



MENDELSSOHN VIOLIN CONCERTO

Friday 1 December 7.30pm, Federation Concert Hall, nipaluna/Hobart

Eivind Aadland conductor

Ji Won Kim violin

Tasmanian Symphony Orchestra

GRIEG Lyric Pieces, Op 68, Nos 4 & 5 (9')

Evening in the Mountains

At the Cradle

FELIX MENDELSSOHN

Violin Concerto in E minor, Op 64 (26')

Allegro molto appassionato

Andante

Allegro non troppo - Allegro molto vivace

INTERVAL (20')

HARRISON Centrifuge* (17')

GRIEG Norwegian Dances, Op 35 (17')

Allegro marcato

Allegretto tranquillo e grazioso

Allegro moderato alla marcia

Allegro molto

*World premiere.
Commissioned
by the Tasmanian
Symphony
Orchestra.

Grieg composed sixty-six Lyric Pieces for piano over a 35-year period, publishing them along the way in 10 volumes. They include some of his most popular melodies, and Grieg went on to orchestrate six, including two from his op. 68 set. Evening in the Mountains features the oboe with a melancholy shepherd's song floating in the wilderness, while in At the Cradle strings sing a sweet lullaby.

Mendelssohn's Violin Concerto in E minor was a success from its premiere, despite features that would have made it quite unconventional in its day. Instead of a full orchestral introduction before the entrance of the soloist, the violinist jumps in almost immediately. The first movement cadenza, which typically occurred between the recapitulation and the final coda and was left to the soloist to create, was fully composed and inserted in the middle of the movement. All three movements are played without pause, depriving an audience accustomed to applauding between movements of any chance to do so until the final chord of the piece. Mendelssohn wrote the concerto for violinist Ferdinand David, a close friend since the two were teenagers. One of David's acclaimed students, Joseph Joachim, later said "The Germans have four violin concertos. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's."

Centrifuge is the last in a series of works written for the TSO by Holly Harrison during her time as composer in residence. She explains:

Centrifuge is inspired by the sounds of demolition, an MRI machine, and the idea of spinning or circling at different rates. As I began writing the work, demolition began next door. The more I listened, the more I detected rhythmic patterns in the thudding and crushing of excavators and dozers. At the same time, I had an MRI scan and though I had heard that the machine would be loud, nothing could prepare me for the incessant banging and whirring. As the machine beeped and stuttered, soothing piano strains from the offered headphones could faintly be heard across the top. The idea for each movement is predominately texture driven, where large slabs of sounds are contrasted with threads that peek through, only to be swallowed up again. This happens at different rates across each movement, starting ferociously in the first and stretching into a type of slow-motion in the final movement. The second movement takes on a ballad-like blues form, with violin as soloist, while the third embraces disco influences, underpinned by groovy bass. In a true centrifugal way, musical material from each movement spins outwards into the next.

Grieg's Norwegian Dances were originally composed as piano 4-hand duets and were orchestrated by the Czech violinist Sitt during Grieg's lifetime. All four movements are in ternary form with a contrasting middle section, and through a variety of dance rhythms and pastoral melodies they portray a world both rustic and charming.

Eloise Fisher, Tasmanian Symphony Orchestra, © 2023

CELEBRATING
75 YEARS





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Violin

Andrew Haveron *Guest Concertmaster*
Jennifer Owen *Associate Concertmaster*
Lucy Carrig-Jones *Principal Second*
Rohana O'Malley *Principal First*
Miranda Carson
Yue-Hong Cha
Frances Davies
Edwina George
Michael Johnston
Elinor Lea
Susanna Low
Phoebe Masel
Christopher Nicholas
Grace Thorpe

Viola

Caleb Wright*
Douglas Coghill
William Lane
William Newbery
Ariel Postmus

Cello

Jonathan Békés*
Ivan James
Nicholas McManus
Martin Penicka

Double Bass

Stuart Thomson *
Aurora Henrich
Vivian Qu

Flute

Carolyn Harris#
Rachel Howie
Lloyd Hudson *Piccolo*

Oboe

Sarah Young#
Dinah Woods *Cor Anglais*

Clarinet

Andrew Seymour*
Eloise Fisher *Bass Clarinet*

Bassoon

Tahnee van Herk*
Tasman Compton *Contrabassoon*

French Horn

Greg Stephens*
Philip Paine#
Jules Evans
Roger Jackson

Trumpet

Timothy Frahn#
Mark Bain

Trombone

David Robins*
Pius Choi

Bass Trombone

Mitchell Nissen*

Tuba

Rachel Kelly#

Timpani

Matthew Goddard*

Percussion

Gary Wain*
Tracey Patten

Harp

Jessica Fotinos#

* principal player

guest principal