



**Natsuko Yoshimoto**  
Director & Violin

Born in Japan, Natsuko began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li.

She has won many awards and prizes in international competitions including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award. In 2007 Natsuko was presented with the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony (Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestra.

Natsuko is the Concertmaster with the Adelaide Symphony Orchestra. She was the leader of the Australian String Quartet and then the Grainger Quartet until the end of 2008.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on a Nicolò Amati dated 1650.



**Graham Abbott**  
Presenter

Graham Abbott has been Conductor-in-Residence at the Elder Conservatorium of Music Adelaide, Musical Director of Adelaide Philharmonia Chorus, Associate Conductor of the Melbourne Symphony Orchestra, Musical Director of Melbourne Chorale, and in 1997 was Guest Chorus Master of the Chorus of the Royal Scottish National Orchestra.

He is a frequent guest conductor with all of the major Australian orchestras and opera companies, leading choral societies and numerous new and early music ensembles. Graham is also a respected speaker and broadcaster and has been producer and presenter of *Keys To Music* on ABC *Classic FM* since 2003.

International highlights have included presenting and conducting Auckland Philharmonia Orchestra's *Unwrap the Music* series, Dvořák's *Stabat Mater* with the Prague Chamber Orchestra, concerts with the Royal Scottish National Orchestra in Glasgow and Edinburgh, and with the Ulster Orchestra in Northern Ireland.

2016-2017 has seen the return of Graham to the Canberra and Tasmanian Symphony Orchestras, Adelaide Philharmonia Chorus, Sydney Philharmonia Choirs and New Zealand Symphony Orchestra.

Photo credit: ABC Classic FM



# Mozart at Elder

**Wed 12 Apr 2017**

**Mozart** Ballet Music from *Idomeneo*  
**Stravinsky** Three Dances from *The Soldier's Tale*  
**Copland** *Appalachian Spring: Suite*



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## Wolfgang Amadeus Mozart (1756-1791)

**Ballet Music from *Idomeneo*, K367:  
*Chaconne* –  
*Pas seul (de M. Le Grand)***

We do not think of Mozart as a composer of dance music, even though he composed at least eight hours' worth of it, mostly for balls during his later years in Vienna. And although ballet played an important part in 18th-century opera, the operas of Mozart's Vienna years contain little or no dance. But Mozart loved dancing, and as a child had lessons from the great Gaetano Vestris. He was also friendly with the balletmaster Jean Georges Noverre, and Mozart hoped through Noverre's influence to obtain a commission for a big opera in the French style, that is, the style of Rameau as modified by Gluck, with a large element of dance-spectacle.

Although this ended in disappointment, he did get the opportunity a few years later to write an operatic ballet in the French style. That was in his *Idomeneo, re di Creta*, an 'opera seria' composed for the Munich court in January 1781. The plot concerns King Idomeneo of Crete who during a shipwreck vows to Neptune, if he and his companions are saved, to sacrifice the first human he encounters. This is his son, Idamante, but the tragic outcome is finally averted when Neptune intervenes, speaking through his statue, and releasing Idomeneo from his vow.

Since the ballet was not an added-on spectacle, but only an 'appropriate divertissement' in the opera itself, Mozart had the honour of composing its music as well. He was excited, too, to be writing for a fine orchestra: the Elector

had brought the musicians with him when he moved his court to Munich from Mannheim, where the orchestra had been regarded as the best of its time.

Mozart's ballet music for *Idomeneo* has come down to us in a bundled-together form, with no indication of the original order of the pieces, or even of where they fitted into the opera; the score gives the names of the dancers (including the balletmaster, M. Le Grand), but not the action of the dances. Mozart's autograph contains many cuts and corrections, and we cannot be sure which of the musical numbers was actually performed in the opera.

Although *Idomeneo* is a tragic opera, like most 18th-century tragedies it has the mandatory 'lieto fine' (happy ending). The *Chaconne* and *Pas seul* (solo dance) were probably a danced celebration of the triumph of love which ends the opera, and Mozart's music ends in such a way as to suggest a magnificent conclusion.

Adapted from a note © David Garrett

## Igor Stravinsky (1882 - 1971)

**Suite from *The Soldier's Tale*  
(*L'Histoire du soldat*):**

**Three Dances: Tango, Waltz,  
Ragtime**

In 1918, Stravinsky was living in exile in Switzerland. The First World War had cut him off from his estate in Russia and from royalties from his Berlin publisher. Together with conductor Ernest Ansermet and C.F. Ramuz, who had made the French translations of *The Wedding (Les Noces)* and *The Fox (Renard)*, Stravinsky devised *L'Histoire du soldat*, a small theatre piece whose modest scale would make it suitable to tour around Switzerland. The production called for a narrator, two actors and a dancer, and was scored for a seven-piece instrumental ensemble. Although the first performance in Lausanne on 28 September 1918 was a success, the influenza epidemic caused the tour to be cancelled. It was not until 1924 that the work was taken up with any degree of enthusiasm. By that time Stravinsky had extracted two suites from the score: one for the original septet instrumentation, and the trio arrangement performed in this concert.

The Faustian-themed libretto concerns a soldier who sells his soul (represented by his violin) to the Devil in return for a book which predicts the future and brings great wealth. When this fails to bring him happiness, he buys back the violin and wins the hand of a princess, for whom he plays *Three Dances*. The celebration is short-lived, however: he is destined to fall under the Devil's spell once more, damning his soul for eternity.

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## Aaron Copland (1900-1990)

***Appalachian Spring*: Suite  
(Original version for 13  
instruments)**

Commissioned by American arts patron Elizabeth Sprague Coolidge for Martha Graham's dance company, Aaron Copland's ballet *Appalachian Spring* depicts a wedding in the Pennsylvania hill country in the early 1800s – a stark symbol of American values. The scenario, devised by Graham, concerns a Bride and her Farmer-husband contemplating their life together in their new home among their future neighbours. Like several of Copland's works, the music evokes in very open and direct terms the pioneer spirit of the American frontier, although only one original folk melody is quoted – the Shaker song *Simple Gifts*, first heard on a solo clarinet, upon which Copland builds a set of five variations.

The staged ballet version of *Appalachian Spring*, scored for 13 instruments, was premiered in October 1944 at Washington's Library of Congress, with sets by Isamu Noguchi and Graham herself dancing the role of the Bride. Copland subsequently selected eight of the numbers for a concert suite, which he arranged for full orchestra, today's performance is in the original chamber instrumentation.

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This concert will be recorded for  
delayed broadcast by ABC Classic FM.