



Patron: The Hon Joe Hockey, MP

presents:

MOSMAN BY REQUEST

A program of some of your favourite music from our repertoire

**Brahms - Academic Festival Overture
Vivaldi - Summer *from* The Four Seasons
Beethoven - Symphony #5 in C minor**

**Directed by Andrew Del Riccio
and featuring
Kathryn Crossing - violin**

**Friday December 8 at 8:00pm
Sunday December 10 at 2:30pm**

Mosman Art Gallery and Community Centre

Visit the Mosman Orchestra website: www.mosmanorchestra.org.au
Mosman Orchestra gratefully acknowledges support from the Mosman Council
and The Learning Group Pty Ltd.

Message from the Musical Director



December is here at last (or already if you are involved in a community orchestra!). 2006 has been a very busy and productive year for Mosman Orchestra, and we are delighted to welcome you to our last concert program for the year.

Members of the orchestra and I often get comments from our audience regarding works we have played in the past: how much they were enjoyed, how a particular work has special meaning for someone, etc. Our program today features some of the most popular pieces Mosman Orchestra has played in recent years. They are also among the best-loved works in the orchestral repertoire.

As the year draws to a close for schools and universities, Brahms' popular tongue-in-cheek Academic Festival Overture is a clear winner to open our concert. Next, our Concertmaster Kathryn Crossing will bring a little bit of sunshine into this concert. Vivaldi's concerto *Summer* from *The Four Seasons* has been immortalised by many and in many settings: by Nigel Kennedy, Il Giardino Armonico, in movies and on TV. Set to poetry, it looks forward to the warmth of summer, as you will see from the program notes. However, here's hoping there are no flies or storms at the same time!

Finishing this concert is one of the masterpieces of western music, Beethoven's *Fifth Symphony*. Meaning so much to so many, be it radio broadcasts, or movies such as *A Clockwork Orange* (and who can forget *Hooked on Classics?*), this is sure to bring down 2006 in a suitably grand style.

Elsewhere in this program you will find details of our 2007 concert season. It will be another rewarding year musically for our players and audiences, with something for everyone: exciting music, favourite classics and hauntingly beautiful works.

Please don't forget, if you would like to learn more about Mosman Orchestra, its history and some of the personalities behind it, our official history written by Christine Bladwell, *The Life and Life of Lane Cove/Mosman Orchestra*, is available for purchase here today.

Notes on the program

Academic Festival Overture - Johannes Brahms (1833-1897)



In 1879 the University of Breslau conferred upon Brahms an honorary Doctorate in Music. Brahms was flattered and sent a postcard of thanks to the faculty. However, a subsequent letter from his friend Bernhard Scholz, Director of Music in Breslau (who had nominated him for the degree), made it clear that the university expected him to express his gratitude in musical form. While vacationing at Bad Ishil during the summer of 1880, Brahms penned his musical "thank you" - the *Academic Festival Overture*.

The rectors of the University no doubt expected the composer to respond to the honor by composing a special piece fitting the Latin citation that came with his degree: "the foremost composer of serious music in Germany today." Perhaps it would be a darkly somber symphony or an immensely complicated choral work, showing off all the contrapuntal techniques. They could hardly have expected what they got -- a potpourri of German student songs celebrating the less intellectual aspects of college life! The various tunes include *Wir haben gebauet ein stattliches Haus* ("We have built a stately house") in the trumpets, followed by the noble *Landesvater* ("Father of his country") melody in the strings. Then comes the lively tune of the freshman-initiation "fox-ride" *Was kommt dort von der H&sh?* ("What comes from there on high?"). All of these tunes parade past once again before Brahms brings in the oldest and most famous of German student songs, *Gaudeamus igitur*: "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us."

Brahms' rare flash of mischief in the conception of this overture is well contained within its structural refinement, lyrical warmth and typically rich orchestration. It calls for as large an ensemble as any of his far more substantial works.

The composer himself conducted the premiere in Breslau on 4th January, 1881.

Concerto No. 2 in G minor, RV315, “Summer” from *The Four Seasons* - Antonio Vivaldi (1678-1750)

Allegro non molto - Allegro

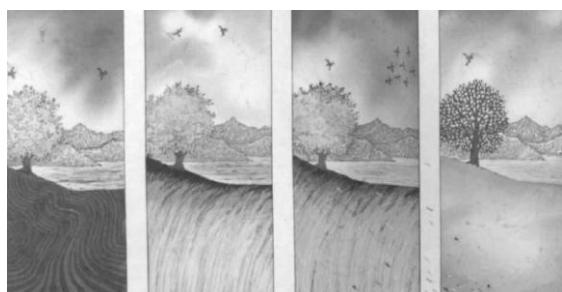
“Beneath the blazing sun's relentless heat men and flocks are sweltering, pines are scorched. We hear the cuckoo's voice; then sweet songs of the turtle dove and finch are heard. Soft breezes stir the air....but threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead.”

Adagio - Presto - Adagio

“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.”

Presto (Summer Storm)

“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 storytelling, 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.

In 1725 in Amsterdam, Vivaldi published twelve violin concertos entitled *Il Cimento dell'armonia e dell'invenzione* (literally, *The Contest of Harmony and Invention*). Seven of these twelve concertos were descriptive - the first four were designated *Le Quattro Staggioni* (*The Four Seasons*); another three were titled *Storm at Sea, Pleasure and The Hunt*.

Each of the *Four Seasons* concertos is prefaced by a sonnet (presumably written by the composer) full of allusions ripe for sonic depiction. Thus, the first greets *Spring* with a profusion of birds, the breath of gentle breezes and shepherds holding a celebratory bagpipe dance; *Summer* brings torrid heat, buzzing insects and a violent storm; *Fall* a harvest celebration and a hunt; and *Winter* chattering teeth, stamping feet, slipping on ice, shelter by an inside fire and a howling windstorm.

Vivaldi's concertos were widely imitated - indeed they attracted the fervent admiration of J.S. Bach, who modeled his own concerto style after Vivaldi's. Music representing the moods of the four seasons has also been popular, and several baroque composers produced similar cycles of concertos. None were to do so in such precise pictorial detail as Antonio Vivaldi in his *Four Seasons*.

In ter val

Symphony no.5 in C minor, Op.67 - Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante con moto
Allegro-
Allegro-Presto

Beethoven's *Fifth Symphony* did not immediately become the world's (or even the composer's) most famous symphony. During his lifetime, the *Third*, the "Eroica," was performed more often and the second movement of the *Seventh* (movements were often heard separately) deemed "the crown of instrumental music." But over the course of the 19th century, the *Fifth* gradually came to epitomize Beethoven's life and musical style. It often appeared at the inaugural concerts of new orchestras, such as when The Philadelphia Orchestra first sounded in November 1900.



The *Fifth* was given its world premiere in a massive four-hour concert on December 28, 1808 that consisted entirely of new major Beethoven works, including his *Sixth Symphony*, *Mass in C*, *Fourth Piano Concerto* and *Choral Fantasia*.

There was little critical response to this performance, which took place under adverse conditions. The orchestra was under-rehearsed, the soprano suffered an attack of stage-fright, the auditorium was extremely cold and the audience was exhausted by the length of the program. However, a year and a half later, another performance resulted in a rapturous review by E.T.A. Hoffmann in the *Allgemeine Musikalische Zeitung*. For him, the symphony "unfolded

Beethoven's romantic spirit in a climax rising straight to the end and carried the listener away irresistably into the wondrous spirit world of the infinite..."

Allegro con brio. The rhythm of the famous opening figure underpins this entire movement, and also recurs at crucial points in later movements. Beethoven heightens the power of the drama by contrasting moments of sweetness and reflection – the lyrical second subject, for example, and the poignant oboe cadenza that briefly halts the recapitulation at its most relentless.

Andante con moto. One of Beethoven's re-workings of an established form, a set of double variations after the manner of Haydn. The lilting main theme, initially presented by violas and 'cellos, is followed by a flowing A-flat major calm, broken three times by triumphant bursts of C major, subsiding each time, through mysterious key changes, to the initial calm.

Allegro. A quiet figure rises from the basses, hesitates, and is swept aside by a fierce march to the rhythm of the symphony's opening motif. The trio section brings C-major relief with scurrying fugato basses, but the return of the scherzo marks a strange transformation. Quiet pizzicato strings take the atmosphere to one of hushed mystery and as the scherzo ends the inner strings hold a sustained chord. The timpani tap out a gentle rhythm, the violins toy with wisps of the scherzo, the tension builds as the music sweeps headlong into –

Finale: Allegro – Presto. A blaze of C major. Trombones and piccolo enter for the first time in any symphony. The movement is a sonata-allegro of celebration, hesitating only as the scherzo theme briefly re-appears just before the recapitulation.

* * * * *

Kathryn Crossing

Kathryn Crossing recently completed her B.Mus. Degree at the Sydney Conservatorium of Music.

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 following 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, with whom she toured 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.



Mosman Orchestra's Program for 2007

Our sincere thanks to all our members, friends, helpers and patrons who have made 2006 such a fantastic year. We look forward to your continued support and enthusiasm next year and beyond. Here's what we have in store for you in 2007 - mark these dates in your diaries now!

Program 1 – March 23 and 25

Program 2 – June 22 and 24

Program 3 – September 7 and 9

Program 4 – December 7 and 9

MOSMAN ORCHESTRA

Andrew Del Riccio - Musical Director

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 of ensembles in Australia and Canada. 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, and has a busy private teaching practice.

Members of Mosman Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Berengere Farras, Paul Hutchinson, Alex Koustobardis, Beres Lindsay, Manuela Mignot, Nick Porter, Glen Preston, Justin White.

Second Violin: Julian Dresser, Chris Bladwell, Denis Brown, Bob Clampett, Ruth Day, David Healey, Ann Kanaan, Andrew Parkin, Brett Richards, Robert Timmins.

Viola: Sam Loukas, Lihn Ly, Vicki Sifniotis

Cello: Lindsay Wood, Julie Cuneo, Mark Haughton, Katharine Hipwell, Shona Liney, Ian Macourt, Caroline Slaytor.

Bass: Moya Molloy, Paul Lazlo

Flute: Carolyn Thornely, Jacqueline Kent.

Piccolo: Linda Entwistle

Oboe: Val Densmore, Cate Trebeck.

Clarinet: Danika Allars, Antony Westwood.

Bassoon: Bob Chen, Alex Farrugia

Contrabassoon:

French Horn: Louisa Long, Rana Wood, Kylie Long, Cathryn McBride.

Trumpet: Ken Allars, Edwin Laidler, James Kelly

Trombone: Lindsay Smart, Jayson McBride, Chris Aschmann.

Tuba: Daniel Meoli.

Percussion: Ben Taylor, James Freedman.

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