

# Mosman Symphony Orchestra

Wagner: Overture to Rienzi

Grieg: Piano Concerto

Beethoven: Symphony no 3 'Eroica'



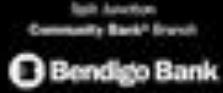
Andrew Del Riccio - conductor  
Gregory Kinda - piano



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Tickets: \$25 | \$20 student/pensioner | U16 free  
Book online: [www.mosmanorchestra.org.au](http://www.mosmanorchestra.org.au)

Mosman Art Gallery  
Friday May 31st at 8pm  
Sunday June 2nd at 2.30pm



## Message from the Musical Director

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Heroes. We all have them, and as a society we seem to seek out individuals to hold up as shining examples that can be our heroes. So it is in music as well. There are the composers who take the art and develop it in more sophisticated or new ways, and the performers who move us with their playing. Today's program is going to do all that!

It is now 200 years since the birth of Wagner, the composer who did so much to develop opera into a larger than life art form. His early opera *Rienzi* also featured a hero, but a fatal hero, as *Rienzi*'s popularity with the people of the Rome he united

and pacified also sealed his fate. The actions of another grand figure of history, Napoleon, created the winds of change as well when he declared himself Emperor. Beethoven, having dedicated his third symphony to him (our symphony for today) tore up the dedication page of his manuscript on hearing the news. From being called simply Bonaparte, it was now a '*heroic symphony, composed to celebrate the memory of a great man*'.

Edvard Grieg too is seen as one of the greats of Norwegian music. His piano concerto in A minor, the only piano concerto he completed, is one of the most popular in the repertoire and has to be viewed as a hero of music in its own right. Unlike poor *Rienzi*, the concerto's popularity has not seen its downfall! It continues to be performed regularly around the world.

As an orchestra, we are very proud to welcome back Gregory Kinda as soloist for the Grieg concerto. His playing last year has been the source of many, many compliments and is an inspiration to all who hear him. Recently, he performed the Chopin first piano concerto with the Manly Choir and Orchestra to great acclaim. The only dissent was when the audience tried to compare his energetic and passionate Chopin concerto to his Chopin encore, where many felt Greg upstaged himself! To be a witness to such great playing was a privilege: we hope you have the same feelings today.

Mosman Symphony Orchestra is having a great twenty-first year so far! If you attended our first concert program, you would have heard some wonderful playing as the orchestra continues to develop as a musical ensemble. Today we not only continue this but also welcome new associations. It is with the greatest pleasure that we welcome our new patron Dr John Yu to our family. We hope that we can

give him as much joy as we welcome his input and help. The orchestra is also now registered as a tax deductible entity and is actively enlisting sponsors to help us bring music to the Mosman community and give better performing opportunities to our members. And lastly, we need to welcome our new podium! Our old one has served us brilliantly for many years, but has become rather noisy to stand on. One can notice the safety rail on the new podium – no more fear of a conductor falling back into the audience!

We hope you enjoy today's concert and stay for a chat, drink and nibble afterwards and that we see you at our next concerts!

Andrew Del Riccio

## **Notes on the Program**

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### ***Overture to Rienzi - Richard Wagner (1813-1883)***

***Rienzi, der Letzte der Tribunen*** (*Rienzi, the Last of the Tribunes*) is an early opera by Richard Wagner, with the libretto written by the composer after Bulwer-Lytton's novel of the same name. The title is commonly shortened to *Rienzi*. Written between July 1838 and November 1840, it was first performed in Dresden, on 20 October 1842.

Like the novel, Wagner's opera is on a large scale, in five acts. Despite the success of its premiere and subsequent frequent performances in Europe during the 19<sup>th</sup> century, it is rarely heard today apart from its superb overture, because of its length and uneven musical quality.

Set in Rome in the mid-14th century, the story relates how the patriotic Cola Rienzi, a Roman Tribune, dreams of restoring the city to its former greatness by freeing it from the tyranny of corrupt nobles. He has a degree of success at first and is hailed as a hero, but the Roman people eventually turn against him and he is excommunicated by the Pope. In the end, Rienzi and his devoted sister Irene face their enemies together. The mob stones them, chases them into the capitol, and sets fire to the building. Rienzi and Irene die as the capitol collapses in ruins.

Following generally traditional lines, the *Overture* to the opera is substantial, what one might call a work of Wagnerian proportions. The long introduction starts with a trumpet call, which in Act III becomes the battle-cry of the Colonna family, and features the melody of *Rienzi's Prayer* at the start of Act V. (This wonderful tune becomes the opera's best-known aria.) The motif is echoed by woodwinds and brass with accompaniment on the strings. The main section begins with the theme which in the opera is sung by the chorus at the end of Act I. Then comes a massive Wagnerian soundscape, with the battle hymn assigned loudly to the brass. An

episode based on the theme of the slow movement leads to the second subject, sung in the finale of Act II. In the reprise, the second subject is connected with a counter theme on the trombones. The *Overture* comes to a close with a dazzling military march.

## ***Piano Concerto in A minor, Opus 16 – Edvard Grieg (1843-1907)***

*Soloist – Gregory Kinda*

- I. Allegro molto moderato**
- II. Adagio**
- III. Allegro moderato molto e marcato - Quasi presto - Andante maestoso**

Between 1858 and 1862 Edvard Grieg studied at the music conservatory at Leipzig, founded in 1843 by Felix Mendelssohn. First of all he studied the works of Mozart and Beethoven, and also the compositions of more modern composers such as Mendelssohn, Schumann and Wagner. Their work made a strong impression on Grieg, and his early compositions show him emulating the style and forms of the German Romantics.

Later, while working in Copenhagen, Grieg met a fervent young nationalist composer, Rikard Nordraak, who re-acquainted him with Norwegian folk idioms and led him towards a Romantic nationalist style. Grieg's love of the Norwegian folk culture and traditional melodies became evident in his compositions written after 1866, the year Grieg returned to Norway.

Grieg wrote his only Piano Concerto, his most ambitious and celebrated composition, in the summer of 1868 during a quiet rural vacation in Sweden with his wife and daughter.

Grieg's concerto is often compared to Schumann's piano concerto; it is in the same key, the opening descending flourish on the piano is similar, and the overall style is considered to be closer to Schumann than any other single composer. There is no doubt, however, of the influences of Norwegian folk music and instruments in this work.

The opening measures are among the most arresting in any concerto. Following a dramatic timpani roll, the piano enters with a cascade of A-minor chords. This motif, important though it is, is only a prelude to the initial theme of the first movement, a melody announced by the orchestral winds, who then pass it to the soloist. The orchestra—more specifically, the cellos—also introduces the warmly romantic second theme, and again the piano promptly takes up the call. Elaboration of these ideas leads eventually to a cadenza for the soloist, and the movement concludes by recalling the cascading chords with which it began.

The slow movement is in the nature of an extended lullaby. It is a structurally uncomplicated *Adagio* in 3/8 time that begins with introspective, muted strings

over which the piano rhapsodizes. Throughout the movement a series of delicate trills signal the entrance of the piano, until a dramatically angular version of the main theme interrupts the placid mood. Eventually, the serenity of the beginning of the movement returns and leads to a quiet ending that lapses without pause into the stellar third movement.

The final movement is perhaps the most affected by Grieg's Norwegian origins. It begins with a main theme presented by the piano that incorporates rhythmic patterns from the *halling*, one of Norway's national folk dances. The second subject is quicker, more sprightly, and far more elaborate, but no less folk-like. After a tranquil episode introduced by the solo flute, the main theme returns for an extended development. The piano soloist performs a brief cadenza, the music transforms from minor to major, and yet another folk dance theme picks up the pace even further. The concerto concludes with a brilliant, virtuosic final cadenza, and a triumphant ending based on the earlier solo flute melody, now transmuted into the major key.

## ***I n t e r v a l***

### ***Symphony No. 3 in E-flat Major, Op. 55 (Eroica) - Ludwig van Beethoven (1770-1827)***

- IV. *Allegro Con Brio***
- V. *Marcia Funebre Adagio Assai***
- VI. *Scherzo and Trio Allegro Vivace***
- VII. *Finale - Allegro Molto***

The nine symphonies of Beethoven are landmark works in the history of the genre. The first two symphonies (1800 and 1802 respectively) were written during Beethoven's early period and are very much in the classical style. The Symphony No 3, '*Eroica*', is widely regarded as a mature expression of the classical style of the late eighteenth century that also exhibits defining features of the romantic style that would dominate in the nineteenth century.

Most of the music for Beethoven's third symphony was composed in the summer of 1803, only months after he wrote his most revealing non-musical work—the *Heiligenstadt Testament*—a painful confirmation of worsening deafness and thoughts of suicide. In subsequent correspondence Beethoven mentioned seeking a “new path,” reflecting his determination to overcome his anguished state of mind.

The story of how the *Eroica* Symphony got its title is nearly as famous as the music itself. The political landscape of the time was deeply engaging for Beethoven. In his view, great and powerful men, endowed with beneficent intent, enabled enlightened societies. Beethoven admired Napoleon Bonaparte, the man

who took charge of France at a time when the established republic was bankrupt and its leaders were in disarray. We know that Beethoven intended his third symphony to honour Bonaparte for his fight against political tyranny. The title page bore his name. As legend has it, when the composer learned in 1804 that Napoleon had crowned himself emperor, he ripped through the title page in anger.

The final title that was applied to the work when it was first published in October, 1806, was *Sinfonia Eroica...composta per festeggiare il sovvenire di un grand Uomo* ("heroic symphony, composed to celebrate the memory of a great man"), and was dedicated to Beethoven's patron Prince Lobkowitz

The *Eroica* Symphony was first performed at a private concert in the Vienna home of Prince Lobkowitz, in December of 1804. The public premiere was at the *Theater an der Wien* on April 7, 1805.

To the Viennese audience at the first performance, Beethoven's vast and powerful first movement and the funeral march that follows must have sounded like nothing else in all music. Never before had symphonic music aspired to these dimensions. The piece is about twice as long as symphonies by Haydn or Mozart Haydn or Mozart—the first movement alone is almost as long as many Classical symphonies, if the exposition repeat is observed.

The symphony opens with two solid E-flat major chords played by the whole orchestra, firmly establishing the tonality. The first theme, introduced quietly by the cellos, sparingly outlines an E-flat triad. By the fifth bar of the melody a chromatic note (C $\sharp$ ) is introduced, thus establishing the harmonic tension of the piece. No fewer than five additional themes turn up in this movement, including one introduced for the first time in the development section. All are simple and spare in their essence, all similarly effective through their development in evoking an impression of vigour and breadth combined.

The development, like the rest of the movement, is characterised by remarkable harmonic and rhythmic tension due to strident dissonant chords and long passages of syncopated rhythm. This section leads to the recapitulation, initiated by an apparent "false entry" by the horns; this was regarded as a "mistake" by conservative musicians at the time (including one of Beethoven's pupils).

In the second movement, the funeral march theme itself has two contrasting sections, the first with forceful dotted rhythms, opened by the violins pushed forward by the low rumble of the basses, like the sound of muffled drums. The second theme is freer and more legato. This is music of immense grief and profound sadness. This sadness is mitigated briefly by a radiant section in C major, but the funeral march quickly returns and descends to even greater depths of intense sorrow in a vast, passionate, magnificent double fugue. The movement ends with glimpses of solace, but ultimately comes to rest in the despair in which it began.

After the sustained intensity of the huge first and second movements, respite is provided in the *Scherzo*, described as "the first in which Beethoven fully attained

Haydn's desire to replace the minuet by something on a scale comparable to the rest of a great symphony" (Donald Francis Tovey). This *Scherzo* is music of great energy and momentum even though much of it is quiet. Yet another of the innovations Beethoven presents in the *Eroica* is the addition of a third horn, which he puts to good use in the *Trio* section of the third movement, serving as a stunning display piece for the horns. The *scherzo* returns and concludes with a brief coda that leads almost without pause into the fourth movement.

This movement is composed as variations on a theme within a Rondo/Sonata form. Beethoven treats the theme (which is described as an "*Englische*" country dance) in two parts: its bass and its melody. The melody he first used in his ballet *The Creatures of Prometheus*. Following the introductory orchestral flourish, strings state the unattached bass of the theme, later joined by the winds. After two variations the theme's melody line is introduced. The ensuing variety and range of style are extraordinary: a fugue on the bass line, a virtuoso showpiece for flute, a swinging dance in G minor, an expansive hymn. Beethoven moves from one event to the next, making their connections seem not only obvious, but inevitable. A magnificent coda, which continues to stake out new territory even while wrapping things up, ends with bursts of joy from the horns.

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*Please join us after the concert for refreshments*

### **Mosman Symphony Orchestra 2013 Concert Dates**

Thank you for your company today. We hope to see you again at some of our concerts scheduled over the rest of the year:

**August 16 and 18** – Music from the East, featuring the *Butterfly Lover's Concerto*

**October 25 and 27** –Gala concert celebrating MSO's 21<sup>st</sup> birthday

**December 6 and 8** – *Messiah*

## Gregory Kinda

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Gregory Kinda was born in Katowice, Poland. In 1983, his family immigrated to Australia. In 1984, at the age of 6, he became the youngest scholar to enter the Sydney Conservatorium of Music in the Preparatory Department. In 1986 he moved to Papua New Guinea, and in 1990 he returned to Poland. He studied at the Katowice Secondary Music School. In 1999, at the Academy of Music in Katowice, Gregory completed his Master of Arts degree in an accelerated 3 years instead of the usual 5. He also studied postgraduate courses in Oslo, Norway and Gdansk, Poland. He returned to Sydney in 2000. In 2003 he

completed his Bachelor of Teaching degree at the University of Western Sydney. From 2001 to 2006 Gregory was a piano lecturer at the Australian International Conservatorium of Music. Since 2001 he has been Associate Artist at Trinity Grammar School in Summer Hill, NSW.

Gregory has performed in Australia, Poland, Norway, Germany, Russia, France, the Czech Republic and Japan. He was the star performer in March 2010 at the City Recital Hall, Angel Place in Sydney, during the official NSW state celebrations for the 200th anniversary of Frederic Chopin, where he played in the presence of the Polish Ambassador and the Governor of NSW, Prof Marie Bashir AC.

His prizes at international competitions have included:

- 3rd Prize in the F. Chopin Competition in Szafarnia, Poland, 1993
- Artistic Scholarship from the F. Chopin Foundation in Warsaw, 1994
- 3rd Prize in the M. Magin Competition in Paris, 1995
- 2nd Prize in the National Competition in Zagan, Poland, 1996

## **Mosman Symphony Orchestra**

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### **Andrew Del Riccio – Musical Director**

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 and education from the University of Western Sydney. He has studied at the Schola Canorum Basiliensis in Switzerland and the Boston Conservatory, conducting master courses in the Czech Republic and in London. While completing a Masters in Opera Conducting in Canada, Andrew conducted many performances, including two seasons of *Hansel und Gretel*, and seasons of *La Finta Giardinera*, *Turandot* 127 (world premiere at Summerstock Festival), *L'histoire du Soldat*, *The Medium*, numerous premieres of student works, new music reading workshops, and student ensembles for recitals and juries.

In Australia, Andrew's conducting interests have led to the formation of ensembles including the St Peters Chamber Orchestra and The Unexpected Orchestra. He has been Musical Director of the Mosman Symphony Orchestra since 1999, conducting world premieres of works by Michiel Irik and Mathew Chilmaid with them. He has also worked with the Lane Cove Youth Symphony, North Sydney, Strathfield and Sydney University Symphony Orchestras and conducted concerts as an assistant conductor with the Willoughby Symphony Orchestra.

Andrew currently teaches music at Trinity Grammar School and also has a busy private teaching practice.

### **Anny Bing Xia – Concertmaster, Mosman Symphony Orchestra**



Anny Bing Xia is a highly experienced professional violinist with an impressive record of achievements in China and Australia. After graduate studies in Shanghai Conservatorium of Music, Anny pursued the Master of Performance in Music and moved to Sydney from 1998. She was first taught by Peter Zhang, continued her studies with Alice Waten and completed her post graduate studies under Charmian Gadd at Australian Institute of Music.

Anny is actively involved as a performer with the Australia Opera and Ballet Orchestra, Australia Violin Ensemble and WIN Wollongong Symphony Orchestra (WWSO). She has recorded for ABC radio, TV shows and done solo performance recordings for the Australian Fox Studio.

As a student, Anny won numerous awards and has performed as a soloist internationally, as well as recent tour of China with Russian pianist Konstantin Shamray (a winner of the Sydney International Piano Competition) that was highly

successful. She has received critical acclaim for her performance of works by Mozart, Tchaikovsky, Brahms, Beethoven, Schubert and Debussy as well as special praise for her playing of the famous Chinese traditional piece “Butterfly Lovers”, described as ‘[the] sweet, soft tones of her violin sound which brings out our inner-most poetic yearnings’.

## **Orchestra Musicians**

**First Violin:** Anny Bing Xia (concertmaster), Ronald Chan, Julian Dresser, Nicole Gillespie, Emily Jones, Johnny Lim, Beres Lindsay, Sarah Sellars

**Second Violin:** Mark Casiglia (leader), Denis Brown, Kathryn Crossing, Sarah Hatton, Annika Herbert, Brett Richards, Monica Rowles, Bridget Wilcken

**Viola:** Chris Hawkins (leader), Mark Berriman, Bob Clampett, Gemma Grayson, Judy Mitchell, Vicki Sifniotis

**Cello:** David Deng (leader), Mark Asplund, Yvette Leonard, Nicole McVicar, Jacqueline Maybury, Sarah Vale, Scarlett Yu

**Double Bass:** Claire Cory, Moya Molloy, Mark Szeto

**Flute:** Linda Entwistle, Jacqueline Kent

**Piccolo:** Linda Entwistle

**Oboe:** Kim d'Espiney, Cate Trebeck

**Clarinet:** Alan Kirk, Jason Lee Kok

**Bassoon:** Bob Chen, Graham Cormack

**French Horn:** Cindy Simms, Sandra Li, Kelly McGuiness, Rana Wood

**Trumpet:** Jonathon Baker, Kate Wilson

**Trombone:** Lauren Smith, Greg Hanna, Vicki Sifniotis

**Tuba:** Glen Pink

**Percussion:** Lisa Beins, Rufina Ismail, Nicola Lee

**Patron: Dr. John Yu**

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**Mosman Orchestra gratefully acknowledges the  
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