

Mosman Symphony Orchestra

Andrew Del Riccio - musical director

Carlos Alvarado - guest conductor

Nicola Lee - marimba

Sugaria!

Mozart: Symphony no. 8 in D

Sammut: Sugaria Marimba Concerto

Dvorak: Symphony no. 7

Friday Aug 28th at 8pm

Sunday Aug 30th at 2.30pm

Mosman Art Gallery



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Message from the Musical Director



Welcome to our third concert offering for 2015. While the days are getting longer and perhaps even warmer, Mosman Symphony Orchestra has been preparing a very sweet program for our audiences, as the name of our concert, *Sugaria*, implies.

We are delighted to welcome Dr Carlos Alvarado as our guest conductor. Carlos is a distinguished musician on the world stage, as he has conducted in Europe, South America as well as his new home, Australia. Having been lucky enough to play in some of his concerts, I know you are in for a musical treat today!

It is also a pleasure to welcome back Nicola Lee as our featured soloist. Nicola has assisted Mosman Symphony many times in past concerts, playing percussion while completing graduate studies in Sydney. Today she is a successful percussionist and hip-hop dancer based in Hong Kong. She is bringing us a fusion of classical and Latin American jazz that challenges the senses.

We open with Mozart's Symphony No. 8, music that displays sweetness in its most elemental, pure, even perfect form. Our other works are more sophisticated and complex desserts. Sammut's *Sugaria Concerto for Marimba* brings a new taste to our concerts, that of 1960s Latin jazz, syncopated and quirky, yet sometimes flowing and calm. A challenge for classical musicians to play in new styles? A challenge to hear? I believe it will be hard not to get up and dance!

Dvorak's Symphony No 7 takes sweetness and disguises it, as well as adding new depths and flavours. (Chilli chocolate? Salted caramel?) He plays with rhythms and harmonies to weave a complex, yet refreshing, beautiful and at times mysterious journey for the listener.

Please remember to join us for a nibble and drink post concert, and put our remaining concerts in your diaries. On 13 and 15 November we are performing Brahms' Symphony No. 1 and the mighty Tchaikovsky violin concerto with Chris Kinda, and with the Mosman Symphony Occasional Chorus we will perform the Faure *Requiem*, Vaughan Williams's *Fantasia on Christmas Carols* and even some traditional Christmas carols. This final concert will be at Mosman High School Hall on Friday December 4.

Notes on the Program

Symphony No. 8 in D major by Wolfgang Amadeus Mozart (1756-1791)

I Allegro

II Andante

III Menuetto and Trio

IV Molto allegro



Mozart aged 13. Painted by Saverio Dalla Rosa in 1770

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756, son of the composer and teacher Leopold Mozart. His brilliant musical gifts – an inventive mind, phenomenal memory and prodigious understanding of the grammar of musical composition – were evident very early. By the age of four he was studying violin and piano with his father. At six he began composing minuets and short pieces and, already recognised as a child prodigy, he made extensive tours with his father and sister Nannerl, also a talented musician. By the age of twelve he had travelled to most European capitals as a performer and had written three operas, seven symphonies and almost one

hundred other works.

His eighth symphony is dated 13 December 1768. Mozart wrote it in Vienna, at a time when the family was supposed to have returned home to Salzburg; they were delayed by pressing business in the Austrian capital, as Leopold Mozart explained in a letter to his Salzburg friend Lorenz Hagenauer. However much Leopold fretted at this disruption to the family schedule, his son put the extra time to good use.

The symphony in four movements is scored for two oboes, two horns, two trumpets, timpani and strings. The inclusion of trumpets and timpani is unusual in Mozart's early symphonies, leading one commentator to describe this as a 'ceremonial' work.

The first movement features descending motifs on the violins, as well as scales. These sets of figures alternate between the strings and the wind instruments. The second movement is for strings alone. Here Mozart uses a rather narrow melodic range, which becomes more expansive towards the end of the movement. It is followed by a minuet full of rapid string passages as well as featuring the trumpets and timpani – which, however, are silent during the trio that comes next. The final movement of the symphony is a gigue, and it is unusual in that the main theme does not end the movement.

Sugaria Concerto for Marimba by Eric Sammut

Although throughout the history of jazz and pop the vibraphone has been known as the leading mallet instrument, in international classical and folk music circles the marimba reigns supreme. Its distinctive 'dark' sound of mallets hitting wooden pads has no real equivalent. Typically almost two metres long with a range of up to five octaves, the marimba is so large that many players need to dart back and forth between the low and high ends, so that playing it can seem as much a dance as a musical performance.

A flexible instrument, it can lend itself to the performance of Renaissance music and works by Mozart, Prokofiev or Debussy as well as traditional music from the Caribbean, Africa, East Asia, South America, Russia, Scandinavia and some European countries. It is also popular among modern composers: Steve Reich, Hans Werner Henze, Olivier Messiaen, Darius Milhaud and many others have all written works featuring the marimba teamed with the more conventional instruments of the orchestra.

Among the most prominent modern composer for the marimba is the Frenchman Eric Sammut. Born in the southwestern city of Toulouse, he studied piano and percussion there and later at the Conservatoire Supérieur de Musique in Lyon. An enthusiast for music from Bach and Mozart to jazz and rock, he became particularly interested in the musical and experimental possibilities of the marimba during his time as the first percussionist at l'Opéra de Lyon. In 1995 he won a major international award and toured the USA, performing concerts and conducting masterclasses in marimba, and since then he has given recitals in France, Europe and Asia as well as the USA. He has been on the staff of the UK's Royal College of Music and the Royal Conservatoire of Scotland and now serves as principal percussionist of the Orchestre de Paris, teaching marimba at the Paris Conservatoire. He is a specialist in the art of improvisation.

As the word implies, *sugaria* is derived from the word ‘sugar’, though it is a verb form from the Portuguese, perhaps inviting the soloist to play the marimba as sweetly as possible. This piece, which the composer dedicated to his daughter, is a concerto for solo marimba, scored for percussion, string orchestra – and sometimes double bass with amplifier, though it has been played with many other combinations of instruments, including a jazz ensemble or simply a piano. *Sugaria* received its premiere performance in Paris in 2007. It is a work in three movements, all featuring contrasting tone colour. The first movement is probably the most jazz-influenced, with orchestra and soloist alike displaying their skills in improvisation-like syncopation. The second movement is sometimes considered the ‘coolest’, with harmonies and rhythms that are perhaps more contemplative. The third and final movement is the most spectacularly Latin-inflected section of the work with the most dance-like rhythms. The work may sound improvisatory above all, but it is scored with great precision, which nevertheless does not prevent it from sounding sometimes playful, sometimes thoughtful and sombre. Judging from performances available on YouTube, it is one of Sammut’s most popular works.

INTERVAL

Symphony No 7 in D minor by Antonin Dvorak (1841-1904)

I Allegro maestoso

II Poco adagio

III Scherzo, vivace

IV Finale allegro



Critics sometimes look for events in the lives of composers as explanations for certain aspects of their music, and this is particularly true in the case of Dvorak's seventh symphony.

This is probably because it is different in mood from its two neighbours, numbers 6 and 8, and it is also unlike most of Dvorak's other music written in this period. Dvorak is generally known for his use of melody, especially Slavic folk tunes, and a certain serenity often marks his larger works. The dramatic expression and sombre atmosphere of the seventh symphony, as well as its intimacy, are therefore highly unusual.

The symphony's intensity has led some to feel that its inspiration was the death of the composer's mother. This would be more convincing had Anna Dvorakova not died two years before Dvorak started writing (she died in 1882, he began in December 1884 and completed the symphony in March of the following year). It has also been suggested as a response to a personal identity crisis: Dvorak was becoming much better known as a composer and might have been faced with the need to resolve an inner conflict between his patriotism and his ambitions for international success.

The troubled socio-political situation of the time might have been a factor. Evidence for this is based on a note Dvorak wrote into the score beneath the main theme of the first movement: 'This main theme occurred to me upon the arrival of the ceremonial train from Pest in 1884'. On that train were several hundred Hungarians and Hungarian Czechs, who were visiting Prague to see a performance at the National Theatre to support the political struggles of the Czech nation. This was not just a cultural event, for it involved widespread political and nationalistic rallies in all the major towns and cities through which the trains passed. Dvorak was a passionate nationalist, and patriotism might well have been one of his sources of inspiration. Whatever the impulse, it seems that Dvorak was ready to abandon Slav folkloric themes and to create a major work on the scale of Beethoven or Brahms to

mark his next appearance on the international music scene.

Dvorak had recently heard and admired Brahms's Third Symphony, and it inspired him to write a new symphony himself. By coincidence, in June of 1884 Philharmonic Society of London invited him to compose a new work for them. He was happy to accept: his oratorio *Stabat Mater* had been performed in London with great success, and he wanted to show English audiences his capabilities as a symphonic writer. He was also aware that the commission had come from the institution for which Beethoven had written his ninth symphony, so it had added prestige in his eyes. He set to work determined to write a work that would surpass everything he had written previously. As he wrote to a friend: 'I am now busy with this symphony for London, and wherever I go I can think of nothing else. God grant that this Czech music will move the world!'

He chose D minor for the key. This choice is significant in terms of Dvorak's desire to write a lasting work that was also in some respects a personal testament. Mozart chose D minor for his Requiem, Beethoven for his ninth symphony and Brahms for his first piano concerto: all are works whose significance shifts them away from simply the musical. Dvorak also chose the classical Beethoven instrumentation for the orchestra, with the brass usually coming in at dynamic high points.

Dvorak completed a sketch of the first movement in five days. Its introduction set against the sustained note D reflects the proverbial 'calm before the storm', but the second part of the theme surprisingly rises, ending in a diminished seventh chord, heralding the second subject. The development is one of the most dramatic in Dvorak's entire oeuvre, with its impact felt even more strongly in the coda. The first movement ends with one of Dvorak's most imaginative resolutions: the dramatic coda suddenly recedes and the music ebbs away in the same spirit as the beginning of the movement.

The second movement, *Poco adagio*, introduces a certain calm, though it is hardly carefree; one critic described it as a prayer for the peace of the soul. After the symphony's first performance Dvorak shortened it by 40 bars, telling his publisher that 'I am now convinced that there is not a single superfluous note in it.'

The third movement, the scherzo, is composed in the A-B-A form. Despite its potentially cheerful and rhythmical main theme, it contains a number of sombre accents in keeping with the overall mood of the symphony. Towards the end of the first part, the music gradually darkens and becomes more dramatic.

The fourth movement has been characterised as a heroic surge of will, an impression immediately given by the main theme's opening octave leap. The entire movement is an example of masterly thematic treatment, inventiveness and musical architecture.

Dvorak finished writing the symphony in March 1885 and conducted the premiere at London's St James's Hall a month later, during his third visit to England. The work was given an enthusiastic reception, hailed as 'one of the greatest works of its class produced in the

present generation,’ according to one newspaper critic. Dvorak was elated, writing to a friend: ‘The symphony was well liked and the audience acknowledged me and welcomed me in the most ostentatious fashion. The symphony, even with only two rehearsals, went superbly.’ In the same year the symphony was performed in Prague, also conducted by Dvorak himself. Later it was performed in Germany, in particular at two performances in Berlin given by Hans von Bulow. Overjoyed at the reception of his work there, Dvorak attached a photograph of Bulow to the autograph score, with the note: ‘Hurrah! You brought the work to life!’ That the work successfully travelled overseas was largely due to the work of the famous Hungarian-German conductor Artur Nikisch, who conducted the symphony several times during his tour of the USA in 1891.

Despite the success of the Seventh Symphony, its journey towards publication was a nightmare for Dvorak. He and his publisher squabbled over fees, with the publisher Simrock explaining that long works were not profitable. He advised Dvorak to write shorter pieces: ‘Write me two volumes of Slavonic Dances for four hands; it will be much simpler for you than some symphony, it won’t even be a quarter of the work and effort, and I’ll be happy to pay you 2000 marks for them as opposed to 3000 for a symphony.’ Dvorak, incensed, replied in an often-quoted letter: ‘If we take and examine with sound judgement everything you suggested in your last letter we will arrive at a simple conclusion: Not to write any symphonies, major vocal works or instrumental compositions, just to come up with a few songs, piano pieces or dances and I don’t know what else. As an artist who wants to make a difference I have to say that I cannot do this!’ Simrock backed off – but only after Dvorak had promised him a further suite of Slavonic Dances.

Dvorak also insisted that the printed piano score for the symphony should also have a Czech title, and that his Christian name shouldn’t appear as the German equivalent ‘Anton’, but should at least be abbreviated to ‘Ant’. The dispute gradually acquired a national political dimension. Dvorak eventually wrote to his publisher: ‘What have we two to do with politics: let us be glad that we can dedicate our services to art. And let us hope that nations which possess and represent art will never perish, no matter how small they are!’ The disagreement was temporarily brushed aside.

While this symphony cannot compete in popularity with his New World Symphony (No. 9) in terms of its overall conception, gravity and masterful formal treatment it ranks with the most important works in post-Beethoven symphonic writing.

Please join us after the concert for refreshments.

Dr. Carlos Alvarado - guest conductor



Colombian-born Dr Carlos Alvarado started his musical career as a pianist under Maestro Jorge Zorro, one of the leading personalities in the Colombian music education system.

Having won a full scholarship from the Colombian Institute of Credit to study in Russia, Carlos obtained his Doctorate of Opera and Symphonic Conducting at the Tchaikovsky Conservatorium of Music in Moscow where he studied under Gennady Rozhdestvensky. He also undertook higher studies in choral conducting, piano theory and voice technique, and was awarded a Master of Fine Arts degree in choir conducting from the same Conservatorium.

In 1990-92, he was invited by Professor Hellmuth Rilling and the International Bach Academy of Stuttgart to take part as an active conductor in various courses and festivals with the Bach Collegium Orchestra and the Gachinnger Kantoire Choir in Stuttgart (Germany), Moscow and Santiago de Compostela (Spain).

Carlos returned to Colombia after finishing his academic studies. He was guest conductor of the main Colombian orchestras, conducted several groups, choirs and ensembles and taught conducting in most of the important universities in Bogota, Colombia. At that time he took part in various international competitions in Brazil, Russia, Spain and Italy.

Since his arrival to Australia in 2002, Carlos has been an active and committed musician. In 2004 he was the co-founder of the Wollongong Symphony Orchestra, an orchestra that became a symbol of the cultural development in Wollongong and the Illawarra region.

He has also founded a variety of choirs and music ensembles, most recently Cantares, a choral ensemble with members from the Shoalhaven, Illawarra and Wollongong areas.

Carlos has worked with Australian and International musicians in many styles – jazz and pop as well as classical, including such artists as James Morrison, Timothy Kain, Konstantin Shamray, John Chen, Tatiana Kolosova, Alexandra Loukianova, Deborah De Graaff and Emma Moore.

'Carlos Alvarado, was my student in Moscow conservatory. He is a very gifted young conductor who can conduct music of different styles. Carlos works insistently on perfecting his style. He is a warm and emotional artist, gifts that are shown especially in works of romantic characteristics.' Gennady Rozhdestvensky, Moscow Conservatory, 1993

Nicola Lee - marimba



Born in Hong Kong, Nicola embarked on her music pathway at a young age playing piano and flute. She later gravitated towards percussion and studied with Hong Kong Philharmonic percussionist Sophia Woo, receiving awards in the Hong Kong Schools Music Festival and in the competition for Hong Kong Young Musician of the Year.

Nicola earned her Bachelor and Masters degree from Sydney Conservatorium of Music under the tutelage of Steven Machamer, Daryl Pratt, Richard Miller and Claire Edwardes. During the course, she was awarded an International Merit Scholarship by the University of Sydney. She performed in major events including the Australia Percussion Eisteddfod and Percussive Arts Society Day of Percussion, as well as attaining Licentiate of the Royal Schools of Music (LRSM). In 2011, she won the SCM Student Concerto Competition and made her concerto debut with Sydney Conservatorium Symphony Orchestra.

Upon graduation, Nicola devoted herself to teaching as an instrumental tutor and band conductor at various schools including Glenaeon Rudolf Steiner School, Sutherland Public School and St Charles' Primary School. She also appeared with the Mosman Symphony Orchestra, Sydney Contemporary Orchestra, Eastern Sydney Chamber Orchestra and many others.

Returning to Hong Kong last year, she was invited as a guest soloist with the Sha Tin Symphony Orchestra and performed a recital at the Hong Kong Percussion Festival 2015. She is currently a music teacher in Wong Fut Nam College.

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: Armine Gargrtsyan (concertmaster)*, Julian Dresser, Nicole Gillespie, Annika Herbert, Johnny Lim, Sarah Sellars, David Trainer, Xiuli Yin

Second Violin: Emily Jones (leader), Lucy Braude, Kiri Johnston, Daniel McNamara, Nicole McVicar, Meryl Rahme, Esther Rand

Viola: Daniel Morris (leader)®, Mark Berriman, Bob Clampett, Gemma Grayson, Hannah Shephard

Cello: Michal Wieczorek (leader)+, Scarlett Gu, Christina Kim, Yvette Leonard, Ian Macourt, Nicole McVicar, Karly Melas, Sally Wang, Cindy Xin

Double Bass: Clare Cory, Cosimo Gunaratna

Flute: Jacqueline Kent, Linda Entwistle

Piccolo: Linda Entwistle

Oboe: David Fulcher, Cate Trebeck

Clarinet: Judy Hart, Allan Kirk

Bassoon: Bob Chen, Lon Wright

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

Trumpet: Mark Hornibrook, William Sandwell

Trombone: Greg Hanna, Vicki Sifniotis, Lauren Smith

Percussion: Lisa Beins, Rufina Ismail, Robert Oetomo, Laura MacDonald

*Chair of Concertmaster in memory of Carolyn Clampett

Chair of Principal Viola sponsored by Audi Centre, Mosman

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Mosman Symphony Orchestra Concert Dates 2015

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Mosman Symphony Orchestra 2015 Concert Dates

November 13th and 15th – Brahms and Tchaikovsky

December 4th – Christmas Concert: Faure, Vaughan Williams & Christmas carols at Mosman High School.

*Dates and programs may change; please check our website
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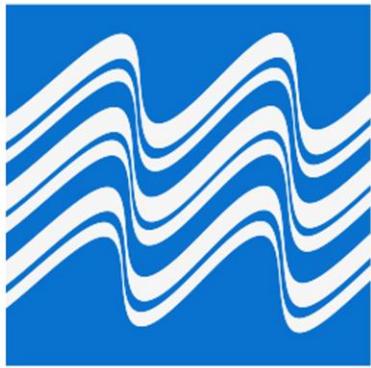
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