the great American dancer and choreographer Martha Graham. Set on the American frontier in the 19th century, it takes place on the wedding day of a young settler couple. In addition to the bride and groom, the cast includes a pioneer woman, a Revivalist preacher and his followers. Copland references American idioms in the music; notably, the square-dance and the Shaker melody Simple Gifts, which is subject to a series of variations. Composed in 1943-44, the ballet score won the Pulitzer Prize for music in 1945, the same year that Copland jettisoned some of the music and enlarged the orchestra (the ballet was written for a 13-piece ensemble) to form the Suite from Appalachian Spring, the work performed in this concert.

Robert Gibson, Tasmanian Symphony Orchestra, © 2022

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RESPIGHI Trittico Botticelliano (Three Botticelli Pictures)

TOMASI Concerto for Trombone and Orchestra

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IVES Central Park in the Dark

COPLAND Appalachian Spring, Suite

Violin

Wilma Smith # *Concertmaster*

Ilya Isakovich # *Associate Concertmaster*

Shirin Lim # *Principal Second*

Susanna Low # *Principal First*

Miranda Carson

Yue-Hong Cha

Frances Davies

Christine Lawson

Elinor Lea

Ambra Nesa

Christopher Nicholas

Rohana O'Malley

Hayato Simpson

Grace Thorpe

Viola

Stephen King #

Henry Justo

Anna Larsen Roach

William Newbery

Cello

Jonathan Békés *

Ivan James

Martin Penicka

Sophie Radke

Double Bass

Stuart Thomson *

Aurora Henrich

Matthew McGrath

Flute

Douglas Mackie *

Lloyd Hudson *Piccolo*

Oboe

Sarah Young #

Dinah Woods *Cor Anglais*

Clarinet

Andrew Seymour *

Eloise Fisher *Bass Clarinet*

Bassoon

Tahnee van Herk *

Melissa Woodroffe

French Horn

Greg Stephens *

Roger Jackson

Trumpet

Tristan Rebien #

Mark Bain

Trombone

Amanda Tillett #

Iain Faragher

Timpani

Matthew Goddard *

Percussion

Gary Wain *

Tracey Patten

Harp

Meriel Owen #

Keyboard

Josephine Allan #

Michael Power #

* principal player

guest principal