
Matinée Series 1

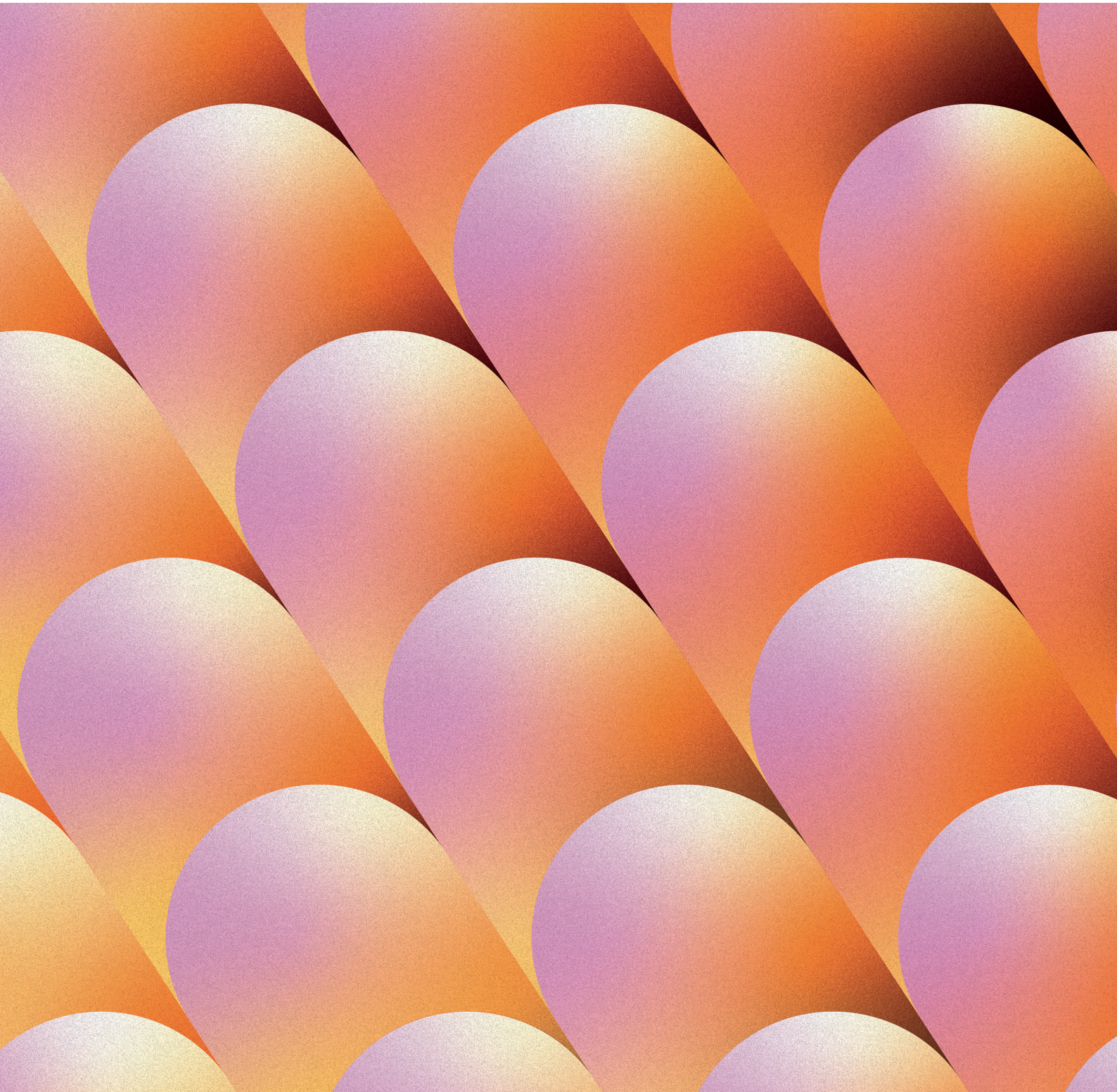


Radiance

Wed 5 April
Elder Hall

Adelaide
Symphony
Orchestra

Season
2023



Matinée Series 1

Radiance

Elizabeth Layton
Director/Violin

Duration
1 hr (no interval)

Wed 5 April
Elder Hall

Franz Joseph Haydn (1732-1809)
Violin Concerto in G, Hob.VIIa:4

[21']

Allegro moderato

Adagio

Allegro

Josef Suk (1874-1935)
Serenade for Strings, Op.6

[30']

Andante con moto

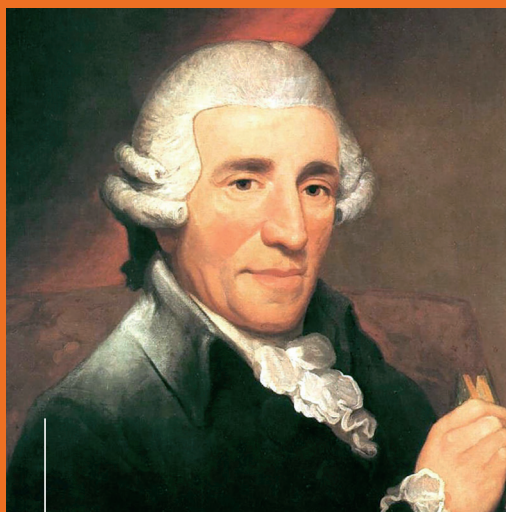
Allegro ma non troppo e grazioso

Adagio

Allegro giocoso, ma non troppo presto

Listen Later ABC Classic is recording this concert for later broadcast. You can hear it again at 1pm on Monday 24 April.

The ASO acknowledges that the land we make music on is the traditional country of the Kurna 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 Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.



Franz Joseph Haydn (1732-1809)
Violin Concerto in G, Hob.VIIa:4

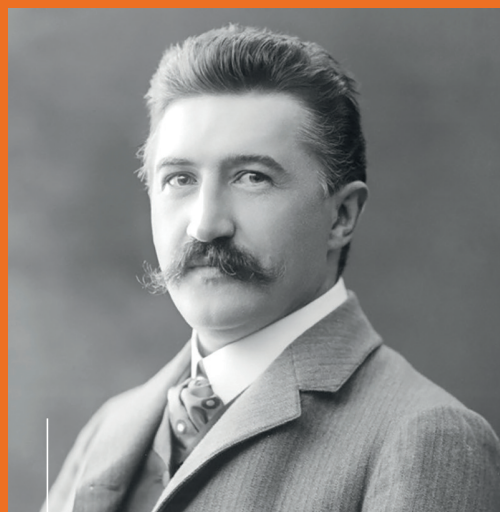
In 1761, Haydn was appointed *Kapellmeister* (chief musician) to the fabulously wealthy Hungarian Prince Paul Anton Esterházy. For the next 30 years, Haydn was employed exclusively by the Esterházy family, composing hundreds of works for them, from operas and symphonies to chamber music. The court had its own small orchestra, which included several fine musicians. One of the best was the concertmaster Alois Luigi Tomasini. He had initially been hired as a valet, but the Prince, knowing of Tomasini's musical talent, sent him to Venice to study violin. When Haydn joined the court in 1761, Tomasini was the principal violinist, and all four of Haydn's violin concertos were likely written for him.

Though it is conventionally listed as his Violin Concerto No. 4, this work may be the earliest of the four, written relatively soon after Haydn joined the Esterházy court. Scored for strings only, it is laid out in the conventional three-section form, beginning with a fast movement. The orchestra lays out a pair of relaxed, genial themes, which are then picked up in decorated form by the solo violin. The solo line develops these themes with several surprising turns to the minor, before a full recapitulation, and a solo cadenza. The *Adagio* is simply lovely, with a lyrical theme and gentle accompaniment laid out by the orchestra before being taken up and embellished by the solo violin. The good-humored finale is tied together by a lively theme heard at the beginning; this alternates with contrasting material, including some brilliant passages for the soloist.

Annotation © Dr. J. Michael Allsen

Performance History

This is the ASO's first performance of Haydn's Violin Concerto in G.



Josef Suk (1874-1935)
Serenade for Strings, Op.6

The Bohemian violinist and composer Josef Suk was not only the star pupil of Antonín Dvořák — Suk was also Dvořák's son-in-law, having married the master's daughter Otylka in 1898. While his youth was full of promise and a measure of prosperity, Suk's later years were marked by tragedy: both Otylka and her famous father died in 1904-05, and WWI later brought personal hardships and professional obstacles to the composer. His grandson, also named Josef Suk (1929-2011), became a famous violinist in his own right and the founder of the esteemed Suk Chamber Orchestra.

Dvořák virtually ordered this Serenade as an assignment, encouraging the 18-year-old Suk to try writing something more winsome than his usual sombre fare. 'It is now summertime,' Dvořák told his protégé, 'so I suggest something lively for a change.' The work is in some sense grounded in Dvořák's own Serenade for Strings (1875), though Suk often drifts inward and away from the extroversion epitomized by his teacher's example. It is said that the piece was written as Suk was falling in love with young Otylka, and that the Serenade may even be a musical portrait of the beloved.

The second movement is a lithe, graceful waltz, while the third, a voluptuous adagio, is the emotional centerpiece of the work. Suk seems to remember the merrymaking nature of his assignment with the finale, finishing with a lively flourish.

Program note © Curtis Lindsay

Performance History

The ASO gave its only previous performances of Suk's Serenade for Strings in September 1960. Karl Rankl conducted.



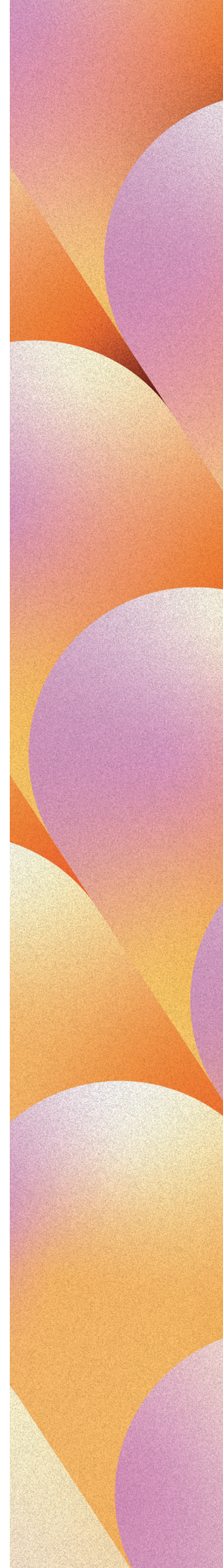
Elizabeth Layton
Director/Violin

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 was Associate Leader of the Academy of St Martin in the Fields and Concertmaster of the BBC Scottish Symphony Orchestra, regularly broadcasting for the BBC as soloist and director. Recordings include chamber music by Ravel, Schubert, Brahms, Fauré and Shostakovich for DG, Hyperion, Naxos, BIS and Chandos. In 2023, Elizabeth records a CD of Boccherini's chamber music and completes a Naxos project of chamber works by the 18th-Century English composer William Shield.

Recent performances include Coriole Festival, Melbourne Chamber Orchestra, the ASO's *She Speaks* festival and the Australian Festival of Chamber Music in Townsville. She appeared earlier this year as soloist/guest director with the AYO Chamber Orchestra at National Music Camp. Other 2023 concerts include Bendigo Festival, Music by the Springs, Selby & Friends, UNSW Chamber Series and Elder Hall Lunchtime Series. She is Artistic Director of the *Thursday Classics* series at the newly-opened Adelaide Baroque Concert Hall.

Elizabeth received a doctorate from the University of Adelaide in 2019.



Adelaide *Symphony Orchestra*

Violins

Elizabeth Layton**

Guest Director/
Concertmaster

Kate Suthers**

Concertmaster

Gillian Braithwaite*

Acting Principal 1st Violin

Lachlan Bramble**

Acting Principal 2nd Violin

Liam Osborne~

Acting Associate
Principal 2nd Violin

Ann Axelby

Minas Berberyán

Elizabeth Collins

Danielle Jaquillard

Alexis Milton

Ambra Nesa

Julie Newman

Emma Perkins

Kemeri Spurr

Violas

Justin Julian**

Linda Garrett~

Acting Associate

Martin Alexander

Rosi McGowran

Michael Robertson

Cellos

Simon Cobcroft**

Gemma Phillips~

Acting Associate

Andrew Leask

David Sharp

Double Basses

David Schilling**

Ben Saffir~

Acting Associate

Jacky Chang

Harpsichord

Anthony Hunt*

Guest Principal

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player

Thank You

Our partners support every area of the ASO's work. We thank each of them for their partnership investment and the difference they make.

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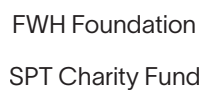


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