

Precis

GAVRYLYUK PLAYS SCHUMANN

Saturday 25 June, 7.30pm, Federation Concert Hall, nipaluna / Hobart

Giordano Bellincampi conductor

Alexander Gavrylyuk piano

Tasmanian Symphony Orchestra

FELIX MENDELSSOHN The Hebrides, Op 26 (10')

ROBERT SCHUMANN Piano Concerto in A minor, Op 54 (31')

Allegro affettuoso

Intermezzo (Andantino grazioso) –

Allegro vivace

INTERVAL (20')

HAYDN Symphony No 100 in G, 'Military' (22')

Adagio – Allegro

Allegretto

Menuet (Moderato)

Finale (Presto)

MOZART The Abduction from the Seraglio, Overture (6')

In 1829, at the age of 20, Felix Mendelssohn (1809-1847) left his hometown of Berlin for a sightseeing tour of the British Isles. His itinerary included a trip to the tiny Scottish island of Staffa, which is off the Isle of Mull; the main attraction on Staffa being Fingal's Cave, a spectacular grotto that so overawed the young composer he immediately recorded his impressions in music. Those impressions took their final form in the concert overture The Hebrides (also known as Fingal's Cave), which was completed in 1830. The undulating gestures heard at the start of the overture suggest the rise and fall of the waves. Figuration of this kind pervades much of the work. As for the overture's powerful climaxes, they might be said to evoke the stupendous sight of the cavern in its spectacular setting – the enormity and might of the natural world holding tremendous appeal to the Romantic imagination.

The Piano Concerto in A minor by Robert Schumann (1810-1856) took shape over a number of years, beginning life as a single-movement Phantasie for Piano and Orchestra before being expanded into a three-movement concerto. It was premiered in Dresden in December 1845 with Schumann's wife, Clara (née Wieck), as soloist. What an extraordinary pianist she must have been! The concerto commences with a great cascade of notes down the piano keyboard, from top to bottom, after which the oboe introduces a rather wistful theme. A skilful melodist, Schumann offers further memorable tunes as the movement unfolds. The second movement, Intermezzo, is a light-textured conversation between piano and orchestra and includes a passionate theme for the cellos. The slow movement leads without a break into the swaggering finale, Allegro vivace, where the pianist has to negotiate some hair-raisingly difficult passages.

Joseph Haydn (1732-1809), Europe's most acclaimed symphonist, was brought to England on two occasions by violinist and impresario JP Salomon. The Symphony No 100 was composed for the second of Haydn's visits and was premiered in London in March 1794. In keeping with most of Haydn's 'London' symphonies, it commences with a slow introduction before the main business of the first movement gets underway (which is signalled by a hornpipe-like theme played by flute and oboes). It was the second movement that most excited the London audiences as it includes a 'Turkish band' which arrives loudly and without warning. Triangle, cymbals and bass drum were thought to signify Ottoman military (Janissary) bands, which is how the symphony acquired the nickname 'Military'. The percussion players take a rest during the Menuet but reappear in the closing movement to add a jingle-jangle touch to an already ebullient Finale.

Of the many works for the stage by Wolfgang Amadeus Mozart (1756-1791), none had greater success during his lifetime than the Turkish-themed comic opera The Abduction from the Seraglio. As you might expect, we hear a 'Janissary band' in the opera's overture. Writing to his father in 1782, the year of the opera's premiere, Mozart said that the overture alternates between loud and soft passages and that the 'Turkish music' coincides with all the loud bits.

Robert Gibson, Tasmanian Symphony Orchestra, © 2022

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HAYDN Symphony No 100 in G, 'Military'

MOZART The Abduction from the Seraglio, Overture

Violin

Emma McGrath *Concertmaster*

Christine Lawson *Associate Concertmaster*

Lucy Carrig-Jones *Principal Second*

Yue-Hong Cha *Principal First*

Miranda Carson

Jaqueline Edwards

Michael Johnston

Elinor Lea

Susanna Low

Ambra Nesa

Christopher Nicholas

Rohana O'Malley

Hayato Simpson

Viola

Caleb Wright #

Douglas Coghill

Henry Justo

Anna Larsen Roach

William Newbery

Cello

Jonathan Békés *

Alexandra Békés

Ivan James

Sophie Radke

Double Bass

Stuart Thomson *

Aurora Henrich

Matthew McGrath

Flute

Douglas Mackie *

Lloyd Hudson *Piccolo*

Oboe

Sarah Young #

Dinah Woods *Cor Anglais*

Clarinet

Andrew Seymour *

Eloise Fisher *Bass Clarinet*

Bassoon

Tahnee van Herk *

Melissa Woodroffe

French Horn

Greg Stephens *

Jules Evans

Trumpet

Yoram Levy *

Mark Bain

Timpani

Matthew Goddard *

Percussion

Gary Wain *

Tracey Patten

Jamie Willson

* principal player

guest principal

