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presents:

AUTUMN ENERGIES

Directed by Andrew Del Riccio

Ronald Thomas - violin

Rossini – Overture to La Scala di Seta
Bruch – Violin concerto in G minor Op.26
Beethoven – Symphony No.7 in A major Op.92

Friday March 23 at 8:00pm
Sunday April 1 at 2:30pm

~The Grand Hall~

Mosman Art Gallery and Community Centre

Join us for a glass of champagne afterwards!
Tickets \$15 \$10 concession \$5 student under 16 \$35 family

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



Notes on the program

Overture to La Scala di Seta - Gioacchino Rossini (1792-1868)



Rossini was an acclaimed master of the comic opera (opera buffa). Although only a handful of his 39 operas are performed today, the popularity of his overtures has never waned. The Thieving Magpie, The Barber of Seville, William Tell, Italian Girl in Algiers etc. all proclaim the sensuous vitality and brilliance of Rossini's musical imagination, which laid the foundations for a new generation of romantically inspired music-dramatists.

The Silken Ladder is a buoyant curtain-raiser and was an immediate success when first performed in 1812. The rather staid opera has unfortunately not achieved or sustained the popularity of the overture, and is seldom played today.

The overture is one of Rossini's quickest and most brilliant, distinguished throughout by glorious concertante wind writing. It opens with an animated repeated string note motif, followed by a wistful, elegant oboe solo. The slow introduction leads into first and second subjects, a recapitulation and coda – the whole, being a functional, elegant scaling down of classical sonata form. The strings lead us into the helter-skelter whirlwind of the allegro – a typical piece of harmonic dissimulation where complex interplay of rhythm, phrase length and harmony give us exciting, joyous music.

The specially-constructed, celebrated Rossini crescendos build up during the exposition and recapitulation, and the composer's signature touches of piccolo add a vibrant quality of orchestral brilliance to the score. Rossini is probably the most neglected and generally misunderstood of all the great nineteenth-century composers.

Concerto No. 1 in G minor for violin and orchestra, op. 26- Max Bruch (1830-1920)

- *Vorspiel (Prelude). Allegro moderato*
- *Adagio*
- *Finale. Allegro energico.*

Max Bruch began composing in his childhood and continued active till the end of his long life. He was one of the most respected musicians of his time. According to those who have studied his compositions, his true masterwork is the oratorio *Odysseus*, but there have been very few opportunities to hear that work in the last hundred years. His *Scottish Fantasy* for violin and orchestra is presented occasionally, as is his *Kol nidrei*

for cello and orchestra, but it has really been on the strength of a single work, this *Violin Concerto in G minor*, that Bruch's name has been kept alive in the world's concert halls.

Bruch was only in his thirties when he composed this work, dedicating it to his friend, the virtuoso violinist Joseph Joachim. While he spoke of it with pride all his life, he also expressed disappointment and frustration over the neglect of his later compositions; he would sometimes beg performers to consider one of his other works instead of "my world-renowned concerto." But many a reputation has rested on less.

The Concerto's layout is unusual for a work of its time. The first movement (Allegro moderato) is labeled *Vorspiel* (Prelude), and the entire movement really serves as a prelude to the second, to which it is directly linked.

This glowing Adagio contains yet another introduction within itself, for its songlike principal theme is preceded by a lesser one. What develops is a prototypic Romantic slow movement, in which Bruch's infallible "sense of fitness," as H.C. Colles described it, keeps his apparently unrestrained outpouring of emotion from spilling over into mawkishness or bathos.

The finale (Allegro energico) opens with a few suspensefully subdued bars of orchestral introduction, giving way then to the soloist's statement--in double stops--of the exuberant theme. The second subject once again represents the broad-scaled, open-hearted lyricism of the Romantic movement at its best in terms of both tastefulness and immediacy of appeal. Even the fiery brilliance of the concluding bars carries integrity and conviction.

This concerto is unusual in that its composer provided no cadenzas of his own or to allow for the insertion of any by the soloist..



In t e r v a l



Symphony no. in A Major, Op.92 - Ludwig van Beethoven (1770-1827)



- I. Poco sostenuto; Vivace*
- II. Allegretto*
- III. Presto; Presto meno assai*
- IV. Finale: Allegro con brio*

During the summer of 1811, Beethoven was suffering through difficult times. His music was popular, but his health was declining and his growing deafness seemed irreversible. In vain hopes of relief, Beethoven traveled to the northern Bohemian spa city of Teplitz, where he remained for much of the summer.

His Seventh Symphony was begun in Teplitz and completed several months later. The composer himself conducted the premiere in 1813 at a Viennese concert to benefit Austrian and Bavarian soldiers who had been wounded at the battle of Hanau in the Napoleonic Wars. The concert was organized by Johannes Maelzel, the inventor of the metronome and various mechanical instruments. Also on the program was the premiere of *Wellington's Victory*, which Beethoven composed originally for one of Maelzel's devices.

The new symphony was enormously successful. Beethoven called it his "most excellent symphony," and one music critic of the time reported, "this symphony is the richest melodically and the most pleasing and comprehensible of all Beethoven symphonies." Despite Beethoven's declining health at the time of its composition, this is one of the composer's most optimistic works, and it won some powerful friends. Richard Wagner called it "the apotheosis of the dance." Indeed, the score has been choreographed more than once.

The Seventh has also inspired a variety of literary and pictorial interpretations, ranging from a call to political revolution in Beethoven's own time, to Robert Schumann's vision of a rustic wedding, to a pageant of chivalry in the time of the Moors, to Emil Ludwig's elaborate vision of Druidic rites culminating in a bacchanal. Beethoven himself, who was not hesitant in letting people know when he did have some sort of "program" in mind (as in this symphony's immediate predecessor, the *Pastoral*), attached none to this work.

The slow introduction to the first movement is the longest and richest to be found in any of Beethoven's symphonies; it serves as a suspenseful ingathering of strength for the outburst of the *Vivace*.

The second movement *Allegretto* became so popular during Beethoven's lifetime that it was sometimes substituted for the slow movements of his earlier symphonies. It was

also, all too frequently, performed on its own at a distended tempo as a funeral march, though it has nothing of that character when performed at the tempo indicated by the composer.

Almost as well known in its own right as the *Allegretto* is the bustling *scherzo*, which served as model for Schubert and many other composers. Its striking *trio*, said to be derived from an old Austrian hymn, does not provide an element of repose, but rather a further expression of vitality and power, and this character is to continue building to the end of the work.

The blazing *Finale* has an eruptive character - the driving momentum is self-renewing, and the horns are again summoned to exciting prominence. It is their signal that initiates the coda, in which their wild ejaculations against the insistent sawing of the basses carries the effect of frenzied abandon to a level of uncontrollable intensity.

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Ronald Thomas - Violin

Born in Australia, Ronald Thomas began the violin at the age of four with lessons from his father. At sixteen he made his national debut performing the Beethoven Violin concerto with the Melbourne Symphony Orchestra. The following year, after winning a scholarship to Europe, he continued his studies with Max Rostal. Ronald won the Carl Flesch international Competition in 1961 at the age of 21.

Following a critically acclaimed debut recital in Wigmore Hall in London he was offered concerto engagements with major orchestras in England including the Royal Philharmonic, Birmingham and Bournemouth Symphony Orchestras. He also began broadcasting recitals for BBC radio and was a concerto soloist at the first night of BBC Promenade Concerts with the BBC Symphony Orchestra. While continuing to give recitals and perform concertos throughout that country, he was a member of the English Chamber Orchestra, performing and recording with artists such as Sir Benjamin Britten with whom premiere recordings of his works were made. Later as a member, concertmaster and soloist with Sir Neville Marriner and the academy of St. Martin in the Fields, he performed with them for a number of years in concerts, recordings and world tours.

In London Ronald's varied musical diet also involved commercial session work, including myriad film sessions and backing such groups as the Beatles. At this time he was the founding violinist of the Nash Ensemble and formed his own chamber group, the New London Soloists Ensemble with whom he toured the USA. Return visits to Australia to play with and conduct the ABC orchestras were also frequent during this period.

In 1976 he became concertmaster, then Music Director of the Bournemouth Sinfonietta, where he remained for ten years giving some 950 concerts (conducting 250), solo concerts, broadcasts and recordings. In the 1980's he was invited by Sir Georg Solti to be guest concertmaster for a Special Anniversary Series of Concerts by the London Philharmonic Orchestra appearing at the Edinburgh Festival and Royal Festival Hall in London. At this time he was also guest concertmaster of the London Symphony Orchestra.

He moved back to Australia in 1987 after accepting the position of Artistic Director of what is now known as the Australian Opera & Ballet Orchestra. Whilst there he formed the Soloists of Australia, making a number of recordings for Chandos Records as well as giving a series of concerts at the Perth Festival. He was then offered a position of professor of Violin and chamber music at the NSW State Conservatorium of Music. He is now Master of Chamber Music at Trinity Grammar School.

Recent concerts in Australia include concertos with the Sydney Opera House Orchestra, concerts as leader of the Sydney String Quartet, conducting and concerto performances on ABC radio and in Australia's Mozart by Moonlight series. He is currently leader of the Sydney String Quartet.



Mosman Orchestra 2007 Concert Program

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Program 2 – June 22 and 24

Collins: Festival Overture
Bach: Double violin concerto
Dvorak: Symphony No. 8

Program 3 – September 7 and 9

Beethoven: Triple Concerto
Brahms: Symphony No.1

Program 4 – December 7 and 9

Elgar: Pomp & Circumstance No.1
Britten: Serenade for Tenor, Horn and Strings
Mendelssohn - Scottish Symphony

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, Beres Lindsay, Manuela Mignot, Glen Preston.

Second Violin: Julian Dresser, Denis Brown, Bob Clampett, Ruth Day, David Healey, Helen Hoskins, Ann Kanaan, Brett Richards, Robert Timmins.

Viola: Sam Loukas, Mark Berriman, Andrew Parkin, Vicki Sifniotis

Cello: Lindsay Wood, Mary Bramston

Bass: Moya Molloy

Flute: Jacqueline Kent, Carolyn Thornely, Linda Entwistle

Piccolo: Jacqueline Kent

Oboe: Val Densmore, Cate Trebeck.

Clarinet: Danika Allars, Antony Westwood.

Bassoon: Bob Chen, Graham Cormack

French Horn: Rana Wood,

Trumpet: Ken Allars, Edwin Laidler,

Trombone: .

Percussion: Ben Taylor,

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