

ABOUT THE ARTISTS

Paul Wright

Paul Wright began his violin studies with Lyndall Hendrickson in Adelaide and three years later was accepted at the Yehudi Menuhin School in Surrey U.K. He went on to study at the Guildhall School and Juilliard School, the later under Ivan Galamian.

Paul Wright has performed with leading ensembles and orchestras including the Australian Chamber Orchestra, Australian String Quartet, Australian Brandenburg Orchestra, Melbourne Chamber Orchestra and Ensemble Liaison.

Paul is deeply involved in the performance practice of music from the 18th and 19th centuries and has performed in numerous early music ensembles throughout the country. He has enjoyed many seasons as guest concertmaster of the West Australian Symphony Orchestra. Paul has been on the faculty at the Australian National Academy of Music (ANAM). In 2015 Paul retired from his position as Winthrop Professor at the University of Western Australia School of Music after 25 years. In 2016 Paul was appointed Music Fellow at St George's College in Crawley where he mentors three ensembles made up of some of the brightest young talents in Perth. Paul also performs with the Perth Chamber Orchestra as soloist and Director.

Paul Wright's violin is kindly loaned by Ngeringa Arts Foundation. It is a 1751 J.B. Guadagnini - Milano.

Riley Skevington

Riley Skevington is a violinist from W.A., where he studied under Professor Paul Wright, Dorothy Ford and Luci McArthur. After graduating from the University of Western Australia (U.W.A.), he began studies under William Hennessy at the Australian National Academy of Music (ANAM). He is currently studying under Dr Robin Wilson at ANAM and is humbled to be the recipient of the Richard Pollett Memorial Award which includes the loan of an 1849 Pressenda violin kindly donated by Janet Holmes à Court AC.

He has performed in a number of national music festivals and in 2016 joined the Australian Chamber Orchestra as an Emerging Artist, touring N.S.W. and W.A. He has also enjoyed performing at international festivals and venues throughout Europe and China, including the BBC Proms in London, Menuhin Festival in Gstaad, the Concertgebouw in Amsterdam, Konzerthaus in Berlin and the National Centre for the Performing Arts in Beijing. He is also fortunate to be Concertmaster of the Australian Youth Orchestra (AYO) this year, performing on the Gold Coast and in Brisbane and recently undertook his third international tour in July, returning to the Netherlands, Germany China.

Riley has performed in master classes with Maxim Vengerov, Stefan Jackiw, William Coleman, Henning Kraggerud and Kurt Nikkanen. Chamber music master classes include Mischa Maisky, Professor Robert Hill and the Doric, Borodin, London Haydn, Goldner, Takács, Australian String and Elias String Quartets.

While at U.W.A., Riley was the recipient of the Tunley Music Scholarship; Lyn Kan Prize; Vose Memorial Prize for concerto performance; and the Margarete Bello and Flora Bunning Prizes for chamber music performance. His quartet was selected as one of two quartets nation-wide to be mentored by the Australian String Quartet throughout 2013.

Recent solo performances with orchestra include Gang and Zhanhao Butterfly Lover's Concerto in the UWA/St Georges College/Confucius Institute celebration of Chinese Youth Day (2015) and Bruch Scottish Fantasy with the Fremantle Symphony Orchestra (2014).

Australian National Academy of Music

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. Renowned for its innovation and energy, ANAM is committed to pushing the boundaries of how music is presented and performed. Contributing to the vibrancy of the local music culture, ANAM aims to inspire future music leaders encouraging audiences to share the journey. Visit anam.com.au for more information.

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

A LIFETIME OF MUSIC AND BEYOND

Music heard in Melbourne Recital Centre's inspiring spaces holds the power to move, energise, transport and enrich; supporting wellbeing for adults and helping children learn and grow.



Sustaining the Centre as a vibrant leader of Australian music for generations to come through its Public Fund, endowment is a gift for now and forever. Bequest gifts, large and small, make this possible. Please consider including Melbourne Recital Centre in your will or other testamentary plans today.

To learn more about Melbourne Recital Centre's Encore Bequest program, please contact Jacqueline Williams, Philanthropy Manager, (03) 9207 2648 or jacqueline.williams@melbournerecital.com.au.

YOUR NEXT MOSTLY MOZART CONCERT

Tchaikovsky & Mozart

Thursday 10 November 11am, Elisabeth Murdoch Hall

MOZART Flute Concerto in G, K.313

TCHAIKOVSKY Symphony No.5 in E minor, Op.64

Ilyich Rivas conductor

David Shaw flute

ANAM Orchestra

Book: melbournerecital.com.au | 03 9699 3333

In person at the Box Office



CNR SOUTHBANK BLVD & STURT ST
SOUTHBANK, VICTORIA

melbournerecital.com.au | 03 9699 3333

PRINCIPAL GOVERNMENT PARTNER

CREATIVE VICTORIA

f t i #MelbRecital

PRESENTED BY MELBOURNE RECITAL CENTRE AND AUSTRALIAN NATIONAL ACADEMY OF MUSIC

mostly mozart



MOZART'S VIOLIN

11am Thursday 22 September 2016, Elisabeth Murdoch Hall, Melbourne Recital Centre

Paul Wright violin/director

Riley Skevington violin

ANAM Orchestra

2016 PROGRAM

PROGRAM

LUIGI BOCCHERINI (b. Lucca, Italy, 1743 – d. Madrid, Spain, 1805)

String Quintet Op.30, No.6, *Night Music of the Streets of Madrid*

I Le campane de l'Ave Maria – The Ave Maria Bell

II Il tamburo dei Soldati – The Soldiers' drum

III Minuetto dei Ciechi – The Minuet of the Blind Beggars

IV Il Rosario (Largo assai, allegro, largo come prima) – The Rosary

V Passa Calle (Allegro vivo) – The Passacaglia of the Street Singers

VI Il tamburo – The drum

VII Ritirata (Maestoso) – The retreat of the Madrid military night watch

GIOVANNI LORENZO GREGORI (b. Lucca, Italy, 1663 – d. Lucca, Italy, 1745)

Concerto Grosso in C, Op.2, No.1

ANTONIO VIVALDI (b. Venice, Italy, 1678 – d. Vienna, Austria, 1741)

Violin Concerto in E, RV270, *Il Riposo*

I Allegro

II Adagio

III Allegro

WOLFGANG AMADEUS MOZART (b. Salzburg, Austria, 1756 – d. Vienna, Austria, 1791)

Violin Concerto No.4 in D, K218

I Allegro

II Andante cantabile

III Rondeau (Andante grazioso – Allegro ma non troppo)

ABOUT THE MUSIC

LUIGI BOCCHERINI

Luigi Boccherini was born in Lucca, Italy, spent some time in Vienna and Paris, and from 1776 lived and worked in Spain. He was a prolific composer of chamber music with over 100 string quintets, nearly 100 string quartets and more than 100 other chamber works.

La Musica Notturna delle Strade di Madrid (*Night Music of the Streets of Madrid*) was composed in 1780 (but not published until 1822) and is one of only two programmatic works Boccherini composed. The program

of the work takes us through the tolling of church bells, drum rolls from a military barracks, the minuet of the blind beggars where the cellists have to play their cellos like guitars, the Rosary prayer, the movement of the street singers, a drum roll, and La Ritirata di Madrid (the retreat of the Military Night Watch of Madrid) bringing in the curfew and closing the streets.

Of this work Boccherini wrote, 'One must imagine sitting next to the window on a summer's night in a Madrid flat and that the band can only be heard in the far-off distance in some other part of the city, so at first it must be played quite softly. Slowly the music grows louder and louder until it is very loud, indicating the Night Watch is passing directly under the listener's window. Then gradually the volume decreases and again becomes faint as the band moves off down the street into the distance.'



GIOVANNI LORENZO GREGORI

Giovanni Gregori lived his life in the Republic of Lucca, from his birth in 1663 to his death in January of 1745. Primarily a violinist, he was also a distinguished teacher of music theory and published several influential textbooks. Gregori's Opus 2 concertos are the first to call themselves concerto grosso. This Baroque form of music sees the musical material passed between a small group of soloists (the concertino) and full orchestra (the ripieno or concerto grosso).

ANTONIO VIVALDI

Italian Baroque composer Antonio Lucio Vivaldi was a virtuoso violinist, teacher and cleric.

Born in Venice, he is recognised as one of the greatest Baroque composers, with his influence during his lifetime widespread across Europe. He composed many instrumental concertos for the violin and a variety of other instruments, as well as sacred choral works and more than 40 operas. His best-known work is a series of violin concertos known as *The Four Seasons*.



'Il Riposo - per il Natale' is a remarkable piece: from beginning to end it is to be played with muted strings, with the composer specifically asking not to use a harpsichord. The reason is to create the effect the title suggests: 'rest'. This work was not written as a Christmas concerto, but Vivaldi later used it to this end, probably for a performance in Rome.

WOLFGANG AMADEUS MOZART

Mozart's father once suggested to him that the best way to introduce himself in a place where he wasn't known was to play a violin concerto. It is easy to take for granted how masterly Mozart's violin concertos are, because they are not as great as the best of his piano concertos. We think of Mozart as a pianist, and the most that many people know about his violin playing comes from letters written to him by his father Leopold, one of the leading violin teachers of the time, exhorting him not to give up practising, and claiming that he could be, if he worked at it, the finest violinist in Europe. Mozart composed all but the first of his five violin concertos, including this one, in

a sustained burst in 1775 when he was 19. They have sometimes been regarded as attempts to please his father rather than himself. Yet none of the piano concertos Mozart had written up to this time show the maturity of conception of the last three of these violin concertos, the ones in G, K216, in D, K218, and in A, K219. It was after Mozart left Salzburg for Vienna, which he called 'the land of the piano', that his concerto energies flowed exclusively into keyboard works.

He wrote no further violin concertos.



Of the countless violin concertos composed in the 18th century, the standard modern 'symphony concert' repertoire retains only a few of Vivaldi's, those of J.S. Bach, and Mozart's. Mozart's violin concertos are standard because they are very good music. Listening illustrates this better than words, but part of it is that the musical ideas are so strong, and there are so many of them. Mozart, even at this age, can organise his many ideas concisely and convincingly. Composing opera, his main preoccupation, has already taught him how to make the soloist the protagonist in a drama.

The solo violin parts of these concertos put musical substance and idiomatic writing for the instrument ahead of virtuoso display. This wasn't because Mozart's own violin technique was limited. The concertos were possibly intended not for him but for his Salzburg colleague Antonio Brunetti (first violin and soloist in the Court Orchestra). Both men certainly played at least some of them, and Brunetti himself said, 'Mozart could play anything.' In some of Mozart's Serenades, which he did play, the solo violin parts are more brilliant than anything in the concertos. The style of the concertos was a matter of preference – a direct, uncluttered mode of expression in writing for the violin.

Concerto No.4, in D, is similar to its immediate predecessor of a few weeks earlier, No.3 in G. It is also more brilliant and sonorous, as one might expect from the brighter key. Indeed it opens with fanfare figures suggesting trumpets and drums, though the orchestra contains neither. The horns and oboes are used more assertively.

Mozart has so many ideas that he can afford to throw some away: the theme of the opening tutti, although it is repeated by the soloist, does not appear again, either in development or recapitulation. The soloist's part is almost continuous, without the interchanges with the orchestra which mark the previous concerto. The most memorable of the many themes is the sinuous one presented by the soloist in the lower register, with its sudden forte. The impression left by this movement is of delightfully unpredictable regrouping of the material, rather than regular sonata form.

The slow movement, in A, has the soloist playing almost throughout. The opening theme is of the kind which used to be called 'hymn-like' when the more reposeful of Handel's opera arias, which this rather resembles, were considered religious melodies. The loveliest passage has the oboe echoing the solo violin over tiptoeing figures from the strings. Scholars don't agree whether this concerto or the G major is the one referred to by Mozart and his father as 'The Strassburger'. This is apparently a reference to a Hungarian folk-melody of that name, used in the last movement of one or other of these concertos. The finale of this D major concerto, at any rate, contains fascinating episodes of a popular cast. The alternation of metres, tempos and character is so rapid, yet so sure, that the effect is charmingly capricious rather than odd. The folk flavour is confirmed where a drone bass is produced by the oboe doubling the soloist's long sustained low note. This episode is like a musette, in a movement appropriately given the French title Rondeau.

© David Garrett

