



Thaddeus Huang
Conductor

In 2018 Thaddeus was orchestral assistant to Nicholas Carter in the State Opera of South Australia's premiere of Brett Dean's *Hamlet*, and assisted Mark Wigglesworth at the Adelaide Symphony Orchestra. He has worked with the Moravian Philharmonic Orchestra, Brasov Philharmonic Orchestra, Tasmanian and Adelaide Symphony Orchestras, and Shenyang Symphony Orchestra amongst others. Currently he serves as Music Director of the Frankston Symphony Orchestra and Australian New Goldberg Orchestra, touring regularly with the latter at the Shanghai Symphony's vibrant Music in the Summer Air Festival, and the Beijing and Jiangsu National Grand Theatres.

A composition graduate of the University of Melbourne with Brenton Broadstock, Stuart Greenbaum and Barry Conyngham, Thaddeus also assisted Brett Dean at the Conservatorium Orchestra, and worked as Undergraduate Conducting tutor with John Hopkins OBE. Passionate about new music, he has premiered works by Julian Yu and Annie Hsieh, and his music is recorded by the ABC and Melbourne Symphony Orchestra. Thaddeus's conducting mentors include Lutz Kohler at the Symphony Australia conductor development program, Jorma Panula, and Luke Dollman at the Elder Conservatorium.



Mark Gaydon
Bassoon

Mark has been Principal Bassoonist with the Adelaide Symphony Orchestra since 2003. He has appeared as soloist performing works by Mozart, Weber, Zwilich, Strauss and others. He has also appeared as guest principal bassoon with the Sydney, Queensland, Tasmanian and New Zealand symphony orchestras.

As a chamber musician he has performed with Elision Ensemble, The Southern Cross Soloists, the New London Chamber Ensemble, the Tancibudek Wind Quintet and his own group Ensemble Le Monde.

An avid teacher, Mark has been Associate Instructor at the Indiana University School of Music, a guest artist at the Australian National Academy of Music, bassoon tutor for the Australian Youth Orchestra, AYO National Music Camp and Young Symphonists programs, and Bassoon Instructor at the Elder Conservatorium since 2005.

Mark has a PhD in music from the University of Adelaide and was awarded a Dean of Graduate Studies Special Commendation for Thesis Excellence. In 2005 he won the ABC Young Performer of the Year wind, brass and percussion section. Mark is a keen supporter of Australian composers and has commissioned and premiered works for the bassoon by Gerard Brophy, Andrew Schultz, Katy Abbott, James Cuddeford, Luke Altmann and Charles Bodman Rae. Mark's teachers include Kim Walker and Stephane Levesque.



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 Two

Mozart *Lucio Silla*: Overture
Jolivet Bassoon Concerto
Mozart Symphony No. 36 'Linz'
Thaddeus Huang Conductor
Mark Gaydon Bassoon
Graham Abbott Presenter

July
Wed 24
11.30am

Elder Hall

PROGRAM

Duration

This concert will run for approximately 1 hour, no interval.

Listen Later

This concert will be recorded for delayed broadcast by ABC Classic. You can hear it again on 5 August at 1pm and Oct 4 at 1pm.

UPCOMING MOZART AT ELDER

Mozart at Elder Three

The violin in Mozart's Second Concerto plays in paradise: open space, clear skies and all the time in the world. Anthony Marwood's expressive playing will reveal a 19-year-old composer who was sprightly and adventurous – but also remarkably sensitive.

Dvořák wrote his Serenade for Strings in a single fortnight of springtime inspiration, one century on from Mozart's concerto.

Mozart Violin Concerto No.2
Dvořák Serenade

Anthony Marwood Director/violin
Graham Abbott Presenter

Wed 18 11.30am Sept
Adelaide Town Hall

Mozart at Elder Four

Two sides of Mozart: the outgoing flair for drama epitomised by the Overture to *The Magic Flute*, and the inward, profound serenity of an Adagio. A perfect balance of expression and restraint. Stravinsky's neo-classical ballet score aspires to the same ideals, embodied in Apollo, god of music. Diaghilev heard it as "music not of this world, but from somewhere above..."

Mozart *The Magic Flute*: Overture
Mozart Adagio for violin & orchestra
Stravinsky *Apollon musagète*

Natsuko Yoshimoto Director/violin
Graham Abbott Presenter

Wed 4 11.30am Dec
Adelaide Town Hall

Wolfgang Amadeus Mozart (1756–1791)



Lucio Silla, K135: Overture

In January 1773 Leopold Mozart wrote to his wife that 'the opera is happily launched, though on the first night various very distressing incidents took place'. He and his son were in Milan, on the third and last of their Italian journeys, for which city the teenaged Wolfgang had been commissioned to write the opera *Lucio Silla*. The opening performance started three hours late, as the Archduke had been detained writing his New Year's greetings, a late substitute cast member acted so badly that the audience tittered at moments of high drama, which put the prima donna off her stroke, and the Archduchess applauded at an inopportune moment. Once such things were dealt with, though, the piece enjoyed a lengthy and successful run.

It is a classic *opera seria*, set in ancient Rome, and with a story which allows a princely figure to demonstrate magnanimity. The title character is a dictator, in love with Giunia, as is Cecilio who has been banished by Silla but returns secretly to Rome. There are multiple plots by various characters to assassinate Silla, but when Silla recognises the love between Giunia and Cecilio he forgives them, blesses their union and retires into private life.

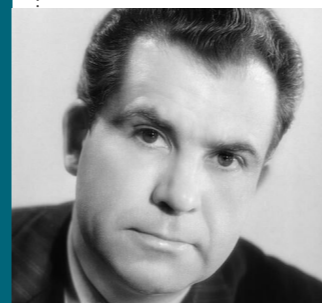
The Overture is, unsurprisingly, of the 'Italian' type, which falls to three parts beginning with a *Molto allegro* section that alternates formal D major fanfares and a cheekier A major second theme. There follows an elegant *Andante* central 'movement', before another *Molto allegro*, this time in a whirling 6/8 time.

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This is the first performance of Mozart's *Lucio Silla*: Overture by the Adelaide Symphony Orchestra.

Duration 15 minutes

André Jolivet (1905–1974)



Concerto for Bassoon, String Orchestra, Harp and Piano

Recitativo –
Allegro gioviale
Largo cantabile –
Fugato

Jolivet was a founding member, with Olivier Messiaen, of La Jeune France, a group of composers who sought to infuse their music with 'spiritual values', and was also, briefly, a student of the maverick composer Edgard Varèse. Throughout the 1930s and 40s Jolivet explored the myth and ritual of societies in Asia, the Pacific and Africa – and was fascinated by ancient Greek civilisation. His music from the 1930s exploits the powerful 'primitive' rhythms heard in the Stravinsky of *The Rite of Spring* and much of Varèse's music, though he disowned Stravinsky's influence in an article written in 1945.

He then cultivated a simpler style, infusing his harmony with modal, rather than atonal, structures to create music of 'evasion and relaxation'. His short Bassoon Concerto was composed in 1953 and 1954 and is thus a piece of mature neoclassicism. Like many French composers, Jolivet wrote supremely well for woodwinds even though, in this case, the work's original purpose as a competition piece makes it one of the most difficult in the repertoire. Jolivet was acutely aware that the bassoon, while expressive and flexible, lacks heft in certain registers; the choice of scoring for strings, and a continuo of harp and piano, allows the soloist to sound through even complex polyphonic textures.

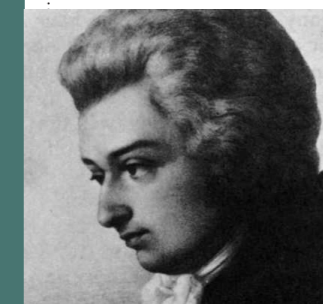
The concerto is four movements linked in pairs. An improvisatory *Recitativo* opens the work, with the bassoon spinning out long and intricate lines lightly supported by the strings and with sparing use of harp and piano at climactic moments or to articulate new sections. The *Allegro gioviale* whose main theme is initiated by the piano, has the sardonic tone of some Prokofiev. In complete contrast is the gentle but harmonically fluid unfolding of the *Largo cantabile*, whose languor is in turn swept away by a breakneck – and breathless – *Fugato* finale.

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This is the first performance of Jolivet's Bassoon Concerto by the Adelaide Symphony Orchestra.

Duration 15 minutes

Wolfgang Amadeus Mozart (1756–1791)



Symphony No.36 in C, K425 'Linz'

Adagio – *Allegro spiritoso*
Andante
Menuetto
Presto

Mozart wrote the 'Linz' symphony during a visit to the Austrian town whose name it still bears, in 1783. He had married Constanze Weber in August 1782, and it was largely in the hope of overcoming his father's disapproval of the marriage that Mozart travelled to Salzburg with Constanze in July 1783. They left Salzburg towards the end of October, returning to Vienna by way of Linz, where they arrived on the 30th.

'When we reached the gates,' Mozart wrote to his father, Leopold, the next day, 'we found a servant waiting there to drive us to old Count Thun's at whose house we are now staying. I really cannot tell you what kindness the family are showering on us. On Tuesday 4 November I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time.' Mozart is said to have dedicated the 'Linz' Symphony to Count Thun; it was probably also included in a subscription concert Mozart later gave in the Burgtheater in Vienna on 1 April 1784, and it was one of several symphonies (and other works) that he offered to Prince Josef Fürstenberg in Donaueschingen on 8 August 1786.

Time may have been short when Mozart composed the 'Linz' Symphony, but except for the unusual exactness of the recapitulations in the first and last movements there is no evidence of hasty writing; he even prefaced the first movement, for the first time ever, with a fine slow introduction. The *Allegro spiritoso* into which this *Adagio* leads has a first subject which contains a phrase that seems to have come straight out of Handel's 'Hallelujah' chorus, and a second theme that wavers disarmingly between major and minor.

This is followed by an *Andante* in F, in *siciliano* metre, to which the exceptional use of trumpets and drums (in addition to oboes, bassoons and horns – there are no parts for flutes or clarinets in the symphony) imparts an air of solemnity, almost menace. A sturdy, Haydnesque Minuet (with a Ländler-like Trio) precedes a brisk Finale with an imitative, sequential development section. Count Thun's hospitality was certainly not misplaced.

Abridged from a note © Robin Golding

Adelaide Symphony Orchestra first performed this symphony in March 1955 under conductor Henry Krips, and most recently in February 1996 with Max McBride.

Duration 26 minutes