

# ENIGMAS

Mosman Symphony Orchestra

Andrew Del Riccio - musical director

William Sandwell & Richard Sandham  
trumpets



Mozart: Symphony no. 10 in G

Vivaldi: Concerto for 2 Trumpets in C

Elgar: Enigma Variations

Friday Oct 31 8pm

Sunday Nov 2 2.30pm

Mosman Art Gallery

Myahgah Rd, Mosman

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## Message from the Musical Director

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As 2014 begins to draw to a close, the orchestra is looking back on quite a remarkable 12 months. At this, our final orchestral concert for the year, it is clear that we have gone a huge distance in our mission of bringing orchestral music to the community, both in our quality of presentation and the reach, as far as audience numbers go. Recently, the orchestra performed before a gathering of 300 brave souls at Balmoral beach in the Mosman Council *Out n About* concert series. This follows large audience numbers at this year's concerts and, we hope, a full house today!

While a large part of any community music group's activities are rather inward looking: that is, playing music for the enjoyment of the members, we are also mindful of providing a similarly enjoyable experience for our audiences. Today's concert program has a bit of everything; Mozart (who doesn't like a good bit of Mozart?), plus some brilliant soloists in the form of our trumpeters Will Sandwell and Richard Sandham playing Vivaldi's bubbly *Concerto in C major for two Trumpets*, and finally Elgar's suitably titled work, *Enigma Variations*. Much has been written on the meaning of the work: what the enigma actually is and who the variations are dedicated to. Less seems written about the actual music. It is a superbly crafted piece, with the enigma theme woven meticulously into the fabric of almost every bar. It's definitely a work that we shall perform again, as we all come to terms with its intricacies.

Our year will be concluding once again with a performance of Handel's *Messiah*. (Hint: if you can sing and would like to sing in The Messiah, talk to us after this concert!) Then we have a well-deserved break over the Christmas/New Year season. We hope to see you in 2015!

## Notes on the Program

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### **Symphony No 10 in G major, K. 74, Wolfgang Amadeus Mozart (1756-1791)**

I Allegro – Andante

II Allegro

When he wrote this symphony – which is scored for two oboes, two horns and strings -- Mozart was fourteen years old, but he had been composing for at least six years: he wrote his first symphonies at the age of eight. A prodigious musical performer as well as a composer, he started touring Europe with his father Leopold at the age of seven, spending half his time on tour, and absorbing and learning various aspects of Europe's musical language, eventually forming his own mature compositional style.

This symphony, probably written during Mozart's first journey to Italy in the spring of 1770, is in the form of an Italian overture, which traditionally has two fast movements with a slow movement in between. However, in this case the slow section is not written as a separate movement, but as the second part of the opening movement.

Partly because the symphony is only nine minutes long, there has been some confusion about Mozart's intention for this work. The symphony's autograph score is headed 'Ouverture zur Oper Mitridate' or 'Overture to the opera Mitridate' in the handwriting of Johann Anton Andre (1775-1842), a well known German music publisher and Mozart scholar, but except for the word 'Ouverture' the words are struck out. Andre was apparently under the impression that this piece had originally been planned as the overture to Mozart's early opera *Mitridate re di Ponto*, which he wrote in Italy at about the same time. However, *Mitridate* has an overture of its own, which is different from this symphony.

### **Double Trumpet Concerto in C major RV 537, Op 46 No 1, Antonio Vivaldi (1678-1741)**

I Allegro

II Largo

III Allegro

Vivaldi, probably the greatest Italian composer of the Baroque era, was known during his lifetime as not only a composer but a virtuoso violinist, teacher and cleric. He is known for having composed many concertos for various instruments, as well as sacred choral works and more than forty operas.

Vivaldi was known as 'Il preto rosso' – the Red Priest -- because of his red hair, a family trait; he was ordained as a priest in 1703 or 1704. However, he was excused from celebrating Mass because of his ill health, as he probably suffered from asthma. Though he remained a priest all his life, he carried out few ecclesiastical duties.

Aged only twenty-four, he started working as a liturgical musician and composer at the Pio Ospedale della Pieta, one of four government-sanctioned Venetian institutions that gave shelter and education to abandoned or orphaned children. For the next thirty years he composed most of his major works while working there; he wrote concertos, cantatas and sacred vocal music for the Ospedale's female choir, soloists and orchestra. As part of his duties, he also had to compose an oratorio or concerto at every feast, and teach the orphans both music theory and the playing of certain instruments.

His relationship with the Ospedale's board of directors was often stormy, and in 1709 they decided to let him go. However, after only a year as a freelance musician, he was recalled; his absence had clearly underlined his importance. Promoted to musical director in 1716, he became responsible for all the musical activity at the institution.

His double concerto for trumpets and strings was probably composed in 1716-17, and it remains one of the few solo works of the early eighteenth century to feature brass instruments. It is the only such piece by Vivaldi, who was renowned as a virtuoso violinist and whose personal acquaintance with wind instruments might well have been compromised because of his persistent asthma.

There were comparatively few major works for trumpet composed during Vivaldi's time because the Baroque trumpet was a very difficult instrument to play. Trumpets had no valves, and so their range was quite restricted; much depended on the performer's lip control, as with the modern bugle.

Like most of Vivaldi's concertos, his trumpet concerto begins with a quick and sparkling movement intended to showcase the bright tones of the solo trumpets. This is followed by a slow and very brief second movement, with fanfare-like passages from the soloists overlaying sustained string tones. For the final movement, Vivaldi returned to brilliant mode with fast, energetic and intricate passages for the soloists.

The Vivaldi double trumpet concerto is a perennially popular work. In 2007, it was voted No 90 by listeners in ABC Classic FM's '100 Concerto Countdown' and was one of seven of Vivaldi's pieces chosen. (The overall winner was Beethoven's 'Emperor' piano concerto.)

## **INTERVAL**

## **‘Enigma Variations’ Op 36, Edward Elgar (1857-1934)**

According to Elgar, after a day of teaching in October 1898, he was improvising at the piano, and one melody caught the attention of his wife Alice, who asked him to repeat it. To entertain her Elgar began to improvise variations, each one either a musical portrait of one of their friends or in the musical style that friend might have used. He eventually expanded and orchestrated these improvisations into the Enigma Variations, dedicating the piece to ‘my friends pictured within’.

This work, Elgar’s best known large-scale orchestral composition, is not called the Enigma Variations because it is impossible to work out which friend is the subject of each of these fourteen variations. Elgar himself provided notes identifying them all. The enigma refers to Elgar’s assertion that ‘the connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme “goes” but is not played ... So the principal theme never appears, even as in some late dramas ... the chief character is never on the stage.’

During Elgar’s lifetime and thereafter, musicologists and musicians have spent a great deal of time and effort in trying to work out what Elgar’s hidden theme might be. Some think it might be derived from a well known tune such as ‘Auld Lang Syne’, ‘God Save the Queen’ or ‘Rule Britannia’; others that it might be based on part of Mozart’s ‘Prague’ symphony, while still other writers believed it to be a countermelody to some unheard tune. However, Elgar never said that the idea behind the theme was melodic, so it could be something else such as a symbol or a literary theme. Elgar himself refuted all suggestions, and died without explaining the mystery.

The variations spring from the theme’s melodic, harmonic and rhythmic elements, and the extended fourteenth variation forms a grand finale. In the score each variation is prefaced with a clue to the identity of the friend portrayed – either by a nickname or initials. Every movement intends to convey a general impression of the subject’s personality, and most of them have a musical reference to a specific characteristic or event.

### *Theme (Enigma: Andante)*

The theme consists of two contrasting melodic fragments. The first is the main theme, played by the violins. It is played for a second time, with a slightly different accompaniment, after the woodwinds have introduced the second melody. Both fragments are further developed in the following variations. The theme leads into the first variation without a pause.

### *Variation I (L'istesso tempo) C.A.E.*

These are the initials of Elgar's wife, Caroline Alice Elgar (always known as Alice). The variation repeats a four-note melodic fragment that Elgar reportedly whistled whenever he arrived home to his wife. Elgar wrote, 'Those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.' Alice Elgar was nine years older than her husband, and was a writer of prose fiction and verse. She died in 1920.

### *Variation II (Allegro) H.D.S-P.*

Hew David Stuart-Powell was a well known amateur pianist and chamber music player. Elgar wrote, 'His characteristic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a toccata [i.e. a virtuoso piece of keyboard music generally emphasising the player's dexterity] but chromatic beyond H.D.S-P's liking.'

### *Variation III (Allegretto) R.B.T.*

These are the initials of Richard Baxter Townshend, an Oxford don who wrote the 'Tenderfoot' series of travel books describing his highly colourful adventures in America's Wild West. This variation sends up Townshend's performance as an old man in some amateur theatricals, which became famous among his friends because his deep voice kept shooting up into the soprano register.

### *Variation IV (Allegro di molto) W.M.B.*

William Meath Baker was the squire of Hasfield, Gloucestershire, and the brother-in-law of Richard Baxter Townshend. According to Elgar, he 'expressed himself somewhat energetically'. This is the shortest of the variations.

### *Variation V (Moderato) R.P.A.*

This is a reference to Richard Penrose Arnold, son of the poet Matthew Arnold, and an amateur pianist. This variation leads into the next without a pause.

### *Variation VI (Andantino) Ysobel*

This refers to Isabel Fitton, one of Elgar's viola students. The melody of the variation is played by the violas, and it begins with the viola section playing three notes on different strings – switching between the second and fourth strings without hitting the third – in apparent imitation of Fitton's exercises in crossing strings. The melody is played by the violas, ending on three notes played by the solo viola.



### *Variation VII (Presto) Troyte*

Arthur Troyte Griffith was an architect, and this variation good-naturedly mimics his piano performance, which was distinguished by enthusiasm if not competence. It also refers to the day on which Griffith and Elgar, out walking, were caught in a thunderstorm, ran for it and took refuge in the Norbury House, a fine eighteenth-century country house, which is referenced in the following variation.

### *Variation VIII (Allegretto) W.N.*

Winifred Norbury was a gentle and gracious friend of the Elgars, secretary of the Worcestershire Philharmonic Society and a regular visitor to the Elgar house. Her family owned Norbury House. According to Elgar's 1899 program note, the theme from Bach's cantata 'En feste Burg' plays through and over this variation.

### *Variation IX (Adagio) Nimrod*

This is the best known of the Enigma Variations, frequently played at British funerals and memorial services and always played at the London Cenotaph on Remembrance Sunday, the Sunday closest to 11 November (Remembrance Day). A version was played during the Hong Kong handover ceremony in 1997 and at the opening ceremony of the 2012 Olympic Games in London. The variation refers to Augustus J. Jaeger (*jäger* in German means 'hunter' and Nimrod in the Old Testament was 'a mighty hunter before the Lord') a close friend of Elgar's. In 1904 Elgar told Dora Penny ('Dorabella') that the variation was not really a portrait. Once, when Elgar was feeling so depressed that he was considering abandoning musical composition altogether, Jaeger urged him to continue, referring to Beethoven, who had persisted despite all his setbacks. To illustrate his point, Jaeger sang the theme of the second movement of Beethoven's 'Pathétique' piano sonata. Elgar told Dora Penny that the opening bars of 'Nimrod' had been written to acknowledge Jaeger's words, and to suggest that theme.

### *Variation X (Intermezzo: Allegretto) Dorabella*

Dora Penny was the stepdaughter of William Meath Baker (Variation IV). She had a stutter, which is here depicted by the woodwinds. Dora's stepmother was a friend of Alice Elgar's, and in 1897 the Penny family invited Edward and Alice Elgar to stay with them: Elgar was a music teacher who had yet to become a successful composer, and he and Dora became friends and remained so for the rest of Elgar's life. Elgar wrote an encrypted letter – the so called 'Dorabella cipher' which surfaced when Penny wrote her memoir *Edward Elgar: Memories of a Variation*, in 1937. She said she was never able to decipher it; nor has anyone else.

*Variation XI (Allegro di molto) G.R.S.*

George Robertson Sinclair was the organist of Hereford Cathedral. According to Elgar, this variation has nothing to do with organs or cathedrals. 'The first few bars were suggested by his great bulldog, Dan (a well known character) falling down a steep bank into the River Wye, his paddling upstream to find a landing place and his rejoicing bark on landing. G.R.S. said, "Set that to music." I did; here it is.'

*Variation XII (Andante) B.G.N.*

This is a reference to a well known cellist, Basil G. Nevinson, and so this variation is introduced and concluded by a solo cello. Later Nevinson inspired Elgar to write his Cello Concerto. This variation leads straight into the next.

*Variation XIII (Romanza: Moderato) \*\*\**

The subject of this variation is not identified by initials, but Dora Penny identified her as Lady Mary Lygon, eldest daughter of the Earl of Beauchamp. Lady Mary was a personal friend of Elgar and his wife, promoter of music festivals and interested in Elgar's work. In 1899, when Elgar was finishing the Variations, he wrote to Lady Mary to ask permission to use her initials. However, as she and her brother were on the point of leaving for Australia – her brother had been appointed governor of NSW – she did not have time to reply, and Elgar used \*\*\* instead. Presumably in reference to Lady Mary's impending travels, Elgar included a quotation from Mendelssohn's overture 'Calm Sea and Prosperous Voyage'. This is first played by a clarinet, later by trumpets and trombones, and Elgar stipulated that the timpani should create a sound reminiscent of a ship's engines.

*Variation XIV (Finale: Allegro presto) E.D.U.*

This refers to Elgar himself, nicknamed 'Edu' by his wife from the German version of Edward (Eduard). It echoes themes from Nimrod (IX) and C.A.E. (I) referring to Frederick Jaeger and Alice Elgar, whom Elgar regarded as two of the greatest influences on his life. The original version of this variation is 100 bars shorter than the one usually played. Jaeger urged Elgar to make it a little longer; Elgar agreed and added an organ part.



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## Richard Sandham – trumpet



Richard began his playing career with his local brass band, the Hathern Band, in the UK. After a number of years with the band and two years playing with the National Youth Brass Band of Great Britain, Richard was awarded a place in the Central Band of the Royal Air Force.

During his twelve years as a RAF musician, Richard performed in all major concert venues around the UK including: Royal Albert Hall, London; Symphony Hall Birmingham and Bridgewater Hall Manchester. He also took part in large national occasions and celebrations including the Edinburgh Tattoo and the Royal Wedding. As well as performing in the UK Richard has performed in a number of

locations around the world – including Spain, Holland, Germany and the U.S.A – for state ceremonial occasions and public performances.

Richard studied with Paul Cosh of the Guildhall School of Music and Drama for six years; former Principal Trumpet of the London Symphony Orchestra the late Rod Franks for three years; Mark Heron of the Royal Northern School of Music for three years and Ian Lowes from the ABRSM. He also received five years composition tuition from Martin Ellerby and Kit Turnbal, both of the Royal Northern School of Music.

Richard has performed as a soloist in Spain, Holland, Germany, U.S.A. and Australia. Since arriving in Australia at the start of the year Richard has won the NSW State Open Bb Cornet competition at the State Solo Championships. He is also a keen conductor and composer, recently conducting the winning Open C Grade Wind Band at the State Championships, as well as having one of his compositions used as the title track for the Hathern Band's latest C.D.

## William Sandwell - trumpet



Currently in his third year of study at the Sydney Conservatorium of Music, William began his trumpet study in 2002 at the age of 8, under the tutelage of Mosman Symphony musical director Andrew Del Riccio, at Trinity Grammar School, Summer Hill. Throughout his school life he played in the school's varied and highly rated musical ensembles including the Symphony Orchestra, Symphonic Wind Band, Big Band, Chamber Orchestra, Brass Ensemble, and Brass Quintet.

Since leaving school in 2011 William has been a regular with the Mosman Symphony Orchestra. He has also appeared as a guest member with various community orchestras around Sydney including Balmain Sinfonia, Ryde Hunters Hill Symphony Orchestra, Penrith Symphony Orchestra and North Sydney Symphony Orchestra. He has been a member of a number of Conservatorium ensembles including the Wind Symphony, Modern Music Ensemble, Chamber Orchestra, Opera Orchestra, Brass Ensemble and Trumpet Ensemble. He is also a founding member of Excalibrass, a brass quintet made up of Conservatorium students.

He currently learns from the Conservatorium Chair of Brass Andrew Evans and has studied with David Elton (principal trumpet, Sydney Symphony Orchestra), Bruce Helmers (second trumpet, Australian Opera and Ballet Orchestra) and Leanne Sullivan (principal trumpet, Australian Brandenburg Orchestra). This is his first time performing a concerto with an orchestra.

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## 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'.

## **Orchestra Musicians**

**First Violin:** Anny Bing Xia (concertmaster), Laure Degossely, Julian Dresser, Nicole Gillespie, Annika Herbert, Johnny Lim, Beres Lindsay, Calvin Ng, Sayako Saitoh, Denisa Smeu-Kirileanu

**Second Violin:** Armine Gargrtsyan (leader), Shari Amery, Anish Carmyn, Mark Casiglia, Margaret Duncan, Sarah Hatton, Daniel McNamara, Meryl Rahme, Kate Robertson, Bridget Wilcken

**Viola:** Gemma Grayson (leader), Mark Berriman, Bob Clampett, Brett Richards, Vicki Sifniotis

**Cello:** David Deng (leader), Mariko Kodera, Yvette Leonard, Karly Melas, Michal Wieczorek

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

**Flute:** Linda Entwistle, Carolyn Thornely

**Piccolo:** Linda Entwistle

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

**Clarinet:** Judy Hart, Allan Kirk

**Bassoon:** Bob Chen, Graham Cormack

**Contrabassoon:** Graeme Widmer

**French Horn:** Chika Migitaka, Hiroaki Migitaka, Cindy Sims, Chie Yamaguchi

**Trumpet:** Mark Hornibrook, Richard Sandham, Will Sandwell

**Trombone:** Greg Hanna, Lauren Smith

**Bass Trombone:** Adam Valanidas

**Tuba:** Yoann Degioanni

**Percussion:** Lisa Beins, Jason Grimsted, Rufina Ismail, Robert Oetomo

**Harpsichord:** Margaret Duncan

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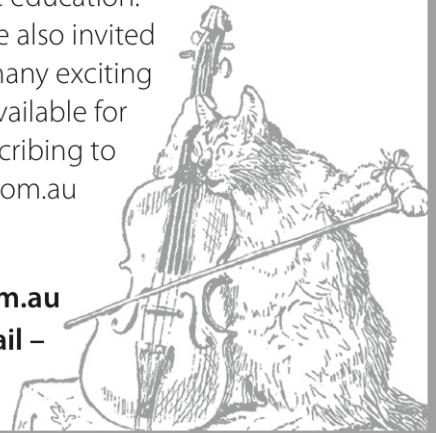
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