



**Review**  
**Suzannah Conway**

**Mendelssohn's Italian Symphony**  
**The Queensland Orchestra**  
**Maestro Series**  
**Conductor: Elvind Aadland**  
**Pianos: Silver-Garburg Piano Duo**  
**QPAC Concert Hall**  
**Saturday, June 6**

*SYMPHONY No.4 in A, Op.90* by Felix Mendelssohn, inspired by a visit to Italy, is a joyous work expressing a northern European's love for the colour and atmosphere of the Mediterranean.

The brilliant first movement, *Allegro Vivace*, started briskly with the stirring theme for strings repeated over strident horns and accompanied woodwind. The orchestra played with confidence, led with energy and emotional engagement by Elvind Aadland, with some lovely work in the accompanying fugue from clarinets and bassoons, as well as the first oboe, trembling above the strings.

There was sensitive phrasing in the processional second movement, *Andante con moto*, while the horns and bassoons underscoring the strings added lyricism in the *Con moto moderato*. The whole was brought to a fast and furious conclusion in the *Saltarello* to great aplomb.

*Mozart's Concerto No.10 for two pianos in E-flat major, K. 65*

is a playful entertainment where the accompanying orchestra is subordinated to the exchange of ideas between the two pianos.

The internationally-acclaimed Silver-Garburg Piano Duo, Sivan Silver and Gil Garburg, treated us to a very fine and highly polished interpretation. From the opening *Allegro* movement with its spacious and vigorous themes, through the grace and refinement of the *Andante*, to the energetic finale, Silver and Garburg worked tirelessly to demonstrate the exquisite dialogue between the pianos, seamlessly swapping from one instrument to the other as the score demands. Mozart brilliantly divided the passages fairly equally between the soloists, generally with the higher register to the female, underpinned by the male, also allowing simultaneous playing in higher and lower keys. It was a joy to watch their considerable skills, while at the same time relishing this extraordinary work.

The evening was rounded out by Mendelssohn's *Calm Sea and Prosperous Voyage Overture Op.27* where the smells and sounds of the sea voyage were vividly brought to life. Grieg's Norwegian melodies *Op.53: Norsk* and *Op.63: Cow-Keepers Tune and Country Dance*, charming lyrical pieces, were well-realised.

Making his debut with the orchestra, *above*, Norwegian conductor Elvind Aadland, is a real find. His conducting style was fascinating; not only his baton and left arm but his elbows and whole body become part of the performance as he coaxed and directed. His large, sweeping gestures, and flowing legato as he breathed with the music and his players, assisted to wring every nuance of colour and technique from a willing and clearly delighted orchestra. I hope we will see him again.

