



**Matthew Corey**  
Conductor

Matthew Coorey is an Australian conductor based in the United Kingdom. His career began in 2003 when he was appointed Assistant Conductor to the Royal Liverpool Philharmonic Orchestra - this initial one-year contract then became a three-year commitment when he was appointed the RLPO's first Conductor in Residence.

Soon after leaving the RLPO he appeared with the London Mozart Players and the Hallé Orchestra both resulting in re-invitations. His U.S. debut with the Seattle Symphony Orchestra and Sarah Chang was described as "auspicious" and the playing "exulted."

In recent seasons Matthew has returned to the Stuttgart Radio Orchestra, London Philharmonic Orchestra, the National Orchestra of Ireland, the New Zealand Symphony, the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra and the City of Birmingham Symphony Orchestra. He toured the Middle and Far East with the Palestine National Orchestra and made his debut at the BBC Proms with the Royal Liverpool Philharmonic Orchestra.

Coming engagements include return dates with the Philharmonia, debuts with the Royal Philharmonic Orchestra, the Adelaide Symphony and reprising Wynton Marsalis's Swing Symphony with Marsalis and the Jazz at Lincoln Center Orchestra.



**Daniel de Borah**  
Piano

Daniel de Borah has emerged in recent years as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy and wide-ranging performance schedule finds him equally at home as concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia including return visits to London's Wigmore Hall and Southbank Centre, the Sydney Opera House and the Melbourne Recital Centre. As a concerto soloist he has appeared with the Royal Philharmonic Orchestra, English Chamber Orchestra, the London Mozart Players, and the Sydney, Melbourne, and Auckland Symphony Orchestras.

Daniel's perceptive and sympathetic musicianship finds a natural home on the chamber music platform where he has partnered many leading soloists and ensembles including Nicolas Altstaedt, Baiba Skride, Li-Wei Qin, Dale Barltrop, the Navarra String Quartet and the Australian String Quartet. His festival appearances include Musica Viva's Sydney and Huntington Festivals, the Canberra International Music Festival and the Australian Festival of Chamber Music in Townsville.

During his studies Daniel won numerous awards including 3rd Prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Competition Piano Award in London.

Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatoire and the Royal Academy of Music, London. His teachers have included Zsuzsa Eszto, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel currently serves on the faculty of the Queensland Conservatorium, Griffith University.



**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.



# Mozart at Elder 2

**Wed 21 Jun 2017**

**Mozart** Piano Concerto No.24 in C minor, K491  
**Schumann** Symphony No.3 in E flat, Op.97 *Rhenish*



## Wolfgang Amadeus Mozart (1756-1791)

### Piano Concerto No.24 in C minor, K491

*Allegro*

*Larghetto*

*Allegretto*

Mozart was so busy between October 1785 and April 1786 that he didn't even have time to write letters home. Even by his own standards he got through a huge number of major works: a violin sonata, several pieces for the Masonic Lodge of which he was an active member, various 'insert' pieces for other operas, some works for wind ensembles, a 'musical comedy' *Der Schauspieldirektor* (The Impresario), three piano concertos and his epochal opera, *The Marriage of Figaro*. And he found the time to appear as conductor or soloist in at least seven concerts during those six months.

It is true, however, that this period marked the end, for a time at least, of Mozart's prominence as a soloist. He gave his annual 'academy' – a concert where he would present his newest works – on 7 April in Vienna's Burgtheater, featuring the C minor concerto, but, unusually for him, did not plan a series of subscription concerts for the season of Lent as he had in previous years. Mozart's withdrawal from concerto performance inevitably spawned a number of more or less fanciful theories in the decades which followed, especially given the nature of the C minor concerto: one is the old myth about his falling from favour with the Viennese public – the concerto's uncompromising nature was supposedly not to Viennese taste. Another, more curious, is the notion that Mozart's hands were damaged: it was said, by Karl Beethoven for one, that Mozart's fingers were so bent from constant playing that he was unable to use a knife at table. It is true that bouts of rheumatic fever, from which Mozart suffered on several occasions, can cause arthritis, but as Mozart biographer Maynard Solomon points out, the 'fine calligraphy' of Mozart's scores, not to mention his excellence at billiards, make this hard to believe.

Politically, things were a little strained in Vienna at the time. The Emperor Joseph II was determined to modernise his realm, curtailing the power of the church and nobility (for which reason he supported Mozart's proposal to make *Figaro* into an opera), reforming the legal system, abolishing torture, offering a greater degree of liberty than his predecessor. Sadly he was inconsistent in his practice, and about the middle of the decade passed the Freemasonry Act in order to monitor the activities of its members. More disturbingly, in early 1786, the emperor intervened in a murder case with the result that

the defendant was publicly and gruesomely executed over a four-hour period. As German scholar Volkmar Braunbehrens points out, this all took place a few hundred yards from Mozart's home, and the composer, about to spend two weeks writing this concerto, can hardly have been unaware of the 30,000-strong crowd in the streets below.

To what extent might all this bear on the music? It is unique in Mozart's output in several ways: it uses a large orchestra for a vast range of effects; it avoids virtuosic display for its own sake; its first movement is in triple time (itself unusual); the opening theme, characterised by downward steps followed by wide upward leaps, is broken into progressively smaller units by short, gasping silences. The turbulence this creates prefigures Beethoven (who declared he could never surpass this piece), and has led commentators ever since to describe the piece as 'tragic' or 'demonic'. Solomon has noted that in the slow movement of this, as in other works of this time, Mozart summons up 'every gradation of emotion – from terror to vague feelings of unease, from unbearable intense pleasures bordering on ecstasy to a floating placidity and contentment'. And again, in the finale Mozart uses a form beloved of Beethoven and puts his theme through a set of eight variations, exploring a wide range of emotional worlds in the process.

The other factor in the equation is *Figaro*, of whose importance (both musically and politically) Mozart was well aware. Whether the turmoil and glimpses of beatific peace in this work are the result of Mozart's response to his circumstances and the times will remain an open question. We can however point out that this work issues from the composer who was in the process of revolutionising the way in which human emotions and relationships could be depicted in music.

Gordon Kerry © 2002



*The Adelaide Symphony Orchestra first performed this concerto in June 1959 with conductor Henry Krips and soloist Ingrid Haebler, and most recently in July 2004 with director/soloist Stephen Kovacevich.*



Duration: 31 minutes



## Robert Schumann (1810-1856)

### Symphony No.3 in E flat, Op.97 *Rhenish*

*Lebhaft [Lively]*

*Scherzo (Sehr mässig [Very moderately])*

*Nicht schnell [Not fast]*

*Feierlich [Ceremonially]*

*Lebhaft [Lively]*

As a young composer, Robert Schumann wrote music chiefly on an intimate scale. His love for Clara Wieck, whom he married after a bitter legal battle with her father (teacher to them both), greatly nurtured his creative life. Robert came forth with an astonishing wealth of Lieder and song cycles; these, and his highly imaginative piano works, place him among the most revered Romantic composers. The depth of his lyricism, however, sought larger means of expression. Clara, a celebrated concert pianist and a composer in her own right, earnestly encouraged Robert in this direction, believing 'his music is all orchestral in feeling'.

An early attempt at symphonic composition, premiered during Robert's student days, led him to lament, 'I consider this art so difficult that it will take long years' study to give me certainty and self-control.' Beethoven's nine symphonies loomed as great models to emulate. Schumann also noted the undeniable originality of Berlioz's *Symphonie fantastique* and rejoiced in Schubert's *Great C major* Symphony, whose rediscovery and first performance he helped bring about.

His first completed symphony, the *Spring Symphony* in B flat, was premiered by Mendelssohn in Leipzig in 1841. It served as a musical calling card for Robert's European concert tours with Clara. In performances led by its composer, the work elicited mixed reactions. Vienna's especially cold reception to the symphony in November 1846, along with Leipzig's tepid response to his Symphony No.2 that same month, bitterly disappointed both Robert and Clara.

Still Robert persevered. The Schumanns had not been especially happy in Dresden and in 1850 embraced their move to the Rhineland, delighting in what they found. Late in September 1850, they took a Sunday boat excursion on the Rhine from Düsseldorf (where Robert had assumed the position of Municipal Music Director), to Cologne, a city 'which enchanted us instantly', Clara wrote in her diary. The new symphony, begun earlier that month, was finished by December and received its premiere in Düsseldorf, with the composer conducting, the following February.

The opening movement of Schumann's Symphony No.3,

marked *Lebhaft* ('Lively'), is immediately expansive in spirit. Despite the development's introspective moments, an overriding exuberance prevails.

An amiable, rounded melody in the low strings and bassoons sets the second-movement Scherzo (*Sehr mässig*, 'very moderately') rowing through deep water in triple-metre motion, with a lighter contrasting second theme of scattered droplet-figures interwoven above it. An eloquent, sombre Trio of winds and brass ensues, encouraging the return of the initial theme in increasingly bolder guises.

The third-movement A flat intermezzo radiates soulful warmth and contentment as the symphony's centrepiece, which Schumann indicated as *Nicht schnell* ('not fast'), allowing the woodwind (prominently, the clarinet) to bloom in gentle, graceful passages. As in the slow movement of Schumann's later Piano Concerto, the contrasting theme (initially in the bassoons and divided low strings, joined by the horns) sings from the depths of the heart.

Dark, sustained, contrapuntally ascending lines, first in the low brass, intone the austere, *Feierlich* ('solemn' or 'ceremonial') fourth movement. Motivic repetition over slow-moving minor chords builds sonorities layer upon layer, summoning the awesome majesty of Cologne Cathedral, which greatly impressed the Schumanns on their visit. (In the cathedral a few months later, an archbishop was elevated to the position of cardinal; Schumann ultimately deleted the title he first gave to this movement, 'In the character of an accompaniment to a solemn ceremony'.)

The buoyant fifth movement instantly restores the earlier *Lebhaft* optimism of E flat, gaining energy and momentum, and accelerating to a triumphant conclusion.

Abridged from a note © Samuel C. Dixon



*The Adelaide Symphony Orchestra first performed this work in 1953 with Joseph Post, and most recently in October 2010 with Arvo Volmer.*



Duration: 30 minutes