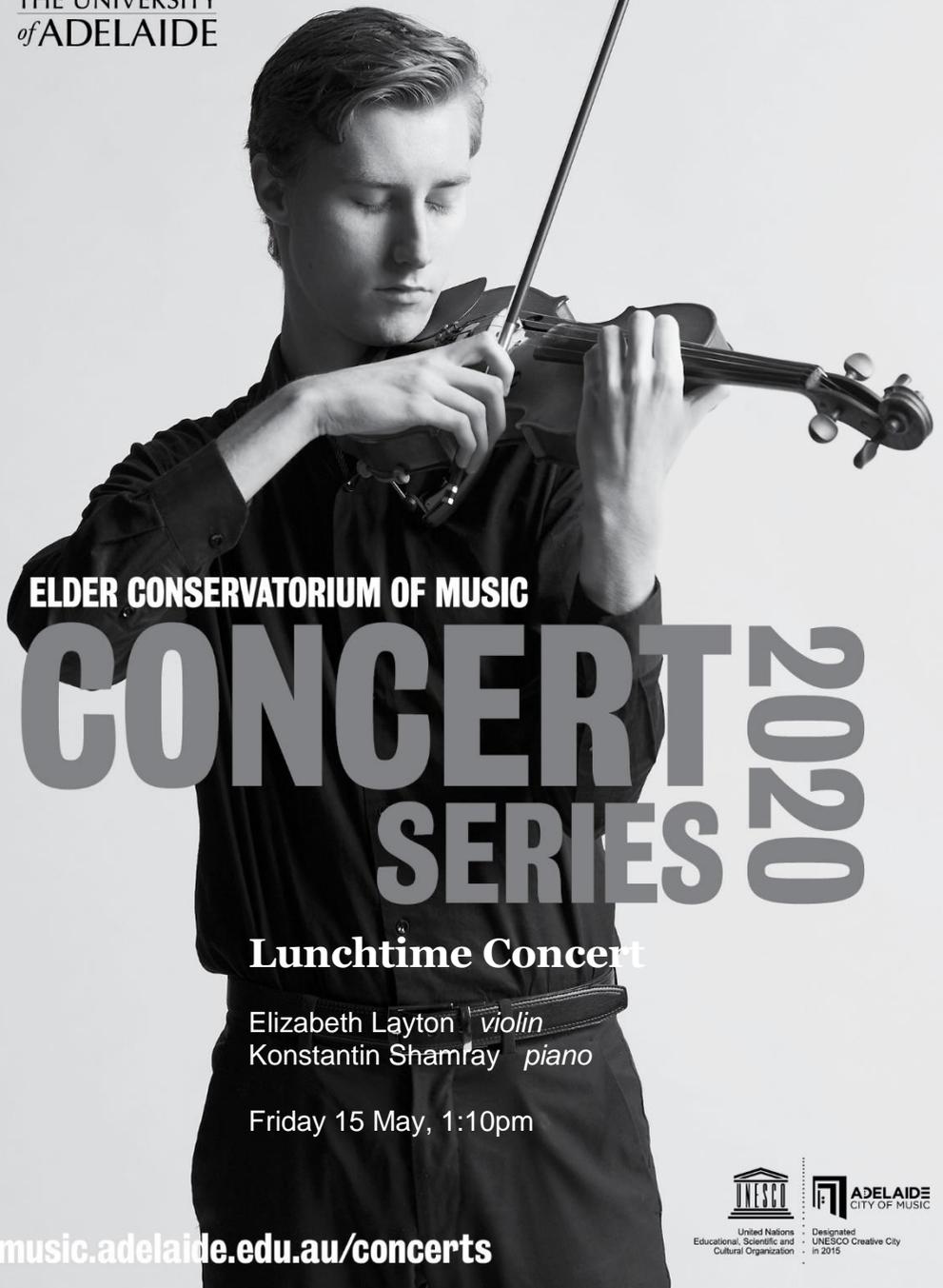




THE UNIVERSITY
of ADELAIDE



ELDER CONSERVATORIUM OF MUSIC

CONCERT SERIES 2020

Lunchtime Concert

Elizabeth Layton *violin*
Konstantin Shamfay *piano*

Friday 15 May, 1:10pm

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United Nations
Educational, Scientific and
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PROGRAM

Suite italienne

Igor Stravinsky

- I. *Introduzione: Allegro moderato*
- II. *Serenata: Larghetto*
- III. *Tarantella: Vivace*
- IV. *Gavotte con due Variazioni –
Allegretto – Allegretto più tosto moderato*
- V. *Scherzino: Presto alla breve*
- VI. *Minuetto – Finale*

Duo Sonata in A major, Op. 162

Franz Schubert

- I. *Allegro moderato*
- II. *Scherzo and Trio*
- III. *Andantino*
- IV. *Allegro vivace*

The ballet *Pulcinella*, from which the *Suite italienne* was drawn, was Stravinsky's first Neoclassic—or rather “neo-Baroque”—composition. He had been approached by the Ballet Russes impresario, Sergei Diaghilev, in 1919 about writing an entirely different kind of ballet than the dramatically innovative *Firebird* (1910), *Petrushka* (1911), and *Rite of Spring* (1913). Diaghilev had in mind the recent success of Vincenzo Tommasini's *The Good-humored Ladies*, based on harpsichord sonatas by Domenico Scarlatti, and asked Stravinsky to consider works by another eighteenth-century Italian, Giovanni Battista Pergolesi. Stravinsky thought Diaghilev had gone mad, but agreed to look at his selections.

“I looked and I fell in love,” Stravinsky later recalled. Scholars have more recently questioned Pergolesi's authorship of some of these pieces, nevertheless they provided a turning point for Stravinsky. “*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late works became possible,” he wrote in *Dialogues and a Diary*. Diaghilev's conception called for the dancers to take on the roles of eighteenth-century commedia dell'arte characters, and Stravinsky came up with twenty numbers to fit Diaghilev's scenario. Retaining most of the original melodies and bass lines from the “Pergolesi” selections, Stravinsky provided more pungent harmonies, ostinato patterns, and slightly uneven phrase lengths. His original score called for an eighteenth-century-sized orchestra with concertino and ripieno parts, as in a concerto grosso, and three vocalists singing from the pit.

Like most worthwhile ballet music, *Pulcinella* also became a concert-hall favorite in many different arrangements. Notable among them are an eleven-movement orchestral suite (c. 1922), the five-movement *Suite italienne* for cello and piano (1932), arranged with the help of cellist Gregor Piatigorsky; and the present six-movement *Suite italienne* for violin and piano (1932) in collaboration with violinist Samuel Dushkin, for whom Stravinsky also wrote the Violin Concerto.

The violin version of the *Suite italienne* contains the mock pompous Introduzione, which served as *Pulcinella's* overture (originally the first movement of a trio sonata); the charming, slightly melancholy Serenata, a tenor solo in the ballet (based on a tenor aria in the opera *Il flaminio*, 1735); and the lively Tarantella (originally the third movement of a trio sonata). The Gavotta con due variazioni follows (originally from the first set of *Eight Lessons for the Harpsichord*). The fifth movement, Scherzino, was a presto tenor solo in *Pulcinella* (originally from the Overture to Act III of *Lo frate 'nnamorato*, 1732). The final movement contains both a stylized minuet and a brilliant finale (originally a canzona from *Lo frate 'nnamorato* and the third movement of another trio sonata, respectively).

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During the summer of 1817, Schubert completed six sonatinas for violin and piano to play at the convivial Viennese evening soirées now known as Schubertiades and at the homes of wealthy patrons. Contemporaneous with this sextet of sonatinas was the Sonata in A Major for Violin and Piano, which was probably intended for Schubert's brother and frequent chamber music partner Ferdinand, an organist, teacher, and violinist for whom the *Koncertstück* for Violin and Orchestra in D Major (D. 345) had been composed the year before. The entire work is an unbroken stream of graceful, beautifully crafted melody, reflecting his quintessential genius for song. The designation "Duo" wasn't added to the A-Major sonata until its publication some 23 years after Schubert's death, but it well reflects the equal partnership between the two instruments, particularly in the third and fourth movements.

The Allegro moderato begins with a strolling, dotted-rhythm piano figure over which the violin floats a sweet and constantly evolving melodic line. The piano contributes to the thematic dialogue, but the violin dominates the musical texture of this uncommonly lovely movement.

Taking a cue from Beethoven, Schubert follows the first movement with an exuberantly heroic Scherzo, featuring leaping intervals, brusque cross rhythms, and unexpected juxtapositions of forte and piano. A soft, sinuous chromatic violin scale announces the contrasting trio, which is characterised by a subtle dynamic range and trimly gliding intervals.

The piano fully establishes its musical partnership in the lyrical, 3/8 Andantino. Composed in the ABA form of one of his Lieder, Schubert provides a mellow "duet without words" in which the violin and piano contribute equally to the musical discourse.

The final Allegro vivace continues the melodic interweaving of the violin and piano parts. Cast as a whirling Viennese waltz in which the spirit of the earlier scherzo returns, the movement brings the sonata to a buoyant conclusion.



Elizabeth Layton is Senior Lecturer in violin and Head of Classical Performance at the Elder Conservatorium of Music. Born in London, she studied at the Yehudi Menuhin School and the Juilliard School, New York. Elizabeth made her UK concerto debut with the Philharmonia, performing with many leading UK orchestras and giving recitals at London's Wigmore Hall and South Bank Centre. Festival appearances include Gstaad, Valencia, Edinburgh, Bath, Cheltenham and Aspen. Elizabeth was Associate Leader of the Academy of St Martin in the Fields and toured worldwide as a member of the Nash Ensemble. From 1997-2010 she was Concertmaster of the BBC

Scottish Symphony Orchestra with whom she also broadcast for the BBC as soloist and director. Elizabeth performs throughout Australia and New Zealand in recitals and chamber music and as concertmaster with orchestras in Adelaide, Sydney, Melbourne, Queensland, Tasmania and New Zealand.



Russian pianist **Konstantin Shamray** commenced his studies at the age of six in the city of Kemerovo with Natalia Knobloch. He then studied in Moscow at the Russian Gnessin School of Music and the Gnessin Academy of Music with Professors Tatiana Zelikman and Vladimir Tropp, and the Hochschule fur Musik in Freiburg, Germany with Professor Tibor Szasz.

In 2008, Konstantin won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. Konstantin also won First Prize at the

2011 Klavier Olympiade in Bad Kissingen, Germany and performed numerous times at the Kissinger Sommer Festival. In July 2013, following chamber recitals with Alban Gerhardt and Feng Ning, he was awarded the festival's coveted Luitpold Prize for 'Outstanding Musical Achievements'.

Konstantin's extensive concert career encompasses Russia, Western Europe, Canada, Australia, Japan and China. He has performed with the Mariinsky Theatre Orchestra, Russian National Philharmonic, Moscow Virtuosi, Orchestre National de Lyon, Prague Radio Symphony, Belgrade Philharmonic and Sydney Symphony.

He has enjoyed critical acclaim at Klavier-Festival Ruhr, Bochum Festival in Germany, Mariinsky International Piano Festival and White Nights Festival in St Petersburg, Musica Viva Sydney and Huntington Festivals, Coriole Chamber Music Festival and the Adelaide Festival. Konstantin has recorded CDs for labels Naxos, ABC Classics, Fonoforum and Artaria.

As of 2020, Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.

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