



The
**MOSMAN
ORCHESTRA**

directed by
COLIN PIPER

with soloist
Fiona Ziegler
Violin

Mosman Community Centre

Sunday 12 April 1992 at 2.30 p.m.

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After seven years and more than thirty public concerts performed under the name Lane Cove Orchestra, the newly named Mosman Orchestra is pleased to present its first concert at its new venue. With the support of the Mosman Council, the Orchestra looks forward to many more performances.

1. Serenade in D minor, Op 44

Dvorák

Moderato quasi marcia : Menuetto : Andante con moto : Allegro molto

ANTONIN DVORÁK: Born 8 September 1841, Mühlhäusen, Bohemia (now Nelahozeves, Czechoslovakia); died 1 May 1904, Prague.

Dvorák's background was humble: his father was the butcher in a little town on the Vltava (Moldau) River about 30 kilometres north of Prague. But his musical gifts were evident early, and he became one of the most prominent musicians of the day. Along with Smetana, he is now regarded as the major Czech composer of the 19th century. He wrote much orchestral, chamber and choral music, including nine symphonies and three concertos, and two serenades, one for strings in 1875 and the present one for winds in Prague in January 1878. Scored for two oboes, two clarinets, two bassoons, contra-bassoon, three horns, cello and double bass, the *Serenade in D minor* is dedicated to the German composer and writer Louis Ehlert (1825-1884), whose enthusiastic review in a Berlin newspaper of the *Slavonic Dances* had increased sales of Dvorák's works generally. It was first performed on the composer's fifth wedding anniversary, 17 November 1878, at a concert of his works in Prague. Its special charm lies in its simplicity, themes, rhythms and dynamics, colourings, all in perfect harmony with the sound and expressive character of each instrument.

The first movement is a jaunty little entrance march, to which the musicians, had they been playing in Mozart's time, would have made their entrance. Although the second has some of the style of an old-fashioned minuet, there is also the suggestion of the Slavonic *sousedska*, while the contrasting trio section takes on the more animated, more vigorous rhythm of the Czech *furiant*. The third movement is a lovely, songful romance. Towards the end of the final spirited *Allegro molto*, the march from the first movement returns briefly to tie the work together, and perhaps to allow the players to leave in the manner in which they entered.

2. "Autumn" Concerto in F, Op 8 No 3, from "The Four Seasons"

Vivaldi

Allegro : Adagio : Allegro

ANTONIO VIVALDI : Born 4 March 1678, Venice; died 28 July 1741, Vienna.

FIONA ZIEGLER (Violin)

Antonio Vivaldi, the son of a violinist in the service of the great Cathedral of St Mark in Venice, is one of the most fascinating figures of the Baroque period. In addition to some forty operas and much sacred music, he composed nearly 500 concertos for one or more solo instruments, no fewer than 220 of these being for solo violin. The character of his solo writing (and, to a lesser extent, his writing for ensemble violins) was distinctive: brilliant passage work in the fast movements, lyricism in the slow movement, especially in the earlier concertos.

The twelve concertos of Op 8 were probably composed in Rome around 1724-5 and were published in 1725 under the title "The Contest between Harmony and Invention", with a dedication to Count Venceslao Marzin, by whose orchestra at least some of the concertos had already been performed. The first four concertos have a special interest in being early examples of orchestral "program music", each one depicting one of the four seasons. A sonnet, possibly by Vivaldi himself, is prefaced to the score for each of these concertos, and at various points "stage directions" are inserted in the music to indicate to the players exactly what they are supposed to be portraying. The sonnets were intended to "demonstrate" the music, not the other way round.

With songs and dances the peasants celebrate the happiness of a fine harvest, and after stimulation by bacchic spirits, their rejoicing ends with sleep.

Thus everyone leaves singing and dancing. The air is pleasant and moderate. The season invites one and all to the agreeableness of a sweet sleep.

At the break of day the hunter goes to hunt with guns, dogs and horns; he puts the wild beast to flight and tracks him down.

Tired, and terrified by the loud noise of the guns and dogs, the beast, now in danger of being wounded, longs for escape, but is overcome and dies.

"Rejoicing in the harvest occupies the first movement (*Country people's song and dance*), one tipsy reveller falling over (descent from the solo violin's highest notes). In the slow movement (*Sleeping drunkards*), representing sleep after revelry, the solo violin is silent. The finale (*The hunt*) is one of the most celebrated of musical hunting scenes, with imitation of hunting-horn calls and, later, rapidly running figures as the prey tries to escape but is caught and killed." (Arthur Jacobs)

I N T E R V A L

3. The Lark Ascending

Vaughan Williams

RALPH VAUGHAN WILLIAMS : Born 12 October 1872, Down Ampney, Gloucestershire; died 26 August 1958, London.

FIONA ZIEGLER (Violin)

Ralph Vaughan Williams was a big, burly man whose creative span of some 65 years was one of the longest in history. He was a leading figure in the so-called renaissance of English musical life (creative, executive and musicological) which began in the last years of the 19th century. *The Lark Ascending*, a Romance for violin and orchestra, was begun in 1914, set aside at the outbreak of war, and completed in 1920. It was written for his violinist friend Marie Hall, who premiered the work during a minor concert near Bristol in December 1920. The score is prefaced by an extract from a poem of the same name by George Meredith (1828-1909), an English novelist and poet:

He rises and begins to round	And ever winging up and up,
He drops the silver chain of sound,	Our valley is his golden cup
Of many links without a break,	And he the wine which overflows
In chirrup, whistle, slur and shake ...	To lift us with him as he goes ...

For singing till the heaven fills,	Till lost on his aerial rings
His love of earth that he instils	In light and then the fancy sings

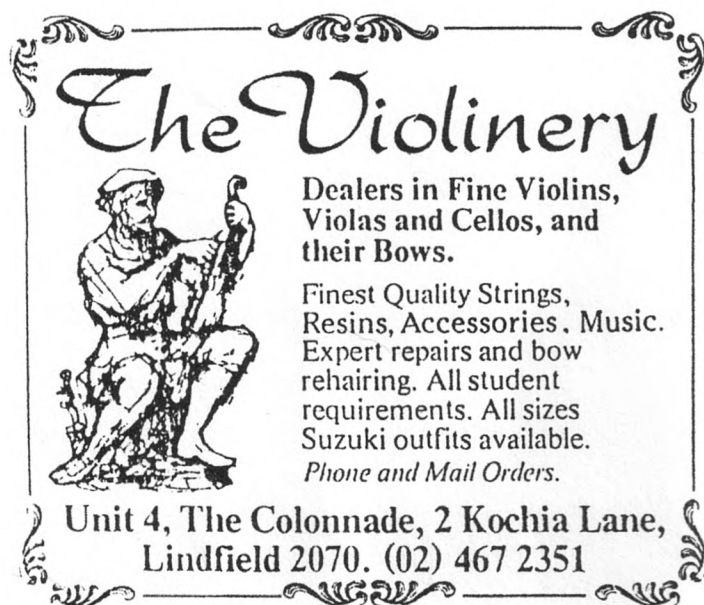
but rather a melding of the sonorities of the solo instrument and accompanying ensemble. In one continuous movement, but with several sections, the music takes its form from the lark's peculiar habit of circling up very gradually and then, having attained a certain altitude, suddenly plunging down. The violin rises and soars aloft above a delicate orchestral accompaniment.

4. Symphony No 57 in D

Haydn

Adagio - Allegro : Adagio : Menuet (Allegretto) : Prestissimo

FRANZ JOSEPH HAYDN : Born 31 March 1732, Rohrau-on-the-Leitha, Austria; died 31 May 1809, Vienna.



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Between 1761 and 1790 Haydn was employed by the Esterházy family, and until about 1775 his main task was the composition and direction of instrumental music for the princely court, together with (from 1766) some church music, and from time to time the composition and performance of an opera. His *Symphony No 57 in D*, scored originally for strings, two oboes and two horns, was composed in 1774, and in it Haydn employed a by-no-means standard practice: a slow introduction to the fast first movement. This slow section can be considered a curtain raiser which sets the stage for the following entertainment. The violins, *piano*, alternate with abrupt *forte* chords for the whole orchestra.

The main section of the movement is sturdy, with enormous rhythmic force, the bass line marching along in bouncing octave quavers. The graceful but dignified slow movement is in variation form, but treated with a measure of freedom. The broad outlines of the theme and of its four variations correspond to each other, although the short phrases that make up the theme are tossed about somewhat freely. With the *Menuet* we seem to be on the threshold of the waltz: the second violin actually has a Straussian accompaniment. The Finale opens *prestissimo* with a subject introduced by the first violins, *piano*, which begins with a reiterated triplet-figure, and suddenly leaps into a *forte* outburst on the second part of the theme, a bold subject that swings downward through two octaves. The movement that ensues is brilliant and exhilarating, almost a perpetuum mobile.

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The program notes were compiled by Michael Edgeloe.

THE MOSMAN ORCHESTRA

First Violins: Dulcie O'Reilly, Pascal Moray, Carol Stiles, Penny Edwards, Colin Chase, Nicholas Kemeney. *Second Violins:* Judy Mitchell, Dulcie Lyall, Chris Bladwell, Evie Dunlop, David Healey, Geoff Staehli, Ruth Day. *Violas:* Gareth Young, Sally Piper. *Cellos:* Karella Mitchell, Elizabeth Humphreys*, Lindsay Wood, Peggy Fisher, Barbara Stevens, Jeanette Harper. *Double Basses:* Peggy Pye*, Shirley Taylor-Wood. *Flutes:* Carolyn Thornely, Judy Miller. *Oboes:* Margaret Shirley*, Jan Cossé*. *Clarinets:* David LaMotte*, Carolyn LaMotte*. *Bassoons:* Alan Morrison*, Graham Cormack*. *Horns:* Terry Dewhurst*, Andis Eislers*, Rana Wood*, Maureen Starkey. * Dvorák Serenade.

FIONA ZIEGLER has been a member of the Sydney Symphony Orchestra since 1983 and for the three years prior played with the Australian Chamber Orchestra. In 1980 she was a state finalist in the ABC Instrumental and Vocal Competition, and in 1986 she won the NSW finals in the ABC Young Performers' Competition. She is an active performer of chamber music. She was introduced to *The Lark Ascending* by her mother, Eva Kelly, who played the work in London in 1954 in the presence of the composer.

NEXT CONCERT : On Sunday 21 June at 2.30 p.m., the Mosman Orchestra performs Mozart's