

# Autumn Splendour

## Mosman Orchestra

Andrew Del Riccio - conductor

Friday March 12 at 8pm

Sunday March 14 at 2.30pm

Byron Westbury - trumpet



Mosman Art Gallery

Tickets at the door: \$20, \$15 conc, Under 16's free

Rossini: Overture to La Scala di Seta  
Torelli: Sonata a Cinque  
Sibelius: Symphony no 5

[www.mosmanorchestra.org.au](http://www.mosmanorchestra.org.au)



## Message from the Musical Director



Welcome to Mosman Orchestra and our 2010 season of concerts! The orchestra has some wonderful music planned for this year, including Schubert, Tchaikovsky, Handel, Dvorak and Chopin. We hope you will come to all our different programs and share in the orchestra's enjoyment of making music.

Today is a rather eclectic collection of works: a bubbly overture from Rossini, the splendour of the baroque with trumpeter Byron Westbury, and the grandeur of Sibelius' fifth symphony. Rossini was notorious for his overtures. Written at the last minute, sometimes under duress, they none the less

are a delight to behold. They grab one's attention, usually (but not always) using themes from the opera they are written for, and do precisely what they are intended to do, get a performance started and settle the audience for the evening ahead. Today, Rossini settles us down to hear one of the baroque periods more prolific, yet not commonly heard composers. While Torelli wrote much music, especially for strings, it is his trumpet sonatas he is best known for today. Active at the basilica of San Petronio his writing is for a huge space with a reverberation time of some 14 seconds! While our much smaller Grand Hall doesn't have this type of acoustic, Byron's golden tones will transport you back to imagine the splendour of the times.

As you probably noticed, we have rearranged the hall for today's concert. With orchestra at the 'back' of the hall, we are attempting to achieve a much better sound for our audience. With the gallery that protrudes out above the orchestra, our sound will be much better blended and will reach out to you at the same time. Of course, this means walking in through the orchestra, which is interesting in itself, as is the location of refreshments!

This blending of sound is ideal for our major work, Sibelius' 5th symphony. As with the first half of the program, his symphony is a work to transport you, to let your imagination go free and see where it takes you. My introduction to the work as a student at the conservatorium was linked with winter, snow, ice and tundra, leaving a strong impression in my mind. What will it leave in yours?

Enjoy!

## **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.

### **Sonata a Cinque G.1 – Giuseppe Torelli (1658 – 1709)**

- I. *Andante*
- II. *Allegro*
- III. *Grave*
- IV. *Allegro*

Giuseppe Torelli was an Italian violist and violinist, pedagogue and composer born in Verona. Not much is known about early years, but we do know that he was active in the orchestra of the *Basilica di San Petronio* in Bologna, first from 1686

to 1695 as a violist and then from 1701 to 1709, as a violinist; in the intervening years, during which the basilica's orchestra was disbanded, he worked in Ansbach and Vienna.

Torelli's main historical contribution was to the development of both the *violin concerto* and the *concerto grosso*, but he was also the most prolific Italian composer for the trumpet, with some three dozen pieces, variously entitled *sonata*, *sinfonia*, or *concerto*, for one, two, or four trumpets.

Torelli began writing his first trumpet works around 1690. Brilliant trumpet music was regularly performed in Bologna at the opening of High Mass on the feast day of St Petronius, the patron saint of both the basilica and the city, on 4th October – an old tradition going back at least to 1508.

In Torelli's trumpet works a wide spectrum of form and style is to be found. It ranges from the *sonata da chiesa* (church sonata) pattern of alternating fast and slow movements including the Sonata G. 1 heard today, to the true concerto form in three movements.

The Sonata in D (G.1), from the year 1690, is certainly Torelli's finest for trumpet and strings. Each movement is formally well balanced and possesses significant thematic content.

The first movement is noteworthy for its “sighing motif”, treated by both strings and trumpet.

The fugued subject of the second movement was not an original invention of Torelli's, but was popular with many composers: Stradella and Corelli, as well as Purcell, come to mind. In this brilliant movement, Torelli shows us the advanced level of technique contemporary Italian trumpet playing had reached.

The third movement, for strings and continuo alone, is a model of form.

The final movement is brief and lively, and shows Torelli's treatment of an ostinato bass line of three bars.

Giuseppe Torelli died in Bologna in 1709, where his manuscripts are conserved in the San Petronio archives.

*I N T E R V A L*

## *Symphony No. 5 in E-flat major, Opus 82—Jean Sibelius (1865-1957)*

- I. *Tempo molto moderato - Allegro moderato (ma poco a poco stretto) - Vivace molto - Presto - Più Presto*
- II. *Andante mosso, quasi allegretto - Poco a poco stretto - Tranquillo - Poco a poco stretto - Ritenuto al tempo I*
- III. *Allegro molto - Misterioso - Un pochettino largamente - Largamente assai - Un pochettino stretto*

*“The autumn sun is shining. Nature in its farewell colours. My heart is singing sadly - the shadows grow longer. The Adagio of my 5th symphony? That I, poor fellow that I am, can have moments of such richness!” ... Sibelius’ diary entry 10th Oct, 1914*

Sibelius's 50th birthday, December 8, 1915, was treated as a national holiday in Finland, and his *Fifth Symphony*, whose premiere he conducted in Helsinki on that date, proved to be eminently suitable to the celebration: a work characterized by clarity, and in substance a positive antipode to its austere and tragic predecessor of 1911. It was warmly received by the audience, but Sibelius himself was less than pleased with it. A year later he introduced a revised version in which the first two of the original four movements were combined into a single one. He was still not satisfied, but further work on the score was delayed by health problems and external events of the final year of World War I.

When he was able to resume work on the second revision of his Fifth Symphony, he noted in a letter the changes he was making:

*“The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the end of the I movement in the old, movement III reminiscent of the old, movement IV the old motifs but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.”*

The first movement begins quietly with small pieces of themes emerging and subsiding back into the orchestra. Sibelius presents three themes: the first, for horn, at the beginning; a second from the woodwinds; and a third, a brilliant subject for three trumpets. The four-note motive in the horn evolves into an *ostinato* before its tremendous predominance in the *coda*. The embedded *scherzo*, marked *Andante mosso quasi allegretto*, is prefaced by a poignant bassoon solo. The meter changes from 12/8 to 3/4 and follows immediately on the heels of the opening section, without separation. It features a lyrical tune for the winds, which grows into a massive climactic conclusion highlighted by brass.

The second movement, *Andante mosso, quasi allegro*, presents a series of variations on a rhythmic theme containing two groups of five crotchet notes,

separated by a crotchet rest. This theme, presented first in *pizzicato* by the strings, is contrasted with sustained notes from the woodwinds, balancing motion against stillness. The extended notes can become dissonant against their moving counterparts, while a series of sliding calls by the trombones and swelling chords from brass and timpani lend a vaguely threatening aura. However, Sibelius brings the movement to a delicate close with a quiet final statement of the rhythmic motif.

The third movement begins with a whirring melody in the strings, played *tremolando*. After this is developed, a swaying, triple-time motif begins in the horns, which is said to have been inspired by the sound of swan-calls, as well as a specific instance when the composer witnessed 16 of them taking flight at once. This "swan song" is contrasted against another rhythm and melody in the woodwinds and cellos, presenting an image of majestic movement. This motion grows to an increasingly complex climax, when the tolling theme slows and stretches over building, sometimes dissonant chords. As the movement slows to *Largamente assai*, the symphony ends with one of Sibelius's most original ideas — the six chords of the final cadence, each separated by silence.

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## Don't miss Mosman Orchestra's next concerts!

Friday 30<sup>th</sup> April 8.00pm & Sunday 2<sup>nd</sup> May 2.30pm

Bellini – Overture to *Norma*

Chopin – Piano Concerto No.1 Tony Lee - Piano

Dvorak – Symphony #5

### ***Andrew Del Riccio - Music Director, Mosman Orchestra***

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney, in conducting from the University

of British Columbia (Canada) and in Education from the University of Western Sydney. 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* and a heraldic trumpet ensemble. 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. Recently, he has worked with the *UNSW orchestra & Concert Band*, *Lane Cove Youth*, *Strathfield* and *North Sydney SOs* and directed concerts as an assistant conductor with the *Willoughby Symphony Orchestra*.

Andrew currently teaches at Trinity Grammar School, has a busy private teaching practice. He performs with the WIN-Wollongong Symphony Orchestra as principal trumpet is also heavily involved in scuba diving, actively researching wrecks of the New South Wales coast as a part of *The Sydney Project*.

### ***Byron Westbury***



A Graduate from the Sydney Conservatorium of Music and the Royal Northern College of Music in England, Byron received tutoring from Bruce Hellmers of the Australian Opera and Ballet orchestra, Murray Grieg, Principal Trumpeter from Opera North in the United Kingdom, and John Miller, International Soloist and Head of Brass at the Royal Northern College of Music in Manchester.

While living and studying in Europe Byron was invited to play principal Trumpet with the Royal Northern College of Music Opera Orchestra, Wind

Band, Symphony Orchestra and Chamber Orchestra for performances, tours and recordings. Especially exciting experiences included Professional Development Schemes with the Halle Symphony Orchestra, performing in a UK Premiere of Stockhausen's "*Lucifer's Tanz*" at the Festival Hall in London, and also performing a Fanfare from the Festival Hall's high balcony to signal the end of a week long, London Stockhausen festival.

As a soloist, Byron has performed the Aratjunjan Trumpet Concerto with the Wollongong Symphony, and has performed in masterclasses for Rod Franks, principal trumpet of the London Philharmonic Orchestra (and the principal

trumpeter on the Star Wars recordings) German Brass, and James Thompson at the Melbourne International Festival of Brass.

Byron now manages the Five Cities Brass Quintet, which has a number of recitals this year at St Stephens Church in Macquarie St, as well as two regional tours where the group will be performing and running master classes at regional Conservatoirs. The ensemble began in the UK where we performed as the Royal Northern College's premiere brass group. The Five Cities Brass Quintet performed in and around Manchester's many brilliant cathedrals, and won the prestigious RNCM chamber music prize.

In his youth Byron performed with the Sydney Youth Orchestra, the SBS Youth Orchestra and was offered a place in the Australian Youth Orchestra. He now is a very active teacher, holding positions at several private schools in Sydney, conducting bands and teaching privately at his studio. Byron is passionate about new music especially for the trumpet and loves to work closely with composers and other musicians in chamber groups.

Outside of music, Byron is a health and adventure enthusiast pursuing a number of activities including rock climbing, surfing, snowboarding and spearfishing. He loves to cook, and lives in Sydney with his wife.

### ***Mosman Orchestra***

***First Violin:*** Cameron Hough (concertmaster), Geoff Allars, Beres Lindsay, Sarah Sellars, Calvin Ng, Rebecca Holbrook, Kristen Siegmann

***Second Violin:*** Chris Gleeson, Brett Richards, Denis Brown, Ann Kanaan, Alison Meades, Bob Clampett, Julia Jenkins

***Viola:*** Andrew Parkin, Vicki Sifniotis, Mark Berriman

***Cello:*** Megan Corlette, Yvette Leonard, Danny Morris, Steve Meyer

***Double Bass:*** Mark Szeto, Trevor Dalziell

***Flute:*** Linda Entwistle, Jacqueline Kent

***Oboe:*** Cate Trebeck, Val Densmore

***Clarinet:*** Danika Allars, Karl Murr

***Bassoon:*** Bob Chen, Graham Cormack

***French Horn:*** Rana Wood, Claire Cameron, Prisca Schalt, Louisa Long

***Trumpet:*** Jarrah Coleman-Hughes, Kate Wilson, Adelaide Titterton

***Trombone:*** Lauren Smith, Greg Hanna, Hanno Klein

***Percussion:*** Graham Ball