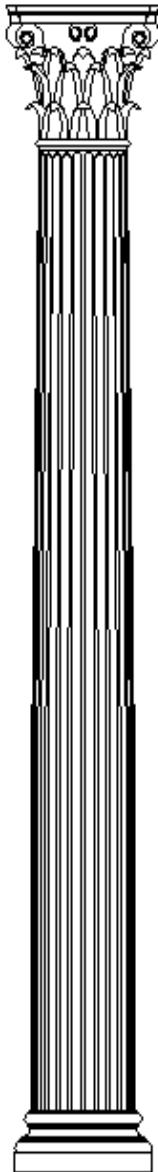




Patron: The Hon Joe Hockey MP
Member for North Sydney and Minister for Small Business and Tourism

Directed by Andrew Del Riccio



Mosman Orchestra's Spring Concert season is
Simply Classical

Mozart - Serenade No.3 in D Major K.185

Haydn - Symphony No.6 in G Major "The Surprise"

Beethoven - Violin Concerto in D Major Op.61

Soloist:

Carolyn Watson

Friday 17 September 8.00pm

Sunday 19 September 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.mosmanorchestra.org.au/>

Visit this site to find out more about Mosman Orchestra and its 2004 program!

NOTES ON THE PROGRAM

Serenade in D Major, K.185 - Wolfgang Amadeus Mozart (1756-1791)

1. Allegro Assai

Composed in 1773 this serenade has seven movements of which only the first will be played in this concert. It was called the "Andretter" music and labelled "Finalmusik" by Mozart. The music was written, like the "Haffner" serenade, for a Salzburg wedding. The Andretters were family friends of the Mozarts, and as Wolfgang was in Vienna we must either suppose that he was well paid for the serenade or that Leopold (his father) asked him to send it as a present. Old Andretter was the court councillor who dealt with the militia and the riding school, and possibly the martial rhythms in some of the movements are a sly compliment to him rather than to his son, the bridegroom.

Symphony No. 94 in G Major (The Surprise) - Joseph Haydn (1732-1809)

1. Adagio - vivace assai
2. Andante
3. Menuetto: Allegro molto
4. Finale: Allegro molto

Haydn was well known for including jokes in his music, and the Surprise Symphony includes what is probably the most famous one: he wrote a loud "surprise" chord near the beginning of the second movement after a relatively tranquil opening. After the chord, the music immediately quiets down again, leaving the audience bewildered.

Haydn wrote the symphony in 1791 in London for a concert series he gave during the first of his two visits to England (1791-1792). The premiere took place on March 27, 1792, with Haydn leading the orchestra seated at a fortepiano. As with Haydn's England visits in general, the premiere was greatly successful. One reviewer wrote that the symphony was "equal to the happiest of this great Master's conceptions." In his old age Haydn remembered the premiere with nostalgia, recounting to his biographer Griesinger:

"...it was my wish to surprise the public with something new, and to make a debut in a brilliant manner, in order not to be outdone by my pupil Pleyel. The first Allegro of my Symphony was received with countless bravos, but the enthusiasm reached its highest point in the Andante with the kettledrum stroke. Ancora, ancora! sounded from every throat, and even Pleyel complimented me on my idea..."

I n t e r v a l

VIOLIN CONCERTO in D, Op.61 - Ludwig Van Beethoven (1770-1827)

1. Allegro ma non troppo
2. Larghetto
3. Rondo

Beethoven's Violin Concerto stands with that of Brahms on a lofty pinnacle above other works in this medium. It is the most classical of all violin concertos. Noble in conception, it gives the soloist splendid virtuosic opportunities without ever causing the work to degenerate into a mere display piece.

The Violin Concerto was composed in 1806, between the fourth and fifth piano concertos. In contrast to the piano concertos, in which from the outset opposing forces confront one another thereby generating tension, the soloist and orchestra in the Violin Concerto seem to be going toward the same goal. The orchestra carries the main musical burden; the solo violin comments and elaborates on individual phrases. (In a piano concerto the piano can always preserve its individuality against the orchestral texture of strings and winds, while the violin appears by its very nature to belong with the orchestral tutti.)

The principal violinist at the Theater an der Wien, Franz Clément (1784-1842) first performed the work in December 1806. It was a success with the audience, but the press was more reserved. The *Wiener Theaterzeitung* wrote that a “concerto by Beethoven was exceptionally well applauded by reason of its originality and many passages of real beauty,” but added, “the ensemble frequently appeared untidy”.

Beethoven’s Violin Concerto was slow to find its way into the concert hall. In May 1844, seventeen years after the composer’s death, it enjoyed a great success in London, thanks to the interpretation of the then 30-year-old Joseph Joachim in a concert conducted by Mendelssohn. This great violinist, to whom Brahms later dedicated his own violin concerto, became the interpreter *par excellence* of Beethoven’s violin concerto, and his rendering remained for many years the classical model for the performance of the work.

Andrew Del Riccio

Carolyn Watson

Mosman Orchestra

First Violins: Kathryn Crossing* (concertmaster), Libby Colyer, Julian Dresser, Beres Lindsay, Clare Ryan, Vicki Sifniotis.

Second Violins: Paul Hoskinson, Chris Bladwell, Denis Brown, Bob Clampett, Penny Myerscough, Nick Sifniotis, Robert Timmins

Violas: Holly Doyle, Linh Ly

Cellos: Shona Liney, Lindsay Wood, Mary Brampton, Elena Clark, Mark Haughton, Katherine Hipwell, Maxine Moorehead-Stephan

Bass: Clare Cory

Flute: Carolyn Thornely

Oboes: Cate Trebeck, Margaret Shirley

Clarinets: Liz Hogan,

Bassoons: Alan Morrison, Graham Cormack,

French Horns: Catherine Lukin, Rana Wood,

*Kathryn Crossing’s chair proudly sponsored by The Learning Group. Mosman Orchestra gratefully acknowledges the support of The Mosman Council, The Learning Group Pty Ltd and the indefatigable Peter Stephan, who maintains the Mosman Orchestra website: <http://www.mosmanorchestra.org.au/>

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Don’t miss our next concerts on Fri 3rd and Sun 5th December.