

Mosman Orchestra

Mark Brown, Guest Conductor

He is a graduate of Sydney Conservatorium with a Bachelor of Music Degree in trombone performance. Professional trombone credits include the SSO, Australian Ballet, Sydney Philharmonia, Australian Opera, English National Ballet, and many musicals.

In 1994 Mark was awarded the Bellhouse Memorial Conducting Scholarship and in 1995 was selected for the Ku-ring-gai Philharmonic Orchestra "Conductor in Training" program. In 1996 he graduated with Honors, having received High Distinctions in Trombone and Conducting. In 1998 Mark travelled to the Czech Republic to attend the Symphonic Workshops International School for Conducting.

Mark currently teaches Trombone at St. Patrick's College Sutherland and is Music Director for their Senior Concert Band. He also directs the Stage Band at Sydney Technical High School and is Musical Director of Sutherland Shire Brass.

Mark will travel to the US in 2006, to take up a two-year scholarship at Syracuse University to complete a master degree in conducting.

Mark is a popular "regular" guest conductor with Mosman Orchestra.

Members of the Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Alex Koustoubekdis, Beres Lindsay, Manuela Mignot, Glen Preston, Clare Ryan, Heather Shannon

Second Violin: Julian Dresser, Chris Bladwell, Denis Brown, Bob Clampett, David Healey, Nick Sifniotis, Robert Timmins.

Viola: Paul Hoskinson, Mark Berriman, Lihn Ly

Cello: Lindsay Wood, Elena Clark, Katherine Hipwell.

Bass: Moya Molloy

Flute: Carolyn Thornely, Jacqui Kent

Oboe: Cate Trebeck

Clarinet: Danica Allars, Antony Westwood

Bassoon: Graham Cormack, Bob Chen

French Horn: Claire Seligman, Rana Wood

Trumpet: Ken Allars, Andrew Del Riccio

Timpani: Ben Taylor, Andrew Ogden

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



Patron: The Hon Joe Hockey MP
Member for North Sydney and Minister for Human Services
Musical Director: Andrew Del Riccio

In our 2005 Winter concert series, Mosman Orchestra presents three youthful prodigies: - Wolfgang Amadeus Mozart, his pupil Johann Hummel and our trumpet soloist ...

Ken Allars.

The Program:
W A Mozart **Titus Overture, K.621**
J N Hummel **Concerto in E flat Major for Trumpet & Orchestra**
W A Mozart **Symphony No.38 in D Major ("Prague"), K.504**

Guest Conductor: Mark Brown

Friday 24 June, 8.00pm

Sunday 26 June, 2.30pm

Mosman Art Gallery and Community Centre

Mosman Orchestra gratefully acknowledges the support of
Mosman Council, The Learning Group Pty Ltd and
Visual FX Design & Imaging.
www.mosmanorchestra.org.au/

We hope you enjoy Mosman Orchestra's Winter concert program. Don't miss our September concert series, 8pm on Friday 16th, 2.30pm on Sunday 18th.

Notes on the Program

Overture to "La Clemenza di Tito" - Wolfgang Amadeus Mozart (1756-1791)

La Clemenza di Tito, an *opera seria* in two acts, is one of the commonly overlooked Mozart works. The libretto, by Caterino Mazzolà, is an abridgment and adaptation of one by Pietro Metastasio, and tells the tale of Titus, set in ancient Rome. The work was first produced in Prague in 1791 at the coronation of Emperor Leopold II as King of Bohemia. Being Mozart's last opera, the overture represents the arrival point of Mozart's lifelong exploration of the operatic overture.

Concerto in E flat Major for Trumpet & Orchestra - Johann Nepomuk Hummel (1778 - 1837)

Soloist: Ken Allars

Hummel studied at an early age with Wolfgang Amadeus Mozart, at whose house in Vienna he lived for two years. Later, accompanied by his father, he toured Germany, The Netherlands, and England for four years as a child-prodigy pianist. In England he studied a year with Muzio Clementi. Returning to Vienna in 1793, he took instruction from J.G. Albrechtsberger, Joseph Haydn, and Antonio Salieri. From 1804 to 1811 he was chapelmastor to the Esterházy family (a post formerly held by Haydn). After further successes as a pianist and teacher, he became chapelmastor at Weimar (1819).

Although he wrote extensively for the piano (solos, duos, chamber music and concertos), Hummel contributed to all musical forms except to the symphony. His works include operas, Singspiels, symphonic masses, chamber works for many instrumental combinations, songs, variations, concertos and numerous arrangements. His trumpet and bassoon concertos remain in the repertoire today.)

By around 1803 the Viennese court trumpeter Anton Weidinger had succeeded in interesting Johann Nepomuk Hummel in his "organized trumpet" (a development of earlier examples of keyed trumpets. Hummel's subsequent Concerto a tromba principale received its first performance at the Esterhazy court on 1 January 1804. Weidinger himself is believed to have reworked the piece, at least in part, in order to adapt the writing to the instrument's technical capabilities.

Interval

Symphony No. 38 in D major, K.504, "Prague" - W A Mozart

This symphony exists because of the long and happy relationship between Mozart and the music-loving citizens of Prague during the last years of the composer's life. While Figaro had enjoyed a modest success in Vienna, it had been all the rage in Prague, and Mozart therefore composed for that city *Don Giovanni*. But almost a year before the premiere of *Don Giovanni*, Mozart composed a symphony for Prague (though it had its premiere in Vienna, on December 6, 1786, it was performed in Prague a month later) that in some anticipates the great opera to come. Both works are in the key of D and begin with slow and powerful opening music in the minor. Mozart had evidently learned a great deal from Haydn's symphonies, because the first movement of the symphony, built out of arrangements and developments of motivic figures more than "themes" per se, is almost monothematic. The Andante is also based on motivic structures to an unusual degree.

There is no Minuet movement in the Prague Symphony. Various explanations have been offered for this fact, from the view that Mozart believed it was traditional in Prague not to have a dance movement in a symphony to the notion that some critics were beginning to insist that the minuet was out of place in a symphony, and that Mozart was therefore forward-looking in omitting it. It was recently discovered that the lively and brilliant finale was composed first, possibly even as a substitute finale for a work in the same key, though in the end Mozart placed it as the witty capstone to its own brilliant symphony.

Ken Allars

Ken Allars began playing trumpet at age seven. He is currently 14 years old and is in Year 9 at Newtown High School of Performing Arts. He has been learning trumpet from Andrew del Riccio for six years. In 2004 he achieved his AMEB 8th grade on trumpet and has won many awards in eisteddfods and other competitions in both solo and ensemble performances. He has been playing with the Mosman Orchestra since 2004, and is also a member of several other ensembles including the State Schools Symphonic Wind Ensemble, State Schools Jazz Orchestra, the Newtown school orchestra, symphonic wind ensemble and stage band as well as some smaller ensembles. Highlights of performances with these ensembles include several performances at the Sydney Opera House and last year he performed in the Stage Band at the Schools Spectacular in the Sydney Entertainment Centre. He has toured as an ensemble member to both Japan and USA, and later this year will be touring with the State Schools Symphonic Orchestra to Germany, Austria and the Czech Republic. Ken enjoys both jazz and classical music and is keen to pursue his passion as a career.