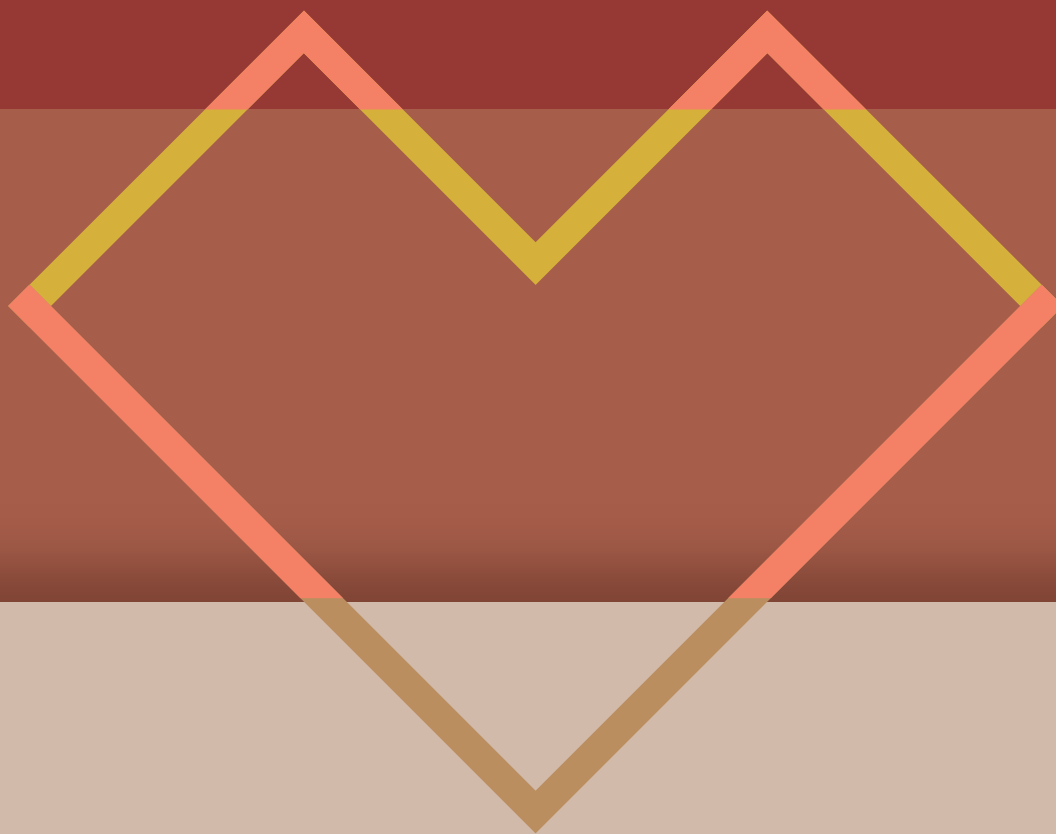


Mozart at Elder Three

A D E L A I D E
S Y M P H O N Y
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Wed 7 Oct
Elder Hall

GOVERNMENT PARTNERS



Government of
South Australia

The ASO receives Commonwealth funding
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funding and advisory body



Program

Mozart at Elder Three

Natsuko Yoshimoto Director/Violin
Cameron Hill Violin

ANTON WEBERN (1883—1945)
Langsamer Satz in E flat

JEAN SIBELIUS (1865—1957)
Rakastava (The Lover), Op.14

WOLFGANG AMADEUS MOZART (1756—1791)
Concertone for Two Violins in C, K.190

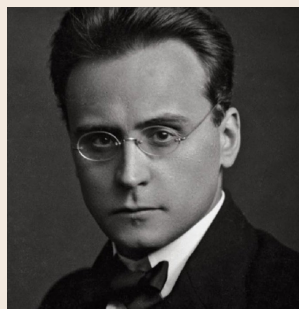
Natsuko Yoshimoto Director/Violin
Cameron Hill Violin

DURATION ⌚

This concert will run for approximately 1 hour and will be performed without interval.

This concert is being recorded by ABC Classic for delayed broadcast.

The ASO acknowledges the Traditional Custodians of the lands on which we live, learn and work. We pay our respects to the Kaurna people of the Adelaide Plains and all Aboriginal and Torres Strait Islanders past, present and future.



(1883—1945)

Anton Webern

Langsamer Satz in E flat

While Webern is known as the most ascetic exponent of the Second Viennese School, a few works survive from the time before he took the final plunge, along with his mentor Schoenberg, into the 'emancipation of dissonance,' including *Langsamer Satz* ('Slow Movement'), which was the first assignment he received as a pupil of Schoenberg, in 1905. The inspiration for the work lies in a hiking trip he took in Lower Austria with a girl named Wilhelmine Mörtl, who would later become his wife. Webern wrote in his diary:

To walk like this forever among the flowers, with my dearest one beside me, to feel oneself so entirely at one with the Universe, without care, free as the lark in the sky above...

Originally written for string quartet, the work is built on three lyric themes which are combined in different ways, and subtly yet powerfully taken to a conclusion of profound tranquillity.

Edited from a note by Douglas Rutherford © 2013

DURATION ⌚ 9 mins





(1865—1957)

Jean Sibelius

Rakastava (The Lover), Op.14

Rakastava takes its inspiration from the Kanteletar, a vast collection of poems and ballads originating from the ancient Finnish oral tradition, telling of the joys and sorrows of ancient Finnish life. Initially, *Rakastava* was written for male a cappella choir in 1893. Sibelius created this version for strings and percussion in 1912. It is filled with a tender longing.

Originally, the opening section was a commentary on a lover as he walks through the woods, musing as to where his beloved could be. In the second movement, an insistent rhythm draws the lover onward, as if devoid of his own volition, so powerful is the allure of his lover. The final movement begins innocuously enough, but ends with the upper strings muted and lower strings richly divided. We are unsure whether the beloved still lives; but we know for certain she will not return.

Adapted by Phillip Sametz from an annotation by David Vivian Russell © Symphony Services Australia Ltd

DURATION ⌚ 11 mins



(1756—1791)

Wolfgang Amadeus Mozart

Concertone for Two Violins in C, K.190

I Allegro spiritoso

II Andantino grazioso

III Tempo di menuetto – vivace

The 18-year-old Mozart completed this work in May, 1774, not long after his return from an extended visit to Italy. On the autograph manuscript he simply called it 'concertone', an Italian term for a work featuring several soloists pitted against the full ensemble. One of Mozart's earliest surviving original concertos, it is both a backward- and a forward-looking work. Like many compositions of the 1770s, in Italy and elsewhere, it exploits the contrasts of sonority and texture that may be achieved by the concertante layout, within a fairly loose formal structure. The style looks back to the Baroque concerto grosso, with its tighter alternation between solo and tutti, but the musical language is in the new spirit of the style galant: expressive with elegant bounds. There are many parallels in the works of Mozart's mentor Johann Christian Bach, and also in Haydn's symphonies *Le Matin*, *Le Midi* and *Le Soir* (Nos 6-8), all from the same period. Works of this kind were particularly popular in Paris, so it is no surprise that Mozart's friend Wendling, when the composer played him the Concertone, exclaimed that it was 'just the thing for Paris'.

It is not known for what occasion Mozart composed the piece – for the court orchestra at Salzburg, perhaps, for some festal occasion? He may have played one of the solo violin parts himself. The two violins are not the only soloists: there is an almost equally prominent part for solo oboe, and a cello gains an increasingly important role as the work progresses. There are even a few passages for solo double bass. Mozart's scoring is notable for its resourcefulness, featuring divided violas and passages where the double basses have a part independent of the cellos.

In the first movement the main interest is in the introduction of the solo group – the solo violins first come in, successively, in canon, followed by the oboe. The exceptionally long slow movement is full of charm and delicacy, and the third movement is a quickened minuet.

Edited from an annotation © David Garrett

DURATION ⌚ 28 mins



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DIRECTOR/VIOLIN

Natsuko Yoshimoto

Natsuko Yoshimoto is one of Australia's finest violinists. 2020 marks the end of her musical journey with the Adelaide Symphony Orchestra after more than a decade as Concertmaster.

Born in Japan, Natsuko began playing the violin at the age of three. She studied in the UK at the Yehudi Menuhin School, Royal Northern College of Music and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li. She has won many awards and prizes in international competitions, and has appeared with major world orchestras including the London Symphony, Philharmonia, and the Melbourne Symphony Orchestra.

Natsuko frequently guests as Concertmaster with other major orchestras in Australia and Asia. She was leader of the Australian String Quartet and then the Grainger Quartet until the end of 2008, and continues to play chamber music around Australia.

Natsuko plays on "The Adelaide" Guaragnini violin, dated to the 1750s, on loan by the Ukaria Trust.



VIOLIN

Cameron Hill

Cameron Hill is ASO's Associate Concertmaster and also appears as soloist, chamber musician and orchestral player.

He has performed as a concerto soloist with many Australian orchestras, including the MSO, ASO, QSO, TSO, CSO and the Melbourne Chamber Orchestra.

He studied in Melbourne with Cathryn Bills, William Hennessy and Alice Waten, and in Vienna with Dora Schwarzberg and Boris Kuschner.

Cameron has also had success in major competitions, winning the 2006 ABC Young Performer of the Year, and the 2005 Dorcas McClean National Violin Competition.

He was the founding leader of the Hamer Quartet, appeared as leader of the Flinders Quartet, as principal viola of ACO2, has toured Europe with the Mahler Chamber Orchestra, and performs casually with the Australian Chamber Orchestra. During 2014, Cameron appeared as guest Concertmaster of the MSO and in 2015, toured and performed as guest 1st violin of the Australian String Quartet.

Adelaide Symphony Orchestra

Violins

Natsuko Yoshimoto** (Concertmaster)
Cameron Hill** (Associate Concertmaster)
Gillian Braithwaite* (Acting Principal 1st Violin)
Lachlan Bramble** (Acting Principal 2nd Violin)
Ann Axelby~(Acting Associate Principal 2nd Violin)
Janet Anderson
Minas Berberyan
Julia Brittain
Judith Coombe
Danielle Jaquillard
Alexis Milton
Kemerli Spurr

Violas

Justin Julian** (Acting Principal)
Michael Robertson~(Acting Associate)
Lesley Cockram
Carolyn Mooz

Cellos

Simon Cobcroft**
Sarah Denbigh~(Acting Associate)
Gemma Phillips

Double Basses

David Schilling**
Harley Gray~(Acting Associate)

Oboes

Joshua Oates**
Renae Stavelly~

Horns

Adrian Uren**
Emma Gregan

Trumpets

David Khafagi** (Guest Principal)
Gregory Frick

Percussion

Steven Peterka**