

Patron: The Hon Joe Hockey MP

Member for North Sydney and Minister for Human Services

Directed by Andrew Del Riccio

.....presents its *sizzling* 2004 summer concert program:

FIRE AND ICE

Soloist:

Kathryn Crossing violin

Friday 3rd December, 8.00pm

Sunday 5th December, 2.30pm

Mosman Art Gallery and Community Centre
Cnr Short Street and Myahgah Road, Mosman

Mosman Orchestra gratefully acknowledges the support of The Mosman Council,

The Learning Group Pty Ltd,

Visual FX Design & Imaging, and

Peter Stephan, who maintains the Mosman Orchestra website:

www.mosmanorchestra.org.au

Visit this site to find out more about Mosman Orchestra!

NOTES ON THE PROGRAM

Concerto No.2 in g minor "Summer" from The Four Seasons - Antonio Vivaldi:
(1678-1741) *Soloist – Kathryn Crossing, violin*

1. *Allegro non molto*

Beneath the blazing sun's relentless heat men and flocks are sweltering, pines are scorched.

We hear the cuckoo's voice; then sweet songs of the turtle dove and finch are heard.

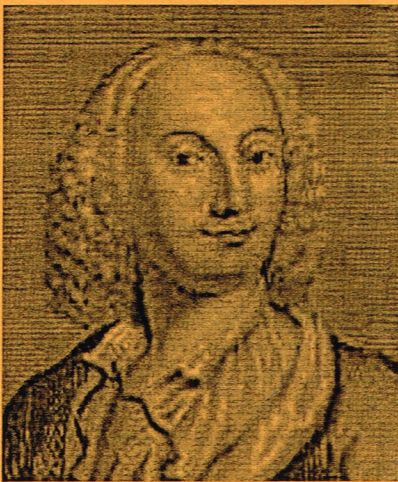
Soft breezes stir the air....but threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead.

2. *Adagio e piano - Presto e forte*

His limbs are now awakened from their repose by fear of lightning's flash and thunder's roar, as gnats and flies buzz furiously around.

3. *Presto*

Alas, his worst fears were justified, as the heavens roar and great hailstones beat down upon the proudly standing corn.



One of the earliest uses of music was in the accompaniment of theatrical dance and story-telling, so it is natural that composers should from time to time produce what we know as "program music" – music written to portray events, activities or moods such as pastoral scenes or storms. Music representing the moods of the four seasons has always been popular, but few contain such precise pictorial detail as in Antonio Vivaldi's Four Seasons concertos.

As a descriptive basis for his Four Seasons, Vivaldi took four Sonnets, apparently written by himself. Each of the four sonnets is expressed in a concerto, which in turn is

divided into three phrases or ideas, reflected in the three movements (fast-slow-fast) of each concerto.

***Finlandia Op.26* - Jean Sibelius (1865-1957)**

Andante sostenuto

Allegro moderato

Allegro

Finlandia is probably the most widely known of all Sibelius' compositions. The work was originally called "Finland Awakes", the stirring finale of music composed by Sibelius for a series of patriotic tableaux, presented in support of the 1899 resistance to increasing Russian influence in the then Grand Duchy of Finland. "Finland awakes" soon came to be in great demand as a separate concert piece and Sibelius revised it in the following year, giving it the title Finlandia.

Finlandia became a symbol of Finnish nationalism and the Finnish poet V.A. Koskenniemi wrote Finnish words for its accompaniment after the Russian aggression against Finland in 1939 (The Winter War). Sibelius arranged the Hymn for mixed choir as late as 1948.

Interval

***Karelia Suite Op.11* - Jean Sibelius (1865-1957)**

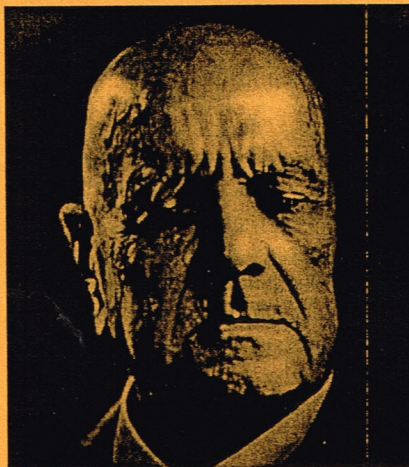
1. *Intermezzo*

2. *Ballade*

3. *Alla Marcia*

There are similarities in the circumstances surrounding the composition of Sibelius' Finlandia and his popular Karelia Suite. Both were written to accompany tableaux presented at a public event; both events were staged to foster Finland's culture and identity in a period when the country was still under the dominion of the Russian Tsar. The Karelia Suite was performed in November 1893 at a fund-raiser event in the Viipuri province, in Finland's western Karelia, a border area near Russia.

The *Intermezzo* depicts the Karelians passing in procession to offer tribute to a Lithuanian prince. It opens with tremolo strings and horns, almost reminiscent of Bruckner, for whom Sibelius developed great enthusiasm during his stay in Vienna, though the ensuing music is thoroughly Sibelian. In the pageant, the *Ballade* portrays a deposed figure listening reflectively to a minstrel at Viipuri Castle, while the *Alla Marcia* follows a call to battle.



Ritual Fire Dance, from "El amor brujo" (Love The Magician)

Manuel de Falla (1876-1946)

Manuel de Falla decided to make music his career at age 17. He studied intensively, teaching himself what he could not get from his tutors, and, when he



was 24 and his family encountered financial difficulties, he tried to help by composing "zarzuela" (Spanish light opera). However, in Madrid he had difficulty in being accepted by the tightly knit circle of zarzuela composers, so Falla moved to Paris where he befriended Dukas, Debussy, Ravel and Faure. His Spanish idiom soon found an enthusiastic public. He was forced to return to Madrid at the outbreak of World War I.

"El amor brujo" began life as an entertainment with dances, songs and recitations but was revised as a one-act ballet and performed in Madrid in April 1915. The story is about Candela, a beautiful Gipsy who is in love with Carmelo. She is haunted by the ghost of her dead lover whose memory threatens her hopes of finding happiness with Carmelo. The Ritual Fire Dance is performed by Candela in a vain attempt to drive the spirit away. Candela finally enlists the help of Lucia who dances to the ghost that succumbs to her charms, thus freeing Candela from her tormentor, and she is united with Carmelo.



Andrew Del Riccio, M.Mus. (UBC), Grad.Dip.Mus. (Sydney), B.Mus.

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney and in conducting from the University of British Columbia (Canada). He has received scholarships that enabled him to study at the Schola Cantorum Basiliensis in Switzerland, The Boston Conservatory, and conducting master courses in the Czech Republic and in London.

Andrew has performed with many of Sydney's leading ensembles including the Sydney Symphony and Opera Australia, as well as founding the Blues Point Brass Quintet. His conducting interests have led to the formation ensembles in Australia and Canada, with an emphasis on performing twentieth century repertoire and premiering new works from Australia and the Pacific Rim. With the Mosman Orchestra Andrew has conducted world premieres of works by Michiel Irik and Mathew Chilmald. In 2003, he was a guest conductor at University of NSW, giving performances with the Symphony Orchestra & Wind Band.

Andrew is the Coordinator of Brass & Percussion at Trinity Grammar School. As well as being Music Director of The Mosman Orchestra, he also directs The Unexpected Fanfare, a heraldic trumpet ensemble; runs a busy private teaching practice and is involved in various facets of scuba diving such as monitoring research on Port Jackson sharks & Weedy Seadragons, cleanup operations, teaching of scuba diving as well as exploring the wrecks of Sydney's coastline.

Kathryn Crossing

Kathryn Crossing has just completed Third Year in her B.Mus. Degree at the Sydney Conservatorium of Music. She has just finished her first year studying violin with Alex Todicescu at the conservatorium. Mr Alex Todicescu is the long-time violist of the Sydney String Quartet, and one of Australia's leading string players and teachers.

She has a long history of playing, starting when she was 7 years old, and giving her first public recital when she was 8. She joined the Sydney Youth Orchestra in 1995 and during the five years, she also flourished academically, firstly winning a full music scholarship to Stella Maris College, Manly, and in her H.S.C. finishing in 1st place for Music Extension (3 Unit Music).

While in year 11, Kathryn gained her Associate of Music, Trinity College, London. This was at the same time as being chosen to perform in the closing ceremony of the Sydney Paralympic Games as a chamber musician, playing the violin part in a quartet, accompanied by choir.

In 2002, Kathryn joined the SBS Radio and Television Youth orchestra, from which she developed excellent orchestral skills. She also was a member in this

orchestra for two tours, firstly in 2002 to Italy, where performances were held in Venice, Rome, Naples, Sorrento, Benevento, Torre del Greco, Modena, and Sicily. Secondly, and more recently, she toured Russia, performing in both St. Petersburg and Moscow.

As a chamber musician, Kathryn has a wide range of opportunity to perform. Not only does she perform in quartets and more standard combinations very regularly, but also plays in a string trio "The String Divas", a group of 3 violinists who are engaged to play in various locations around Australia (Canberra, Melbourne and Sydney) for corporate functions. It is possible that Kathryn will travel with String Divas to America next year.

Mosman Orchestra

First Violins: Kathryn Crossing* (concertmaster), Geoff Allars, Libby Colyer, Paul Hoskinson, Alex Koustoubekdis, Lihn Ly, Clare Ryan, Nick Sifniotis.

Second Violins: Julian Dresser, Denis Brown, Chris Bladwell, Bob Clampett, Ann Kanaan, Andrew Parkin, Robert Timmins, Vicki Sifniotis

Violas: Jill Quin, Holly Doyle, Marie Wickham

Cellos: Elena Clark, Mary Brampton, Katherine Hipwell, Lindsay Wood.

Bass: Clare Corey

Flutes: Carolyn Thornely, Jacqueline Kent

Piccolo: Cathy Fraser

Oboes: Cate Trebeck, Margaret Shirley, Katrina Wrathal

Cor Anglais: Margaret Shirley

Clarinets: Liz Hogan, Barbara Taylor

Bassoons: Graham Cormack, Anton Bobenko

French Horns: Phil Riley, Rana Wood, Cath Moth, Lucienne Howard

Trumpets: Ken Allars, Jarrah Coleman-Hewes

Trombone: Vicki Sifniotis, Mark Brown, Jayson McBride

Tuba: Daniel Meoli

Timpani/Percussion: Ben Taylor, Neil Curry

Piano: Philippa Cook

*Kathryn Crossing's chair is proudly sponsored by The Learning Group.