

Mostly



Symphonic Mozart & Violin

2:30pm Thursday 24 June 2021
**Elisabeth Murdoch Hall,
Melbourne Recital Centre**

Phoebe Gardner violin
Sophie Spencer trumpet
Johannes Fritzsich conductor
ANAM Orchestra

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PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

Violin Concerto No.5 in A, K.219, 'Turkish'

1. Allegro aperto - Adagio - Allegro aperto
2. Adagio
3. Rondeau - Tempo di minuetto

Joseph Haydn (1732-1809)

Trumpet Concerto in E-flat, Hob.VIc:1

1. Allegro
2. Andante
3. Allegro

Wolfgang Amadeus Mozart

Symphony No.35 in D, K.385, 'Haffner'

1. Allegro con spirito
2. Andante
3. Menuetto
4. Presto

Violin

Emily Beauchamp (N.S.W.) #
Concertmaster
Adrian Biemmi (W.A.)
Josephine Chung (N.S.W.)
Meg Cohen (N.S.W.)
Josef Hanna (VIC)
Hana King (N.S.W.)
Rachael Kwa (N.S.W.)
Lynda Latu (S.A.)
Phoebe Masel (N.S.W.)
Felix Pascoe (VIC)*
Concertmaster
Elliott Plumpton (QLD)
Fiona Qiu (QLD)
Mia Stanton (A.C.T.)^
Concertmaster
Emily Su (QLD)^
Principal 2nd
Donica Tran (A.C.T.)
Claire Weatherhead (QLD)#
Principal 2nd
Grace Wu (QLD)*
Principal 2nd
Rollin Zhao (QLD)

Viola

Dasha Auer (VIC) #
Andrew Crothers (W.A.)
Henry Justo (QLD)
Murray Kearney (N.S.W.)
Ariel Postmus (W.A.)
Ruby Shirres (VIC)^
Harry Swainston (QLD)*
Jared Yapp (W.A.)

**denotes principal*

Mozart Violin Concerto

#denotes principal

Haydn Trumpet Concerto

^denotes principal

Mozart Symphony no. 35

Cello

Nadia Barrow (S.A.) #
Daniel Chiou (QLD)*
Jeremy Garside (W.A.)
Hamish Jamieson (QLD)
Shuhei Lawson (QLD)
Nick McManus (N.S.W.)^
Charlotte Miles (VIC)
James Morley (S.A.)
Oliver Russell (QLD)

Double Bass

Hamish Gullick (N.S.W.)^
Benjamin Saffir (N.S.W.)*#

Flute

Lily Bryant (A.C.T.) #
Rachel Lau (VIC)^
Lilly Yang (QLD)

Oboe

Alexandra Allan (W.A.)^
Alexandra King (VIC)*#

Clarinet

Clare Fox (N.S.W.)
Jarrad Linke (W.A.)^

Bassoon

Jack Cremer (N.S.W.) #
Thomas St John (VIC)
Jye Todorov (VIC)^

Horn

Tim Allen-Ankins (QLD)
Freya Hombergen (W.A.)
Josiah Kop (VIC) #
Claudia Leggett (QLD)*
Eve McEwen (N.S.W.)
Nicola Robinson (QLD)^

Trumpet

Nicholas Corkeron (QLD)^
Darcy O'Malley (TAS) #
Joel Walmsley (VIC)

Timpani

Nathan Gatenby (QLD) #
Alexander Meagher (VIC)^

About the music

Each of Wolfgang Amadeus Mozart's successive violin concertos is longer and more epic than the one that preceded it, and by the time he reached the last, the **Violin Concerto No.5**, Mozart had managed to create something very nearly in line with the instrumental concerto of the next century. Though the piece itself is clearly within the Classical chamber concerto tradition, its scale (better than 25 minutes, usually) and the degree of its technical demands mark the work as something new for the violin. Many pieces with equal or greater raw physical demands had already been composed by the time of the Concerto No.5, but none of them has survived the test of time, and certainly none is as formidable a piece of music - it is not without reason that this is the only one of the five to regularly receive as much attention from musicologists and historians as do the crown jewels of Mozart's piano concerto catalogue. A warhorse of the student repertory and a staple of the professional's diet, this may well be the most frequently played violin concerto ever written.

The dramatic scope of the Concerto No.5 is truly impressive: it is very nearly an opera in concerto guise, with the soloist as protagonist. Mozart no longer asks the soloist to be content merely to slip into the first movement after the orchestra has made the requisite exposition of the main material, but instead actually stops the Allegro aperto movement altogether at the point of the solo violin entry and provides a wonderfully rich six-measure *Adagio*. The *Allegro aperto* almost immediately begins anew, but the fact that the solo violin had the power to halt the entire ensemble at so unlikely a juncture remains fresh in the mind throughout the rest of the concerto - and it is worth noting that even as that *Allegro aperto* opening music takes off again, the violinist supplies a completely new melody, a high-flying, electrifying one, to go along with it.

The *Adagio* is a superb movement, longer by a considerable span than the slow movements of the previous four concertos. The melody tumbles along sublimely, and in the central portion we are treated to one of the most astoundingly beautiful passages ever conceived.

Mozart turns again to the French Rondo finale that he used in the third and fourth violin concertos for his third movement (*Tempo di menuetto*). In a French Rondo, the basic movement is interrupted in mid-stride by a section that contrasts with it in every way, and it is from this contrasting section - a wild, frenzied *Allegro* - that the 'Turkish' Concerto gets its nickname.

© Blair Johnston

Haydn composed his last and finest concerto in 1796 to introduce a new instrument of exciting potential - the keyed trumpet invented by a friend, the Imperial Court trumpeter in Vienna, Anton Weidinger. The trumpet hitherto had been a natural horn, like the bugle, able to play only a limited number of tones. About 1793 Weidinger developed a system of stopping holes in the trumpet tube with keys, thereby making possible pitch variations of a semitone. His instrument enjoyed a considerable vogue until, after about 20 years, it was superseded by the modern piston-valve trumpet of even greater flexibility.

Although Haydn's concerto was composed in 1796, Weidinger did not present it - or his instrument - to the public until 28 March 1800, when he gave a special launching concert at the Burgtheater, Vienna. This was just five days before the premiere, in the same auditorium, of Beethoven's First Symphony. The delay could indicate that Weidinger had been dissatisfied with his instrument - which he called the 'organised' trumpet - for in his advertisement of the concert he

spoke of its having being brought 'after seven years of hard and expensive labour...to what he believes may be described as perfection: it contains several keys and will be displayed in a concerto specially written for this instrument by Herr Joseph Haydn, Doctor of Music...'

Haydn's concerto is more than a mere display piece for Weidinger's trumpet: the scope and brilliance of its orchestration throughout attest to the experience of the 12 London symphonies which had gone before. Quite apart from more subtle details of instrumentation, the Haydn scholar H.C. Robbins Landon points out how the bassoon part develops independently of the basso continuo and even the timpani have their own rhythm which, in effect, supports the solo trumpet.

In another surprising feature, Landon believes that Haydn inaugurates what was to become, with Johann Strauss, Bruckner and, above all, Mahler, a great Austrian tradition - the use of the trumpet to express nostalgia. We don't have to wait for the slow movement for this: although the trumpet's first solo entry is appropriately martial and imposing, there are already in the opening movement brief passages in which the trumpet metaphorically breathes a fleeting sigh over busy writing in the strings.

In the slow movement itself, Haydn rises above the merely poetic that might have been anticipated: the gravely simple theme has a dignity akin to that of the Emperor's Hymn, which he was to write the following year. Such noble melody emanating from what, since Handel, had degenerated almost universally into a mere fanfare instrument must surely, to quote Landon again, 'have caused profound shock among the first hearers of Weidinger's trumpet.'

Although the finale promises to be a typically fleet and brilliant rondo, Haydn creates a movement of volatile and mercurial moods in which display and nostalgia intermingle quixotically. A crescendo leading to an electric tutti rounds off this last purely orchestral work by Haydn, described by Landon as a 'spectacular, popular and yet profound masterpiece'.

Popular, indeed, Haydn's Trumpet Concerto has justly become in modern times, yet only after more than a century of neglect. It took a gramophone record, and an incomplete one at that, to bring it to the attention of 20th century listeners - a best-seller disc of the last two movements made in the 1930s by George Eskdale with an inflated orchestra conducted by Walter Goehr. Not until after World War II did the public again become familiar with this valedictory concerto in its complete and authentic form of almost 150 years before.

© Anthony Cane

By mid-1782 Wolfgang Amadeus Mozart had been a Vienna resident for more than a year, beginning to prosper from the success of his new singspiel, *The Abduction from the Seraglio*. Yet his father, Leopold, refused to bless his marriage proposal to Constanze Weber and thought nothing of disrupting his son's professional life. During preparations for the first all-Mozart concert in Joseph II's imperial capital, Leopold insisted that Wolfgang compose a new work for the ennoblement of Salzburg's mayor, Sigmund Haffner. In other words, a gratis job, unrelated to Wolfgang's new career and income. The wonder is that Mozart obliged posthaste, despite being harried. Between 20 July and 5 August, he wrote the new D-major serenade-symphony in six movements (not to be confused, however, with an earlier Haffner Serenade, K.250). During the same fortnight he also made a wind-band arrangement of music

from *The Abduction* ('If I don't do this, someone else will beat me to it and take my profit'), composed the noble C-minor Serenade for winds (K.388/384a) and married Constanze without Leopold's permission.

Six months later, needing a new symphony for further concerts in the Burgtheater, Mozart remembered that Leopold had pestered him for a piece and asked for its return. Papa of course took his mean-spirited time, but finally did send it. Upon receipt Wolfgang wrote that 'the music has positively amazed me, for I had forgotten every single note!'. He dropped one of the Serenade's two minuets (subsequently lost) and a concluding march, then added a pair each of flutes and clarinets in movements one and four, and offered the **Symphony No.35, K.385**, as a new piece. He conducted the first performance in Vienna's Royal Burgtheater on 23 March, 1783. To his father, Mozart wrote that:

'The theater could not have been more crowded...every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! - how delighted he was and how he applauded me!'

Celebratory pomp suffuses the concisely argued, monothematic sonata-form, *Allegro con spirito* movement without exposition-repeat. Everything relates to the main theme with its two-octave leaps, dum-dum-da-dum-dum rhythm, skirling trills and racing scales.

A sinuous song and trio with translucent textures and operatic ornamentation for the violins makes the G major *Andante* the longest movement if all repeats are played. The trio silences flutes, clarinets and trumpets, yet begins with marvelously sonorous wind chords. Low strings carry the melody until violins take over with more trills, birdcalls and galant-period embellishments, after which the song repeats.

The *Menuetto* movement - not four minutes long even with repeats - is emphatically rhythmic, and countrified rather than courtly in the song sections. Contrastingly, the trio is played *legato* throughout.

The final *Presto* is sonata form again, even more concise than in the first movement. Although Mozart wanted it played 'as fast as possible', he still meant slower than the capability of most 20th-century instruments.

© Roger Dettmer



About the artists

Phoebe Gardner violin

After graduating with a Bachelor of Music in Violin Performance from The Juilliard School, where she studied with Itzhak Perlman and Catherine Cho (supported by the Dorothy DeLay Violin Scholarship), Phoebe began training with Dr Robin Wilson at ANAM in 2020.

She is currently an Emerging Artist with the Australian Chamber Orchestra, mentored by Aiko Goto and has performed as a soloist and chamber musician in concerts and festivals throughout the world.

At The Juilliard School, Phoebe had the privilege to work with conductors including Alan Gilbert, Jeffrey Milarsky, Pablo Heras-Casado and Michael Tilson Thomas. She has performed in masterclasses throughout Europe and the United States and has received chamber music coaching from Emmanuel Ax, Donald Weilerstein, as well as members from the Juilliard String Quartet.

In her spare time, Phoebe has worked and volunteered for non-profit organisations including Concerts in Motion (NYC) and the Australian Children's Music Foundation. She is also a passionate violin teacher and chamber music coach.

Phoebe's Musician Beneficiary Support is generously provided by ANAMsyndicate - Jannie Brown, Kerry Landman, Frank Van Straten AM & Adrian Turley, Jane Hansen AO.

Phoebe plays a Stefano Scarampella (Manatova) 1890 violin generously on loan to ANAM from Jannie Brown.

Sophie Spencer trumpet

Sophie Spencer is currently at the Australian National Academy of Music (ANAM) under the tutelage of Yoram Levy. She has previously studied with Andrew Evans, Tristram Williams and Dave Elton and has participated in the Australian Youth Orchestra since 2014.

Sophie has toured with the Australian World Orchestra, and has performed with orchestras including the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Auckland Philharmonia Orchestra and Opera Australia Orchestra.

As a soloist, Sophie has won several trumpet and soprano cornet championships, both at state and national level. She was awarded first place in the 2016 Sydney Eisteddfod and was a finalist in the 2013 NSW Secondary Schools' Concerto Competition. Sophie was awarded the Ku-ring-gai Philharmonic Orchestra's Players Award, the Most Promising Brass/Woodwind Performer in the 2013 Australian Concerto Competition, and received an International Trumpet Guild Young Artist Award. She was a semi-finalist in the 102.5FM Young Virtuosi/Young Performers Awards which was broadcasted live.

Musician Beneficiary Support generously provided by ANAMsyndicate - Mary Adamson, Ted Bailey & Wendy Watson, John Davies OAM, Peter Demaine, John Harrison AM CBE and Sue Harrison, Bob Humphrey & the late Jenny Humphrey, Lord Somers Camp Olds and Bolds, the late Fay Nicholson, Kevin & Nancy Wood, Ruth Wisniak & John Miller.

Johannes Fritzsich conductor

Johannes Fritzsich was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February 2021 having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006 - 2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg.

Johannes was born in 1960 in Meissen, near Dresden, Germany; he has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.

In 2021, he conducts the Auckland Philharmonia and the Sydney, Melbourne, Queensland, Tasmanian and West Australian Symphony Orchestras.

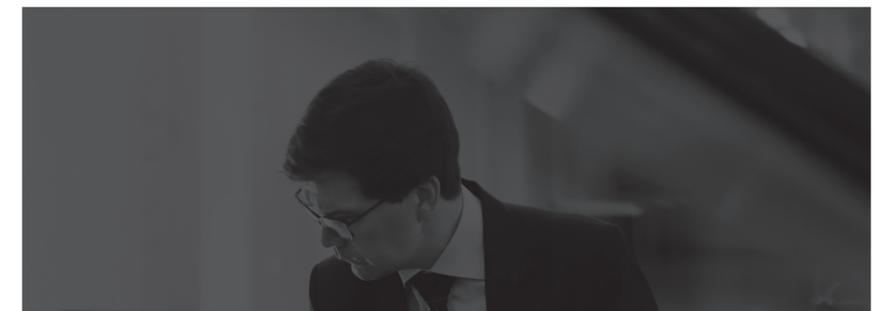
Johannes Fritzsich's ANAM residency is generously supported by Peter Jopling AM QC.

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