

MATINEE SERIES

ADELAIDE
SYMPHONY
ORCHESTRA
SEASON 2021

Drama and Romance



October

Wednesday 27
11.30am & 2pm
Elder Hall



Drama and Romance

Wed 27 Oct, 11.30am & 2pm
Elder Hall

Elizabeth Layton Director/Violin

Elgar	<i>Introduction and Allegro</i> for Strings, Op.47	[14']
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Svendsen	<i>Romance for Violin and Orchestra</i> , Op.26	[8']
	Elizabeth Layton Violin	

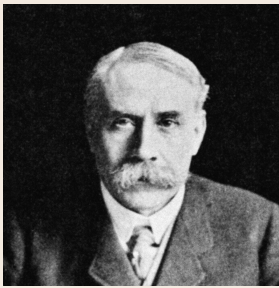
Haydn	<i>Symphony No.44 in E minor (Hob.I:44) Trauer</i>	[22']
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Duration	This concert will run for approximately 60 minutes with no interval.
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Listen later	This concert is being recorded for delayed broadcast on ABC Classic. You can hear it again at 1pm on Friday 3 December.
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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.





1857–1934

Edward Elgar

Introduction and Allegro for Strings, Op.47

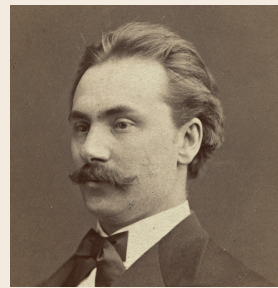
In Elgar's *Introduction and Allegro* the listener is swept along, delighted and moved by the composer's invention, only later noticing the skill with which this effect has been achieved. It reveals considerable debt to Handel's *concerto grosso* form (in the layout for solo string quartet and full string orchestra), and Haydn's later symphonies (in the way the *Introduction's* material is worked into the main body of the *Allegro*).

A violinist himself, Elgar enjoyed rich and varied string sonorities and the *Introduction and Allegro* is 'really stringy in effect', to use his own phrase. The players of the string quartet are used as an ensemble, as individual soloists, and sometimes as part of the orchestra, which is itself divided at times into eight or nine parts. This many-voiced effect is most obvious in the successive entries of the fugue, on a new idea, and taking the place of a working out of the themes.

The powerful impression made by this work owes most to its emotional content. As Elgar wrote, 'The work is really a tribute to that sweet borderland where I have made my home.' His house in Hereford stood above the Wye River, where in 1904 he heard a voice singing in the distance. The song in turn reminded him of some music he had heard a Welsh choir singing three years earlier. This tune became the third theme of the *Introduction*, where it is introduced by a solo viola. It is preceded by a strong downward-sweeping theme for the full band, to which the quartet replies with a wistfully rising and falling theme, over which Elgar wrote 'smiling with a sigh'.

Edited from an annotation © David Garrett

The ASO first performed this work in October 1951, in performances conducted by Sir Bernard Heinze. The Orchestra's most recent performance took place in June 2009, conducted by Arvo Volmer.



1840–1911

Johan Svendsen

Romance for Violin and Orchestra, Op.26

When you think of Norwegian music, you probably think of Edvard Grieg, his piano concerto and his music for *Peer Gynt*. Yet running parallel with Grieg's career in Norway was that of the multi-talented Johan Svendsen, whose work as composer and conductor was especially significant.

Like Grieg, he studied in Leipzig, but while Grieg was essentially a miniaturist, best known as a composer for the piano and the human voice, Svendsen wrote with facility and flair for the orchestra, as his two immensely assured symphonies attest.

Svendsen grew up in Oslo (then called Christiania), surrounded by music. His father was a bandmaster, and by the age of 15 Svendsen was proficient on violin, flute and clarinet. Indeed, he would go on to earn his living as an orchestral violinist in Paris, before an injury to his left hand forced him to give up the instrument. He subsequently became conductor of the Royal Danish Orchestra in Copenhagen.

He wrote this Romance in 1881, in the office of his publisher, which is where Svendsen taught his violin and theory students. When, one day, one of his pupils failed to appear, Svendsen passed the time by writing this tender, gentle music. While the outer sections, in G major, are a picture of contentment, the brief contrasting middle section, in G minor, suggests that Svendsen's heart is beating a little faster.

The Romance soon became one of Svendsen's most frequently played pieces – which is ironic given that he virtually stopped composing after this, to focus on his conducting.

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This is the ASO's first performance of Svendsen's Romance.



1732–1809

Joseph Haydn

Symphony No.44 in E minor (Hob.I:44) *Trauer*

Allegro con brio

Menuetto e trio: Allegretto: (Canone in diapason)

Adagio

Finale: Presto

The Symphony No.44, composed probably in 1771, is in many ways the crowning achievement among the many intense and stormy works Haydn wrote as he approached middle age. These works date mostly from the decade 1765–1775, and include symphonies such as the *Lamentatione* (No.26) and *Farewell* (No.45), the powerful G minor No.39, C minor No.52 and A major No.64, as well as the epoch-making string quartets of Op.20.

The designation *Trauer-Symphonie* may be considered authentic, since Haydn is said in later years to have asked that the slow movement of this symphony be played at his funeral.

The symphony opens with a four-note motif, given a sense of urgency through being played in unison. Tension is relieved, but not broken, by the switch to 3/4 time for the second movement *Minuet*. As we come to the central *Trio* section of the *Minuet*, all the minor-key drama that has gone before is suddenly released by a lyrical melody in E major in which the first horn spectacularly soars with the strings to the very top of its range.

If the *Adagio* is funeral music, then it conveys a noble sadness. Haydn uses his wind instruments sparingly against the strings which characteristically, in this context, are muted.

There is no emotional letdown in the finale, but instead a fierce *presto*, tense and concentrated, which is essentially a monothematic, abbreviated sonata structure.

Adapted from a note © Anthony Cane

The Adelaide Symphony Orchestra's only previous performance of this work took place in May 1998, conducted by Arnold Östman.



DIRECTOR / VIOLIN

Elizabeth Layton

Elizabeth Layton enjoys a varied career performing recitals and chamber music throughout Australia and New Zealand. She appears regularly as guest concertmaster with major symphony orchestras and combines performance with her position as Head of Classical Performance at the Elder Conservatorium, University of Adelaide.

Born in London, Elizabeth made her UK concerto debut with the Philharmonia and appeared as soloist with, among others, the BBC Symphony, English Chamber Orchestra, London Mozart Players, Bournemouth Symphony, Calgary Philharmonic, and Lahti Symphony. Festival appearances include Bath, Edinburgh, Harrogate, Cheltenham, Valencia, Gstaad and numerous music societies.

Elizabeth was Associate Leader of the Academy of St Martin in the Fields and, from 1997-2010, Concertmaster of the BBC Scottish Symphony Orchestra, regularly broadcasting for the BBC as soloist and director. She has played chamber music worldwide with the Nash Ensemble, and her CD recordings include the complete Beethoven piano trios, and violin and piano works by Schubert. Other recordings include chamber music by Ravel, Schubert, Brahms, Fauré and Shostakovich for DG, Hyperion, Naxos, BIS and Chandos. Recent performances include George Town Festival, Penang, Coriole Festival, Music by the Springs, Melbourne Chamber Orchestra Series and the Australian Festival of Chamber Music in Townsville.

ADELAIDE SYMPHONY ORCHESTRA

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Hilary Bruer

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Kemerl Spurr

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Justin Julian**

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Linda Garrett~

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Martin Alexander

Rosi McGowran

Carolyn Mooz

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Sharon Grigoryan ~

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Gemma Phillips

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Jonathon Coco~

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Geoffrey Collins**

OBOES

Joshua Oates**

Renae Stavely~

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Dean Newcomb**

Darren Skelton

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Jackie Newcomb**

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

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