

Karen Gomyo

Saturday 31 August 7.30pm
Federation Concert Hall, nipaluna/Hobart

Eivind Aadland conductor
Karen Gomyo violin
Tasmanian Symphony Orchestra

DELIUS The Walk to the Paradise Garden (8')
DVOŘÁK Violin Concerto in A minor, Op 53 (32')
Allegro ma non troppo –
Adagio ma non troppo
Allegro giocoso, ma non troppo

INTERVAL (20')

SCHUMANN Symphony No 1 in B-flat, Op 38, 'Spring' (30')
Andante un poco maestoso – Allegro molto vivace
Larghetto –
Scherzo (Molto vivace – Molto più vivace)
Allegro animato e grazioso

It's easy to forget that Frederick Delius (1862-1934) was born in England as his music reveals strong Continental influences. The Walk to the Paradise Garden, for instance, which is from his opera A Village Romeo and Juliet, flirts with Wagnerian harmonies and French music of the fin de siècle (in fact, A Village Romeo and Juliet was composed precisely at the fin de siècle, 1899-1901). As the title of the opera suggests, the plot centres around star-crossed lovers, but the setting is 19th-century rural Switzerland, not 14th-century Verona. The Paradise Garden of the title is the name of a country inn. The young pair, Sali and Vreli, walk hand-in-hand to The Paradise Garden where they come to realise that the long-standing feud between their two families will keep them apart forever. They resolve to end their lives together, drowning in the stream beside the inn. Tender and idyllic, The Walk to the Paradise Garden is less concerned with the tragedy to come than the emotional ties that bind the young couple.

The Violin Concerto by Czech composer Antonín Dvořák (1841-1904) opens with a brief, dramatic flourish for full orchestra before the solo violin enters with the principal theme, which veers between the assertive and the slightly melancholy. The home key of A minor is established right from the start with embellishments around the chords of A minor and its dominant, E major. Further working-out of the opening theme (much of it tense and dramatic) leads to a calmer episode and a tuneful new theme (marked 'dolce', sweetly) in the key of C. Dvořák eschews sonata form in the opening movement, favouring a looser, episodic structure, and he leads without a break into the serene and often bucolic

middle movement, which is in F. As befitting a composer of several volumes of Slavonic Dances, Dvořák evokes folk idioms in the lively finale, which opens with a catchy, syncopated, A-major theme announced by the solo violin. Additional folk-like gestures follow and, after extended bravura passages for the soloist, the concerto comes to an exhilarating close. Composed in 1879, the Violin Concerto was premièred in Prague in 1883.

Sketched over four days in January 1841 and orchestrated shortly thereafter, the Symphony No 1, 'Spring', by Robert Schumann (1810-1856) originally bore movement titles: The Beginning of Spring, Evening, Merry Playmates, Full Spring. Although these titles were subsequently deleted, it is useful to bear them in mind as we navigate our way through the work. Spring arrives with great fanfare (literally, note the trumpet and horn motto at the outset) in the joyous first movement, where all the colours of the orchestra are on display. The Larghetto, which is almost entirely given over to strings and winds, offers a moment of calm while the Scherzo has a lively, rustic lilt. An upward surge in the violins signals the start of 'Full Spring', which declares itself with commanding force. Schumann keeps things bouncing along for most of the time but reins in the tempo towards the end for a brief flute cadenza (a bird call perhaps?) before rushing headlong towards the concluding section.

Robert Gibson, Tasmanian Symphony Orchestra,
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Violin

Emma McGrath
Concertmaster
Ji Won Kim
Associate Concertmaster
Lucy Carrig-Jones
Principal Second
Jennifer Owen
Principal First
Miranda Carson
Yue-Hong Cha
Tobias Chisnall
Frances Davies
Michael Johnston
Christine Lawson
Elinor Lea
Susanna Low
Christopher Nicholas
Rohana O'Malley
Hayato Simpson

Viola

Caleb Wright*
Douglas Coghill
Sandra Ionescu
Anna Larsen Roach
William Newbery

Cello

Jonathan Békés*
Ivan James
Nicholas McManus
Martin Penicka

Double Bass

Stuart Thomson*
Aurora Henrich
Matthew McGrath

Flute

Katie Zagorski*
Lloyd Hudson
Principal Piccolo

Oboe

Rachel Curkpatrick#
Dinah Woods
Principal Cor Anglais

Clarinet

Andrew Seymour*
Eloise Fisher
Principal Bass Clarinet

Bassoon

Tahnee van Herk*
Melissa Woodroffe
Principal Contrabassoon

French Horn

Greg Stephens*
Claudia Leggett*
Roger Jackson
Julian Leslie

Trumpet

Darcy O'Malley#
Mark Bain

Trombone

David Robins*
Jackson Bankovic

Bass Trombone

James Littlewood#

Timpani

Matthew Goddard*

Percussion

Gary Wain*

Harp

Jessica Fotinos#

* principal player

guest principal

Concertmaster Emma McGrath plays an 1845 Jean-Baptiste Vuillaume violin on loan from two of our generous Tasmanian patrons.