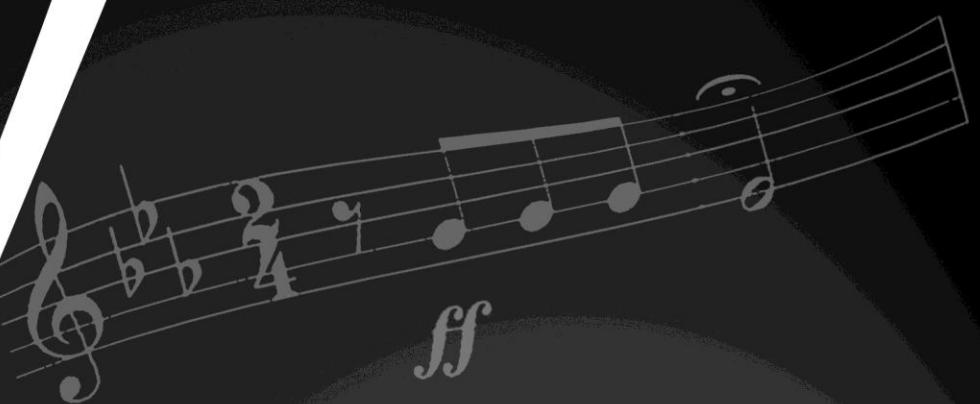


# MOSMAN SYMPHONY ORCHESTRA

ANDREW DEL RICCIO - MUSICAL DIRECTOR  
GREGORY KINDA - PIANO



FRIDAY JUNE 19TH 8PM  
SUNDAY JUNE 21ST 2.30PM

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BEETHOVEN: PIANO CONCERTO NO. 5  
BEETHOVEN: SYMPHONY NO. 5

## Message from the Musical Director

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It seems it was only a few weeks ago I was writing a welcome to the first 2015 concerts: our 40<sup>th</sup> anniversary program. Now it's June, winter, half way through the year and our second program is upon me! Time flies when you are having fun, they say. Does it fly faster the more fun you are having, I wonder? Because if it does, I am having the time of my life and sincerely hope you do too at our all Beethoven program.

Two fives. A piano concerto and a symphony. A pair of fives? A fist full of music? If only another work with the number five was added, we could have a 'bunch of fives'. It seemed so odd, yet so right, to program these works together that I couldn't resist it, and it seems the orchestra can't either. We have had a wonderful time preparing these two pieces, and are sure that delight will be passed over to our audience today.

This concert sees us welcome back a familiar and much loved soloist, Gregory Kinda. The Emperor is iconic, a fiery out pouring of emotion from the first chord and piano arpeggios, through the holding back and compression of feeling before it explodes in a rollicking finale. Everyone will need to take a break, enjoy a cuppa and biscuit after this.

Beethoven's fifth symphony starts with the most well known orchestral movement, the famous da-da-da daaaaaaa. Used for propaganda, to convey dramatic events, to alert listeners to important information, it shines with an elemental energy, raw, intense and driven. While many may not know all four movements well, it is this first movement's instant recognition that challenges us. So well known, such a challenge to make it sound the way it lives in our mind's ear! Sit back and enjoy this music ride. It goes past the first movement to the drama of the second, the energy of the third and the grandeur of the fourth, where we see the first symphonic use of trombones!

We hope you will stay afterwards and have a drink, nibble and chat to the orchestra. We will certainly want to decompress for a time! After all, our next concerts, featuring Mozart, Dvorak and a very, very groovy marimba concert called 'Sugaria' are only a couple of months away!

**Andrew Del Riccio, June 2015**

## Notes on the Program

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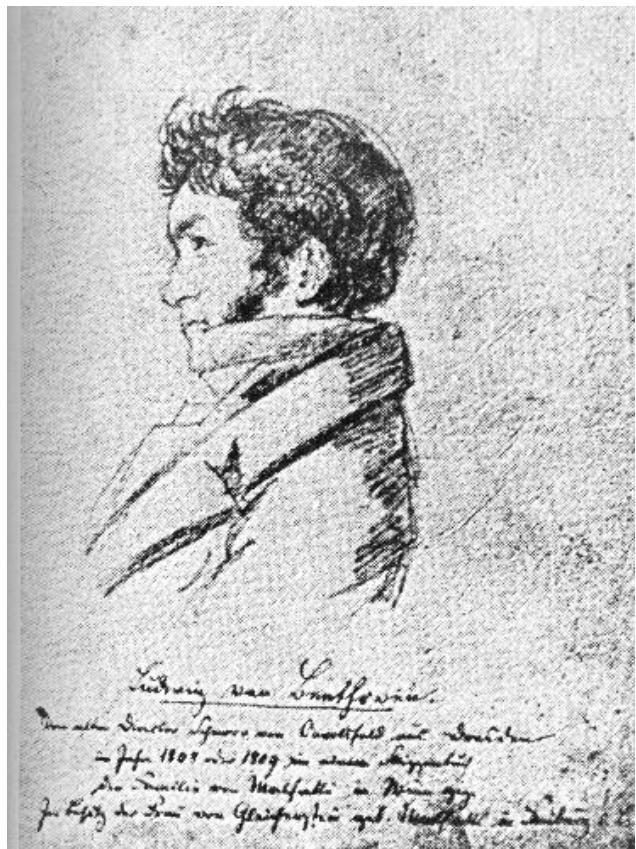
### **Piano Concerto in Eb Major - "The Emperor" op 73: Ludwig van Beethoven (1770-1827)**

**I Allegro**

**II Adagio un poco mosso**

**III Rondo. Allegro ma non troppo**

Beethoven's 5<sup>th</sup> and last piano concerto was finished in 1809 - the year after the 5<sup>th</sup> Symphony. Napoleon's army was besieging Vienna. With French howitzers bombarding the city, Beethoven was forced to take shelter in the cellar of his brother's house, covering his ears with pillows to protect what hearing he had left. After the Viennese surrendered Beethoven described the city as "*filled with nothing but drums, cannon, marching men and misery of all sorts.*" Yet these were the conditions under which this noble work was completed.



Beethoven's increasing deafness meant that this was the first of his concertos that he didn't perform himself. The work was premiered in 1810 (the year of Chopin's birth) in Leipzig by a young church organist, Friedrich Schneider. The

Viennese premiere in 1812 was performed by Beethoven's pupil - and the bane of many a piano student - Carl Czerny. Some say that it was at this concert that a French officer in the audience is supposed to have proclaimed it "*an emperor among concertos*"; others attribute the title to Beethoven's publisher. While Beethoven would hardly have been impressed by the nickname – no lover of emperors, he had previously erased a dedication to Napoleon from the title page of the 3<sup>rd</sup> Eroica Symphony after the French leader crowned himself by that title – no one can deny its suitability for this mighty work. Majestic in its scope, in the 'heroic' key of Eb major (as was the Eroica Symphony), its powerful, martial tone could be seen as reflecting the war torn circumstances of its composition. Yet in the hands of Beethoven it becomes a joyful affirmation of humanity's nobility and heroism.

**I Allegro:** The tone of this monumental first movement is set by a powerful Eb major chord played by the entire orchestra which is answered by a toccata like series of masterful arpeggios and scales by the pianist, punctuated by orchestral chords. The piano then gives way to the orchestra who introduce the majestic main theme with its characteristic triplet turn, along with the more subdued second theme, in one of the longest and grandest of orchestral openings to a concerto. When the piano finally reappears with its thoughtful reflection on the main theme, it is as an equal partner in dialogue with the orchestra rather than a mere 'show pony' virtuoso. In a departure from tradition there are no cadenzas for the soloist to display virtuosic improvisation. In fact, just before the coda, when the soloist would traditionally depart from the composer's score, Beethoven wrote in the score, 'Do not play a cadenza'. Although Beethoven was no longer writing for himself as a performer, but for the younger generation of virtuosos typified by Czerny, he eschews virtuosity for its own sake. The brilliant solo part is instead fully integrated into the symphonic nature of the concerto.

**II Adagio un poco mosso:** The profoundly beautiful second movement in the remote key of B major is one of Beethoven's greatest inspirations. Muted strings play a hushed, almost religious theme which is answered by the piano with yearning upward intervals that dissolve into descending triplets in a nocturne like melody of sublime tenderness. Just at the end of the movement the pulse of the music stops. Bassoons sound a single soft B that descends to a long Bb in the horns, and very softly – almost hesitantly - the piano sketches out a new idea – ascending triplets of Eb major arpeggio. In an extraordinary alchemical transition

the exuberant theme of the Rondo gallops forth. (You might like to compare this moment to a similar transition in the 5<sup>th</sup> Symphony, which you will hear in the second half of the program, when the mysterious scherzo ushers in the triumphant finale.)

**III Rondo. Allegro ma non troppo:** This jubilant rondo was praised by the renowned Beethoven commentator Donald Francis Tovey as '*the most spacious and triumphant of concerto rondos*'. Its dancing 6/8 metre and joyously ascending arpeggios cannot fail to lift the spirits. Yet there are still martial overtones. A drumlike dotted rhythm introduced by the horns reminds us again of the troubled world in which the concerto was conceived. Just before the end of the work there is an eerie moment when the rest of the orchestra leaves the timpani to play this theme in a duet with the piano before, in one last burst of energy, a tumult of scales from the piano brings the orchestra back for the final triumphant affirmation of the theme.

## INTERVAL

**Symphony no. 5 in C Minor op 67; Ludwig van Beethoven (1770-1827)**

**I Allegro con brio**

**II Andante con moto**

**III Scherzo. Allegro**

**IV Allegro**

*'It will generally be admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man.'* E M Forster; *Howards End chapter 5*



Is this the most recognizable musical phrase of all time?

Beethoven himself is said to have described it as 'Fate knocking at the door'. Beethoven's student, Carl Czerny claimed that "*the little pattern of notes had come to [Beethoven] from a yellow-hammer's song, heard as he walked in the Prater Park in Vienna*". During WWII the Allies delighted in the coincidence that Morse code for the letter V (for Victory) was dot dot dot dash – the same rhythm as the opening of Symphony no. V.

Wherever it came from and however it has subsequently been used, this commanding theme pervades the entire symphony. In a miracle of construction, there is hardly a bar in the first movement in which this singular rhythmic motif cannot be heard, and it is a unifying factor throughout the symphony.

**I Allegro con brio:** For all its familiarity, the first movement opens enigmatically, with the tonal centre unclear. Tension and expectation are generated from the very beginning as the entire string section breaks the opening silence with 3 rapidly repeated notes followed by a downward leap of a 3<sup>rd</sup> to a long, suspenseful pause. The motif is repeated a step lower. The key is ambiguous. Although the symphony is in C minor, the opening 4 bars could just as easily be in Eb major. It is not until the third repetition when the motif becomes fragmented amongst the strings that the minor key is established. The excitement mounts as Beethoven crowds varying repetitions of the theme together, played at various pitches by different instruments.

The second subject, in the heroic key of Eb major, is announced by a solo horn call that ushers in a gentle legato melody, momentarily dispelling the previous agitation. But in the midst of the calm lyricism, the cellos and double basses maintain the underlying tension, muttering the basic motif under their breath until after an explosive *ff* chord from the whole orchestra, the symphony cascades back to the opening theme.

During the development section the horn call motif is broken into smaller and smaller fragments until it becomes just a single note echoed by woodwinds and strings in a heartstopping diminuendo.

The recapitulation sees the entire orchestra thundering out the 'Fate' motif. A momentary respite is provided at the end of the first theme by an expressive oboe solo. The recapitulation ends triumphantly in C major then moves without

a break into a long and exciting coda in C minor in which the basic theme creates still greater power and energy.

***II Andante con moto:*** In the second movement, a flowing set of variations in Ab major, the tension is lessened. Dotted rhythms and triplets create a more relaxed feel, and there are some lovely melodies in the woodwinds, yet the movement still has its heroic moments.

The main theme, a dotted arpeggiated melody, is introduced *dolce* by violas and cellos in unison. A second theme begins very gently in the clarinets, but the mood changes with the interruption of the entire orchestra and the clarinet melody becomes a dramatic fanfare.

There follows a series of variations in which fragments of the two themes are developed with great imaginative variety. The movement concludes with a majestic final variation of the main theme by the full orchestra and a coda that gently reminds us of the *dolce* opening.

***III Scherzo Allegro:*** The scherzo opens with a hushed, shadowy question by cellos and double basses which is answered by the upper strings and winds. The mysterious atmosphere is soon shattered by the confident intrusion of the horns, blaring out their own version of the 'Fate' theme. This gives way to a boisterously energetic trio section in C major beginning with the cellos and double basses playing a gruff scurrying theme, which is then imitated by the upper strings. When the scherzo returns it is even more shadowy and mysterious. The blaring horn theme is completely transformed to a ghostlike echo of its former self played by the clarinet, oboe and pizzicato violins. The three note theme builds in an ominous pounding of the timpani, joined by the strings in a crescendo until the scherzo explodes into the heroic finale in which C minor is vanquished by a triumphant C major.

***IV Allegro:*** The movement begins with an exhilarating shout of C major broken chord played by the entire orchestra. For greater power and brilliance in this climactic movement, Beethoven introduced three trombones and a piccolo – one of the earliest instances of the use of these instruments in a major symphony, which must have been quite a surprise to the first night audience. A bridge passage in the horns, and then the violins, leads to the second theme, characterised by triplets that recall again the 'Fate' motif this time joyously

transformed. The development section concentrates mainly on this theme which builds to a huge climax and yet another surprise from Beethoven. In a reversal of the transition to the finale, a series of repeated notes gradually becoming softer and softer bring back the tension of the mysterious theme of the scherzo, until the triumphant C major finale reasserts itself – this time for good. The work ends with a breathlessly exuberant coda that revisits earlier themes in altered and quickened versions resolving the tensions that have been built up during the symphony.

*'Many assert that every minor piece must end in the minor. Nego!.... Joy follows sorrow, sunshine- rain.'* - Beethoven; *Conversation Books*

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*Please join us after the concert for refreshments*

#### **Mosman Symphony Orchestra 2015 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 28<sup>th</sup> and 30th – Mozart, Sammut and Dvorak**

**November 13<sup>th</sup> and 15th – Brahms and Tchaikovsky**

\*Dates and programs may change; please check our website

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

## Gregory Kinda



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 back 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 worked as a teacher at the Joan Sutherland Performing Arts Conservatorium of Music. Since 2010, he works as an Associate Artist at Trinity Grammar School in Summer Hill, NSW.

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

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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



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'.

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## Orchestra Musicians

**First Violin:** Anny Bing Xia (concertmaster\*), Julian Dresser, Talitha Fishburn, Armine Gargrtsyan, Annika Herbert, Stuart Hill, Johnny Lim, Beres Lindsay, Calvin Ng, Esther Rand, Sarah Sellars, Helen Shin, Xiao Li Yin

**Second Violin:** Emily Jones (leader), Shari Amery, Paul Bartels, Lucy Braude, Mark Casiglia, Margaret Duncan, Sarah Hatton, Kiri Johnston, Daniel McNamara, Nicole McVicar, Esther Rand, Kate Robertson, Bridget Wilcken

**Viola:** Neil Thompson (leader), Mark Berriman, Bob Clampett, Gemma Grayson, Daniel Morris, Brett Richards, Hannah Shephard

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

**Double Bass:** Clare Cory, Cosimo Gunaratna, Moya Molloy

**Flute:** Carolyn Thornely, Jacqueline Kent

**Piccolo:** Linda Entwistle

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

**Clarinet:** Alan Kirk, Judy Hart

**Bassoon:** Bob Chen, Graham Cormack

**French Horn:** Stefan Grant, Chika Migitaka, Hiroaki Migitaka

**Trumpet:** Mark Hornibrook, Will Sandwell

**Trombone:** Jayson McBride, Vicki Sifniotis, Lauren Smith

**Percussion:** Lisa Beins

**\*Chair of concertmaster in memory of Carolyn Clampett**

**+ Leader of cellos sponsored by Smiling Smiles Orthodontics**

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