



**Natsuko Yoshimoto**  
Director/Violin

Born in Japan, Natsuko began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England 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 including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award and the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony (Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestras.

Natsuko is currently the Concertmaster with the Adelaide Symphony Orchestra. She frequently guests as a Concertmaster with other major orchestras in Australia and Asia. She was the leader of the Australian String Quartet and then the Grainger Quartet until the end of 2008. She continues to perform chamber music as a guest artist with various groups and musicians.

Natsuko is also a passionate teacher and is a staff member at the Conservatorium of Music in Queensland and at the University of Queensland teaching violin and chamber music.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on a Giovanni Battista Guaragnini generously on loan from UKARIA Trust.

JOIN US FOR OUR FINAL MATINEE CONCERT OF THE YEAR

**Christmas Favourites**  
WITH YOUR ASO

**Graham Abbott**  
Conductor

**Desiree Frahn**  
Soprano

THURS 12 DEC, 7.30PM  
FRI 13 DEC, 11AM  
ELDER HALL

BOOK AT ASO.COM.AU



MATINEE SERIES

# Mozart at Elder Four

**Mozart** *The Magic Flute*: Overture  
**Mozart** Adagio for violin & orchestra  
**Stravinsky** *Apollon musagète*  
**Natsuko Yoshimoto** Director/Violin  
**David John Lang** Presenter

**December**  
Wed 4  
11.30am

Elder Hall



## Wolfgang Amadeus Mozart (1756–1791)



### Overture from *The Magic Flute*, K.620

An entertainment devised for a suburban theatre in Vienna, with a Shakespearian mixture of raw comedy, magical elements, and high seriousness, became possibly the most influential opera ever written. *The Magic Flute* (Die Zauberflöte) is, at its simplest level, a 'rescue opera', in which a travelling foreign prince, Tamino, is given the task of returning a daughter, Pamina, to her mother, the Queen of the Night; only to discover that Sarastro, far from being a wicked ravisher, is the wise leader of an order of Priests into which Tamino and Pamina are initiated together.

Both Mozart and librettist Schikaneder were Freemasons, and this aspect of the opera has sometimes been interpreted as a symbolic presentation of Masonic teachings and ritual. Papageno, however, is a figure from the world of satirical, knockabout Viennese theatre; and the magic flute, the magic bells and the many transformations are the stock of the magic play. Mozart brought this 'play with song' (*Singspiel*) alive with every kind of music he had written up to then, and, in the last year of his life, new veins he had not tapped before.

The symbolic three-fold knocking of Masonic initiation ritual is heard at the beginning, in the middle, and at the end of the Overture. It is surrounded by learned yet airy fugal music. The Overture makes obvious that the opera to follow will be more than the kind of farce audiences at Schikaneder's theatre might have expected.

Adapted from a note © David Garrett

The Adelaide Symphony Orchestra first performed this overture in July 1938 under conductor George Szell, and most recently in August 2015 with Guy Noble.

**Duration** 7 minutes

## Wolfgang Amadeus Mozart (1756–1791)



### Adagio in E for violin and orchestra, K.261

All but one of the five violin concertos by Mozart which are unquestionably by him were written in a sustained burst in 1775, when he was 19. It was after he left Salzburg for Vienna, which he called 'the land of the piano', that almost all his concerto writing was for keyboard soloists. He wrote no further violin concertos.

Mozart's violin concertos may have been intended at least as much for his colleague Antonio Brunetti, solo first violin in the Salzburg Court Orchestra, as for himself. Certain features of the Concerto in A, K219 strongly suggest the atmosphere of Salzburg and the showcasing of a fellow musician. The slow movement of this concerto was in the key of E major. Brunetti's preference may be responsible for what we hear in this concert. The manuscript of the concerto is dated Salzburg 20 December 1775. On 9 October 1777 Leopold Mozart wrote to his son in Augsburg promising to send him 'the score of the Adagio you wrote specially for Brunetti, because he found the other one too artificial [or, in another translation, 'too studied']'. An Adagio in E major dated 1776 (the work performed in this concert), has come down to us as a separate movement, K261. It may well be the substitute movement composed for Brunetti and for the Concerto in A, though there is no direct proof. As beautiful in its own way as the original slow movement, it puts the soloist in higher relief and is more obviously tuneful, without the occasional harmonic subtleties of the movement it replaces.

Adapted from a note by David Garrett © 2006

**Duration** 5 minutes

## Igor Stravinsky (1882–1971)



### Apollon musagète

#### Tableau I

*Birth of Apollo*

#### Tableau II

*Apollo's Variation*  
*Pas d'action (Apollo and the Muses)*  
*Calliope's Variation*  
*Polyhymnia's Variation*  
*Terpsichore's Variation*  
*Apollo's Variation*  
*Pas de deux (Apollo and Terpsichore)*  
*Coda*  
*Apotheosis*

In 1927 the Library of Congress commissioned Stravinsky to write a work for small orchestra, featuring four lead dancers, and lasting less than half an hour (part of a festival of contemporary music sponsored by the arts patron Elizabeth Sprague Coolidge). *Apollo*, originally titled *Apollon musagète* (Apollo, leader of the Muses), was to be produced in Paris by Sergei Diaghilev (his last Stravinsky ballet, as it turned out), but the first performance, to Diaghilev's annoyance, was given in Washington D.C. Adolf Bolm produced, choreographed and danced the role of *Apollo* at the Washington premiere on 27 April 1928. On 12 June Diaghilev produced his version in Paris, with Serge Lifar as *Apollo* and choreography by the 24-year-old George Balanchine.

The period to which Stravinsky alludes in the music of *Apollo* is that of the operas and ballets of Lully, at the Court of Louis XIV, the Sun King (*Apollo*). Stravinsky chose to write for a six-part string orchestra with two sections of cellos. *Apollo's* music made a decisive impression on the musically trained Balanchine, who recalled that 'in its discipline and restraint, in its sustained sureness of tone and feeling the score was a revelation...the turning-point of my life'. Balanchine's visual image for much of *Apollo* was 'white' music, even 'white-on-white'.

#### 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 12 December at 1pm.

*Apollo* is an attempt by Stravinsky, perhaps his first, to compose a large-scale work in which contrasts of volumes replace contrasts of instrumental colours. Debts to composers of the past have been found in this music – from Lully to Tchaikovsky and Delibes – but 'sterilised', according to Roman Vlad, and emptied of their original significance.

The first tableau represents the birth of *Apollo* – a slow introduction with dotted rhythm recalls the Lullyan overture; it frames a broad, 'Olympian' theme which recurs in the Apotheosis. An *Allegro* for the two goddesses who bear *Apollo* off to Olympus leads to another return of the broad theme.

The second tableau begins with *Apollo's* variation, a violin solo. *Apollo* dances with the muses Calliope, Polyhymnia and Terpsichore, representing respectively poetry, mime and rhetoric, and poetic rhythm and the dance. 'The muses do not instruct *Apollo*,' wrote Stravinsky. 'As a god he is already a master beyond instruction – but they show him their arts for his approval.' Each muse has her own variation. Another Variation of *Apollo* follows, then a slow *Pas de deux* for *Apollo* and Terpsichore. After an energetic coda there is an Apotheosis – *Apollo* is called home, and the 'Olympian' theme returns. The sense of almost tragic finality is underlined by repetition of the first phrase over a ground bass.

Adapted from a note © David Garrett

**Duration** 30 minutes