

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 Chilmaid. 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.

Cameron Grant

Cameron's interest with music begun at the age of eight when he first started learning the piano. At the age of nine, Cameron started trumpet lessons, which two years later paved the way for the French Horn, an instrument he had always enjoyed hearing. Throughout high school, he attended Oxley College, receiving regular lessons from Mr. Richard Hodge and Mr. Tony Buddle. During high school he was regularly seen and heard on the French Horn, in various Stage Bands, Orchestras and Concert Bands. He was also a regular member in productions by the Highland's Theatre Group.

Cameron is now a full-time university student, studying Law at the University of New South Wales. He is currently playing with both the Mosman Orchestra and Strathfield Symphony Orchestra, and hopes that you enjoy today's performance.

Mosman Orchestra

First Violins: Julian Dresser (Orchestra Leader), Holly Butler, Beres Lindsay, Sarah Lovie, Linh Ly, Glen Preston, Clare Ryan, Nick Sifniotis, Vicki Sifniotis.

Second Violins: Denis Brown, Chris Bladwell, Bob Clampett, Libby Colyer, David Healey, Ann Kanaan, Penny Myerscough, Andrew Parkin, Robert Timmins.

Violas: Jack Goldwing, Holly Doyle

Cellos: Lindsay Wood, Mary Bramston, Elena Clark, Katherine Hipwell

Bass: Mark Szeto, Paul Lazlo

Flute: Carolyn Thornely

Oboes: Margaret Shirley, Jan Cosse

Clarinets: Liz Hogan, Barbara Taylor

Bassoons: Alan Morrison, Graham Cormack

French Horns: Cameron Grant, Rana Wood

Trumpet: Angela Tittmuss

Timpani: Neil Curry

MOSMAN ORCHESTRA

Directed by Andrew Del Riccio



**...Continues its
Beethoven
Symphony series...
the elegant Fourth in B flat major
Op.60**

Also on the program:

Rossini—Overture to La Scala di Seta

Mozart—Horn Concerto no. 3 in E flat K.447

Featuring soloist Cameron Grant

Friday 19 March 2004, 8.00pm

Sunday 21 March 2004, 2.30pm

Mosman Art Gallery and Community Centre

Mosman Orchestra gratefully acknowledges the support of The Mosman Council, The Learning Group Pty Ltd, and Peter Stephan, who maintains the Mosman Orchestra website: <http://www.netspace.net.au/~muzzie/tmo/index.html>.

Don't miss our next concerts on 11th and 13th June!

Notes on the Program

Overture to La Scala di Seta (The Silken Ladder) – Giachino Rossini (1792-1868)

Rossini wrote his first opera at the age of 18 in 1810. Then in 1812 he was writing for La Scala, Milan. In the following years he led a hectic life, travelling from theatre to theatre. He composed his operas at an incredible speed for the particular singers available, whose strong and weak points he had previously studied carefully during performances of other works. He also directed the rehearsals of his own operas. Of the forty operas he wrote over 22 seasons, only the “Barber of Seville” has kept its place in the international repertoire.

Many of his once triumphant successful operas are now remembered only by virtue of their overtures, which are still fascinating showpieces.

Rossini wrote the overtures to his operas as rapidly as he wrote the operas themselves. When asked for the recipe for his exhilarating overtures he replied, half ironic, half serious: “Wait until the evening before the day of the performance. Nothing stimulates inspiration more than sheer necessity, the presence of a copyist waiting for your work, and the exhortations of a despairing impresario, who is pulling his hair out in handfuls.”

The Silken Ladder is an early one-act farce, first performed in 1812. And, like so many others, it begins with an overture that is engaging, exciting and great fun!

Horn Concerto No. 3 in E flat, K.447 – Wolfgang Amadeus Mozart (1756-1791)

Soloist – Cameron Grant

1. *Allegro*
2. *Romanze – Larghetto*
3. *Allegro*

Mozart’s four horn concertos were composed for what is today practically an unknown instrument: the natural horn which, as opposed to the modern chromatic French Horn (valve horn), has no valve mechanism. The player has to produce the half-notes, which do not exist in the natural tone range, by muting (i.e., pressing the hand or fist into the bell). The “muted” tones of the natural horn are more colourful, the open ones far more sonorous than is the case with modern valved instruments. While Mozart demands the utmost of the interpreter with this performing technique, he nevertheless at the same time opens up a wealth of new possibilities of expression.

It is believed that Mozart wrote all his horn concertos for his friend Joseph Iganz Leitgeb, including two that have been lost. Leitgeb’s horn must have had E flat as the fundamental, since three of the concertos are in that key. In the third concerto, Mozart appears to have made concessions to his then 55-year-old friend, as the upper range demanded of the instrument is limited.

Interval

Symphony No. 4 in B flat major Op.60 – Ludwig van Beethoven (1770-1827)

1. *Allegro con brio*
2. *Andante con moto*
3. *Allegro*
4. *Allegro*

Ludwig van Beethoven’s Fourth Symphony was first performed in Vienna in 1807 at the home of one of Beethoven’s patrons, Prince Franz Joseph Lobkowitz. It is not a monumental work; on the contrary, the orchestra is the smallest for any Beethoven symphony. The gentle harmony and placidity of this symphony prompted the French composer Hector Berlioz to comment about the second movement: "...the being who wrote such a marvel of inspiration... was not human." And composer Robert Schumann likened the work to a "Greek maiden between two Norse giants." – referring to its place between the mighty 3rd ("Eroica") and 5th symphonies.

The first movement opens with a lengthy slow introduction. Long-held B-flat’s in the lower voices confirm the tonality, but Beethoven constructs a minor structure on this foundation. Only when the body of the movement (*Allegro vivace*) begins after a few abrupt chords do we turn to B-flat Major. An upward rush of strings leads into the first group of themes. After a transition that features a lively bassoon counterpoint, we have a second group of ideas, now in F Major, and carried by the woodwinds. At the end of the development there is a long timpani roll and a gradual crescendo that lead to the recapitulation of all the main ideas. The movement closes with a brief and witty coda.

The *Adagio* is constructed as rondo, in the form ABACABA, although the main idea is constantly developed as it returns. This main idea is a flowing melody stated by the violins and picked up by the woodwinds. The dotted rhythmic figure in the accompaniment continues throughout most of the piece. The first contrasting idea is an equally lyrical melody stated by the clarinet. The closing passage features a single melodic line passed between several instruments directly before the closing chords.

The third movement (*Allegro vivace*) is set in a clear-cut scherzo-and-trio form, based on two main ideas. The scherzo theme is all bustling energy and is filled with off-beat accents. The trio is much more songlike—it is carried by the woodwinds, but with witty commentary by the strings.

The finale (*Allegro ma non troppo*) announces its first theme with a furious series of string lines with woodwind accents. The second theme is laid out by the oboe above clarinet triplets. At the end of the exposition, Beethoven gives a sly version of the opening string lines to usher us back into B-flat Major for a repeat of the exposition. This same little passage is extended after the exposition is repeated, spiraling us off into parts unknown in the development section. In another wry touch, Beethoven begins the recapitulation abruptly, giving the violin’s semiquaver line briefly to the bassoon. The coda culminates in a mock-serious *forte* chord and pause. The violin line is now given briefly to the basses, and after yet another stop, it is transformed again into a more lyrical line. Just as things start to get serious, however, Beethoven tosses off a final furious burst of semiquavers to close the movement.