



Anthony Marwood
Director/Violin

British violinist Anthony Marwood, awarded an MBE in the Queen's 2018 New Year Honours list, is known worldwide as an artist of exceptional expressive force. His energetic and collaborative nature places him in great demand as soloist/director with chamber orchestras worldwide. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy, and was Artist in Residence at the Norwegian Chamber Orchestra in the 2016-17 season. His renown as a soloist has led to collaborations with celebrated conductors and orchestras across the globe.

The 2019/2020 season include engagements with the London Philharmonic, the Adelaide Symphony, the National Orchestra of Spain, Concerto Budapest, the Milwaukee Symphony Orchestra and Les Violons Du Roy. Furthermore Anthony will be involved in chamber music projects with the acclaimed accordionist James Crabb, pianist Aleksandar Madžar, and many others. Anthony's passionate advocacy of contemporary music is reflected in his diverse programming, alongside more traditional repertoire. Among those new works composed for him is Thomas Adès' Violin Concerto *Concentric Paths*, Steven Mackey's *Four Iconoclastic Episodes*, as well as the violin concerti by Sally Beamish and Samuel Adams. Anthony Marwood's most recent CD release – his 50th on the Hyperion label – is a recording of Walton's Violin Concerto with the BBC Scottish Symphony Orchestra and Martyn Brabbins.

Anthony is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex and performs annually at the Yellow Barn Festival in Vermont. He plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers, and a 2018 violin made by Christian Bayon.



Graham Abbott
Presenter

Sydney-born Graham Abbott is a graduate of the Sydney Conservatorium. He has had more than 30 years' experience conducting orchestral, choral and operatic music of almost every conceivable period and style.

He is particularly respected as a conductor of the music of Handel, having conducted Messiah more than 70 times and with an operatic repertoire that includes five Handel operas and the major works of Verdi, Mozart and Bizet.

Graham has had many years' experience as a public speaker on music. He has developed a reputation as an engaging and entertaining educator, capable of opening the world of music to the untrained music lover. He taught modules for teachers, community-based musicians and high school students in the Symphony Australia Conductor Training programme and is highly sought-after as a conducting teacher and workshop director.

For fifteen years – from 2003 to 2017 – Graham produced and presented Keys To Music on ABC Classic FM, as well as undertaking many other presenting and producing roles with the station. He is now regarded as one of Australia's pre-eminent communicators on music, a feature which, when combined with his conducting and teaching expertise, makes him a unique member of Australia's arts and education world.

Graham was awarded the 2007 Bernard Heinze Award by the University of Melbourne in recognition of his services to music in Australia.



MATINEE SERIES

Mozart at Elder Three

Mozart Violin Concerto No.2
Dvořák Serenade
Anthony Marwood Director/Violin
Graham Abbott Presenter

September
Wed 18
11.30am

Elder Hall

Wolfgang Amadeus Mozart (1756–1791)



The only previous performance of this concerto by the Adelaide Symphony Orchestra was in June 2011 with Natsuko Yoshimoto (director/soloist).

Duration 21 minutes

Violin Concerto No.2 in D, K211

Allegro moderato
Andante
Rondeau (Allegro)

Mozart's relationship with the violin began at a young age. Early instruction on the instrument was provided by his father Leopold, who was a well-known violinist and an eminent pedagogue. In his concert tours throughout Europe as a prodigiously gifted teenager, Mozart performed on both the piano and violin to great acclaim. However, unlike his masterly series of concertos for the piano (which preoccupied him until the last year of his life), the five violin concertos were all composed relatively quickly in the mid-1770s whilst he was employed at the court in Salzburg.

There are reports of Mozart performing these works himself. A letter Mozart penned to his father in 1777 reports favourably on his performance of one of the concertos given in Augsburg whilst on a concert tour. As one of his chief duties at the Salzburg court was to lead the orchestra from the violin as concertmaster, it would be reasonable to assume that he premiered some of the works. Other violinists – including the Italian virtuoso Antonio Brunetti, who would eventually succeed Mozart as concertmaster in Salzburg – also played the concertos.

Mozart's period of working in Salzburg eventually came to a dishonourable end in 1781 following a quarrel with the Archbishop of the court. During the remaining ten years of his life, whilst living in Vienna, Mozart played the violin only sporadically, preferring to perform the piano in public and the viola in less formal chamber settings. A clear development in Mozart's writing for the genre can be perceived in the five works. The Violin Concerto No.2 was completed on 14 June 1775. Although it does not achieve the

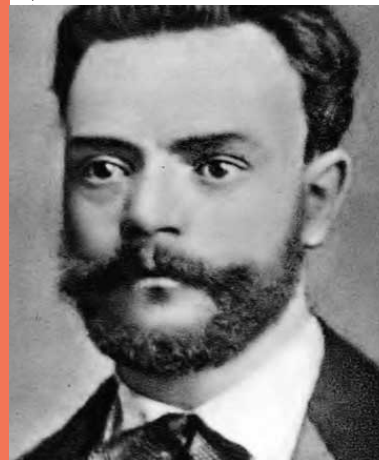
level of formal ingenuity found in the Violin Concerto No.5 ('Turkish') or exhibit the natural virtuosity of Concerto No.4, it is nevertheless a finely crafted work that reveals a true understanding of the instrument's capabilities and its role in a concerto format.

The first movement is strongly characterised by both the opening dotted rhythmic motif (stated by the orchestra in unison) and the playful triplet groupings that follow. Mozart was aware of the concertos composed by his Italian predecessors Pugnani, Nardini, Tartini and Boccherini, and these influences can be observed in the movement's clear design, lively instrumental exchanges and buoyant textures. The slow movement is written in the style of an expressive operatic aria. The violin's *cantabile* melodic line floats above a delicate and unobtrusive accompaniment provided by the strings.

Genteel and graceful, the concluding *Rondeau* eschews overt virtuosic display and ends in a simple yet sprightly fashion.

James Cuddeford © 2019

Antonín Dvořák (1841–1904)



The Adelaide Symphony Orchestra first performed this work in 1974 under conductor David Zinman, and most recently in 2012 with Natsuko Yoshimoto directing.

Duration 27 minutes

Serenade for Strings, Op.22

Moderato
Tempo di Valse
Scherzo (Vivace)
Larghetto
Finale (Allegro vivace)

Dvořák's two serenades, Op.22 for strings and Op.44 for winds, were written respectively at the beginning and end of a crucial three-year period in his career, when he moved from anonymity to international success. In part, this success was prompted by the Austrian State Stipendium for composition which he won on the basis of his E flat symphony. The judges for this stipendium included the notorious critic Eduard Hanslick, the influential conductor Johann Herbeck, and one Johannes Brahms, representing composers. So impressed was Brahms with Dvořák that he put the young composer in touch with the publisher Simrock, who immediately published Dvořák's *Moravian Duets* and commissioned the *Slavonic Dances*.

Composed in less than two weeks during May 1875, the Serenade in E was premiered in Prague in 1876 under Adolf Čech. In its structural simplicity, genial moods and sense of balance, the Serenade is in part conceived in the spirit of the 18th-century divertimento. Dvořák nonetheless was never a composer to be hidebound by tradition and the extensive use of canon and the occasional suggestions of cyclic form indicate quite clearly that there was also a more 'modern' impulse at work in its composition. It was, in fact, one of the first works in which the distinctive Dvořákian 'voice' became apparent, and remains one of his most spontaneous and charming creations.

The first movement begins with an imitative dialogue between the second violins and cellos, and as the movement develops it becomes deceptively complex

in its string writing. Himself a string player (a violist), Dvořák in this movement subdivides the viola and cello lines, at times dividing the orchestra into seven parts, leading to particularly rich instrumental sonorities.

The first movement is followed by a waltz in C sharp minor in which the violins play the melancholy principal theme in octaves. An extended major-key trio features extensive canonic repetition. The enigmatic Scherzo follows, beginning with a canon between the cellos and first violins which returns repeatedly throughout the movement.

The emotional core of the work is in the serene *Larghetto*, whose main theme not only looks forward to the characteristic Dvořákian 'dumka' movements of later works, but is also related to the trio of the Serenade's second movement. The *Finale* continually brings back earlier material, including, toward the end, the moderato theme from the first movement.

Abridged from a note by Martin Buzacott
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Duration

This concert will run for approximately 55 minutes, no interval.

Listen Later

This concert will be recorded for delayed broadcast by ABC Classic. You can hear it again on 28 September at 12pm and 3 December at 1pm.