

MOSMAN SYMPHONY ORCHESTRA
Andrew Del Riccio - musical director
Gregory Kinda - piano

A romantic pastorale

d'Espiney: Danza Arabica

Rachmaninov: Piano Concerto No. 2

Beethoven: Symphony No. 6

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Message from the Musical Director



2016 is more than two months old, Mosman Symphony has been rehearsing since late January, and our first audience has arrived. Welcome!

We think this year will be an exciting one, and we hope you agree. Each concert promises something different and equally inspiring: great soloists, stunning symphonies, wonderful overtures or nostalgic memories.

For this series we welcome to the keyboard regular soloist Gregory Kinda performing one of music's most passionate and emotional concertos,

Rachmaninov's Second. From the opening chords through the sumptuous melody of the second movement and exciting fugue in the finale, this is a truly magnificent piece of music.

Bracketing the concerto are two works that are special in very different ways. We are very proud to open our concert with a world premiere by Kim d'Espiney, who is also a member of the orchestra. Kim has remained rather quiet about her composing, and only recently asked us to workshop one of her works, 'Danza Arabica'. It was an instant hit with the orchestra, and their only question was: When can we perform it? I was ahead of them for once, and decided it should be performed as soon as possible. With its evocative themes and exciting rhythms, it is a worthy mood-setter for Rachmaninoff.

The closing work is a most challenging Beethoven symphony: his sixth, the Pastoral. We want you to feel that you are arriving at a country retreat, hearing the gentle murmur of a small stream, enjoying the fun of folk dancing followed by the raw power of nature's storms, and feeling the release and peace that end this most expressive work.

Andrew Del Riccio

Notes on the Program

Danza Arabica Kim d'Espiney

Mosman Symphony Orchestra is very proud to present the premiere of this rhythmic and engaging dance, the first composition by one of our most talented players, oboist Kim d'Espiney. Kim says that her rhythmic ideas were influenced by her love of Arabic music, with its vibrant rhythms and interesting textural effects. She believes that her Portuguese heritage might have influenced the Arabic flavor of the piece; Portuguese folk music, or fado (meaning destiny or fate) has a rich Arabic/Moorish influence. Scored for strings and single winds, the dance artfully blends folkloric rhythms, jazz, and Middle Eastern harmonies to great effect, combined with lushly romantic orchestration, and its rhythms and harmonies make it immediately attractive.

Piano Concerto No 2 in C minor, Op 18 Sergei Rachmaninov (1873-1943)



I Moderato

II Adagio sostenuto – Piu animato

III Allegro scherzando

Rachmaninov wrote this piano concerto, one of the most enduringly popular in the classical repertoire, in 1900 and 1901. It was first performed with the composer as soloist on 9 November 1901, with Rachmaninov's cousin Alexander Siloti as conductor. There is a YouTube clip of Rachmaninov performing the concerto late in his life.

The exhilarating success of this concerto might have come as a surprise to Rachmaninov. His first symphony, premiered in 1897, had been scorned by the critics, one of whom suggested it would have been admired by the inmates of a conservatory in hell. (Critics were even ruder then than they are now.) This, coupled with familial and church opposition to his planned marriage to his cousin Natalia Satina, plunged Rachmaninov into clinical depression and he felt himself unable to compose another note for several years. However, he undertook a course in hypnotherapy with psychologist Nikolai Dahl, himself an excellent amateur musician, began to recover his confidence and started writing again. His next work was this piano concerto, which he gratefully dedicated to Dr Dahl: it was received with great enthusiasm.

The work is scored for flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, timpani and strings. The opening movement begins with a series of resonant piano chords that build tension, eventually climaxing in the introduction of the main theme. In this first section, the orchestra carries the melody while the piano provides accompaniment. A quicker transition follows until the lyrical second theme is presented.

Both themes change keys and the melody is given to different instruments while a new musical idea is slowly formed. The music builds to a gradual climax. While the orchestra restates the first theme the piano now dominates with the orchestra accompanying. This is followed by a piano solo, which concludes with a horn solo, and the last minutes of the movement are placid until the coda, and the movement ends fortissimo.

The second movement opens with a series of slow chords in the strings. The piano plays a simple arpeggiated figure, and the main theme is introduced by the flute before being developed in a clarinet solo. The theme is passed between the piano and other soloists before the music accelerates to a short climax based on the piano. The original theme is repeated and the music appears to die away, finishing simply with the soloist.

The last movement opens with a short orchestral introduction before a piano solo states the first theme, which is fast and dramatic. The oboes and violas introduce a lyrical theme, but tension gradually builds. Close to the end Rachmaninov restates the second theme orchestrally, and a fast, ecstatic and triumphant coda draws the piece to a close.

This concerto has collected an impressive amount of cultural baggage. It features prominently in many movies, the best known probably being *Brief Encounter* and *The Seven Year Itch*. Bits of the concerto are popular choices for figure skating and gymnastics championships. The adagio theme was poached by Eric Carmen for his ballad 'All By Myself', and the Frank Sinatra song 'I think of you' is based on the first movement. There are many other examples.

INTERVAL

Symphony No 6 in F major Op 68 'Pastoral' Ludwig van Beethoven (1770-1829)

I Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (Awakening of cheerful feelings upon arrival in the countryside) Allegro ma non troppo

II Szene am Bach (Scene by the brook) Andante meno mosso

III Lustiges Zusammensein der Landleute (Merry gathering of country folk) Allegro

IV Gewitter, Sturm (Thunder, storm) Allegro

V Hirtengesang: Frohe und dankbare Gefuhle nach dem Sturm (Shepherd's song: cheerful and thankful feelings after the storm) Allegretto

Beethoven wrote the first sketches for this symphony in 1802; he composed it at the same time as his more famous Fifth Symphony. He described his Sixth as 'more the expression of feeling than painting' and it is by far his most programmatic work, and because of that it is often regarded as his most personal. He was well known for taking long walks in the country, and he liked working outside Vienna where he was mostly based; he himself wrote the short descriptive notes at the head of each movement. The symphony had its first performance – with the Fifth – at the Theater an der Wien in Vienna just before Christmas of 1808. It was a long and under-rehearsed concert by all accounts, and as a result both took a little time to become popular. However, before long both took their rightful places in the orchestral repertoire.



The Pastoral Symphony, which has five movements rather than the four typical of symphonies of the time, is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani and strings, with piccolo in the fourth movement (the storm). The third movement leads straight into the fourth, which leads straight into the fifth without pause.

The symphony begins with a tranquil, cheerful theme, intended – as its epigraph states – to evoke the happiness of arriving in the country. The movement is in sonata form, and Beethoven builds up the texture by repeating very short motifs which, according to one critic, convey the infinite repetition of pattern in nature.

The second movement 'By the Brook', is written in a long, flowing metre that clearly indicates running water. The strings carry the melody for the most part, with the cello section divided; just two players have the flowing-water notes while the remaining cellos, with the double basses, play mostly pizzicato notes together. Towards the end of the movement there is a cadenza for woodwinds that imitates bird calls. Beethoven identifies these in the score: Nachtigall (nightingale: flute), Wachtel (quail: oboe) and Kukuk (cuckoo: two clarinets).

The third movement, a scherzo in three-four time, is a complete contrast to its predecessor. Beethoven plays around with the traditional form for this kind of movement, choosing not to mark the usual internal repeats in the usual way. The form of this scherzo, according to one critic, was the model for work by Beethoven's successor Anton Bruckner. The final return of the theme is fast and cheerful – peasants merrymaking indeed – and the movement ends with an abrupt change of pace and tone, leading without pause into the fourth movement.

This movement, depicting a violent thunderstorm, is often cited as a prime example of descriptive orchestral writing. It is certainly realistic, building from a few drops of rain to a great climax with thunder, lightning, high winds and sheets of rain (some of which is supplied by the piccolo). The storm eventually passes, with an occasional rumble of thunder in the distance, and there is a seamless transition to the final movement.

Like many classical finales, this movement has a symmetrical eight-bar theme, here expressing the shepherd's thanksgiving after the storm. The movement begins quietly and gradually builds to encompass the full orchestra (minus the storm instruments) with the first violins playing very rapid triplets. This is followed by a prayer-like passage, which Beethoven marked 'pianissimo, sotto voce'; the tempo here is appreciably slower. The work ends with two emphatic chords in the key of F major.

Please join us for refreshments after the concert

Kim d'Espiney - composer



What is your family background?

I have some relatives with musical tendencies. My maternal grandfather was a violinist who played in an orchestra from the age of ten, and I have a cousin who is a concert pianist. As a child my mother did not have the opportunity to pursue music, so she was keen to ensure that my brother and I learned musical instruments.

Your musical background?

My three main instruments are saxophone, oboe and clarinet. I started learning saxophone at the age of thirteen and then took up the oboe at seventeen – clarinet came later. I have been lucky enough to work with some inspiring conductors and teachers throughout high school and during my time as a student at the Sydney Conservatorium of Music.

Have you composed much music?

This is my first original composition, but I have arranged many pieces, mostly for my music students.

Where did the idea for *Danza Arabica* come from?

I wanted to celebrate Arabic culture. As Australians, we pride ourselves on valuing and promoting diversity, and yet so often people of Arabic heritage are stereotyped and portrayed in a negative light by mainstream media. Like many people, I abhor the carnage and slaughter happening now, from Iraq to Syria to Palestine: I look forward to the day when human lives are considered more important than oil. The inspiration for the piece was both melodic and rhythmic. The main theme grew from trying out different ideas on my clarinet – I like the mellow sound of the low register, and I thought it might also work well on the bassoon. The rhythmic ideas were influenced by my love of Arabic music. Once I had the basics, the rest flowed naturally. I have also listened to a lot of Portuguese fado, and no doubt this has had a subconscious influence on my work.

What would you say are your strongest musical influences?

I love music – can't imagine life without it. I love many styles, including jazz, folk, a cappella choral music, Celtic, gypsy and world music. As for the classics, I am very much a romantic at heart, and can't go past the Russian masters of the Romantic period.

How does it feel to have your work performed by an orchestra?

The whole process has been a thrilling experience, from writing down the first few notes to hearing the piece played under the masterful baton of Andrew Del Riccio. I would like to take this opportunity to thank Andrew and all the MSO players for their enthusiastic support, time, efforts and talents in helping me bring '*Danza Arabica*' to life.

Kim d'Espiney spoke to Jacqueline Kent

Gregory Kinda - piano



Gregory Andrew 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 three years instead of the usual five. He also studied post-graduate 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 in Sydney. From 2008 till 2010 he

taught at the Joan Sutherland Performing Arts Conservatorium of Music. He has been working as an Associate Artist at Trinity Grammar School in Summer Hill, NSW since 2010.

Gregory has performed in Australia, Poland, Norway, Germany, Russia, France, 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 Frédéric Chopin, where he played in the presence of the Polish Ambassador and the Governor of NSW Professor 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

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

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), Stephen Carter, Julian Dresser, Talitha Fishburn, Armine Gargrtsyan, Nicole Gillespie, Annika Herbert, Stuart Hill, Kat Jurkiewicz, Brian Lee, Johnny Lim, Beres Lindsay, Calvin Ng, Sarah Sellars, David Trainer

Second violin: Emily Jones (leader), Mark Casiglia, Gemma Grayson, Sarah Hatton, Kiri Johnston, Melissa Lee, Daniel McNamara, Meryl Rahme, Marni Ramoni, Harrison Steel, Bridget Wilcken

Viola: #Daniel Morris (leader), Mark Berriman, Bob Clampett, Brett Richards, Hannah Shephard, Denisa Smeu-Kirileanu, Carl St. Jacques

Cello: *Michal Wieczorek (leader), Scarlett Gu, Christina Kim, Yvette Leonard, Karly Melas

Double bass: Clare Cory, Cosimo Gunaratna, Mark Szeto

Flute: Linda Entwistle, Jacqueline Kent

Piccolo: Kaori Ijima (Fri), Carolyn Thornely (Sun)

Clarinet: Allan Kirk, Judy Hart

Oboe: Kim d'Espiney, Cate Trebeck

Bassoon: Vicki Grant, Bob Chen, Graham Cormack

French horn: Stefan Grant, Chika Migitaka, Hiroaki Migitaka, Rafael Salgado

Trumpet: Mark Hornibrook, Will Sandwell

Trombone: Gregory Hanna, Lauren Smith

Tuba: Greg Moloney

Percussion: Lisa Beins (leader), Rufina Ismail, Laura MacDonald, Robert Oetomo

*Chair of Concertmaster in memory of Carolyn Clampett

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Mosman Symphony Orchestra Concert Dates

Thank you for your company today. We hope to see you again!

Here are our concert dates in 2016. Please make a note for your diary ...

Concert 2

May 20 and 22

Spohr, Donizetti & Tchaikovsky Symphony No.5

Rachel Tolmie – cor Anglais

Concert 3

August 5 and 7

Brahms Violin Concerto, Polovtsian Dances & Capriccio Italian

Ronald Thomas – violin

Concert 4

November 11 and 13

Bach Double Violin Concerto, Wagner Sigfried Idyll & Sibelius Symphony No.2

Pops Concert

September 9 and 11

Christmas Concert with Mosman Symphony Chorus

December 9 and 11

Handel's Messiah

Dates may change: please check our website www.mosmanorchestra.org.au

If you would like to receive information about our concerts by email please contact us at publicity@mosmanorchestra.org.au and we will be happy to add you to our mailing list.

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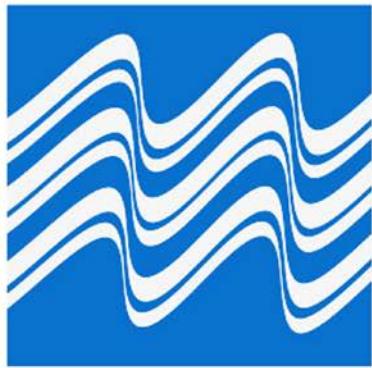


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