



mosman symphony orchestra

A Winter's Tale

Rossini: Overture to Semiramide

Chopin: Piano Concerto no. 2

Dvorak: Symphony no. 8

Andrew Del Riccio - musical director

Gregory Kinda - piano



Mosman Art Gallery

Friday August 22 8pm

Sunday August 24 2.30pm

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Message from the Musical Director



Hello and welcome to the Mosman Symphony Orchestra's third program for 2014. It is a delight to have you in the audience and we hope you enjoy listening to our program as much as we enjoy performing it.

Today we are playing an eclectic collection of works that feature the whole orchestra as well as our soloist. It is with great pleasure that we welcome back Gregory Kinda to perform with us. After his triumphant performances of the Tchaikovsky and Grieg piano concertos, he is tackling the lyrical second concerto by Chopin, one of the greatest Romantic and lyrical composers for the piano. I am particularly pleased to be conducting this work and delighted to be working with Greg again. He has a particular affinity with Chopin's

work because of its sensitivity and lyrical and emotional range. Once more, I know, he will delight us all with his playing.

Our other works give our players the chance to shine. Rossini's overture to the opera *Semiramide* shows off horns, woodwind and violins as it cheerfully goes on its course: and finishes with a huge timpani roll. (Hint: look for our timpanist Lisa, and her huge grin at the end!) Dvorak too gives ample opportunity for the orchestral player to feature. From the very start, when the cellos softly sing the main theme, past solos for flute, cor anglais, horn, trombone (yes they play a tune now and then) to right at the end with even the tuba playing fast scales, it is a tour de force and a pleasure to play and conduct.

And this is why we make music – for the sheer joy of it. What we play may be simple or the challenge of a lifetime, but the exhilaration of making music is something that every person in the orchestra feels. Today we are delighted to share it with you.

Andrew Del Riccio

Notes on the Program

Overture to *Semiramide*; Gioachino Rossini (1792-1868)

Rossini's gift for melodic invention made him one of the most popular opera composers of his day. After his successes with Italian comic operas including *The Barber of Seville* and *La Cenerentola*, he decided to embark on more serious operatic works. The last of these was *Semiramide*, based on a tragedy by the French philosopher and historian Voltaire and a gruesome retelling of the Oedipus legend set in Babylon. Rossini's opera, which he composed in thirty-three days, was a melodrama drawing heavily on Baroque traditions. It had its first performance in Venice on 3 February 1823. Like most of the thirty-nine operas Rossini wrote, *Semiramide* was almost unknown by the end of the nineteenth century. However, the overture remains a popular choice for the concert hall.

Unlike many other opera overtures of the time, including Rossini's, the overture quotes melodies that are in the opera itself; Rossini and his contemporaries often recycled their own music and that of other composers in order to keep up with audiences' constant demand for new operas.

The overture begins in a typically Rossinian way, with soft strings in a rhythm that gradually grows in intensity and volume until it culminates in three loud chords from the full orchestra, the style that led to Rossini's nickname of 'Signor Crescendo'. This is followed by a hymn-like melody from the horns, taken up by the woodwinds with pizzicato accompaniment by the strings and with the horns joining in. Some loud chords are followed by a tune played by the strings and the winds. This leads to another tune from the opera from the woodwinds, then there is another Rossini crescendo that builds into a repeated figure from the violins. A further theme from the opera is heard in a different key and intensity from the orchestra gradually increases for the final time. After a short coda, the overture comes to a close.

Piano Concerto no 2 in F minor Op 21; Frédéric Chopin (1810-1849)

I Maestoso

II Larghetto

III Allegro vivace

Almost from the beginning of his career as a pianist and composer, Frédéric Chopin was one of the leading musicians of his era. Born in Warsaw, he was a child prodigy who completed his musical education and composed many of his works for piano before leaving Poland for Paris in 1830. Following the examples of Paganini and Liszt, he set out to become a touring virtuoso musician: in the early nineteenth century there was a huge public appetite for musical

showmanship, and those who could satisfy it often became wealthy, as well as achieving the kind of adulation now given to today's pop stars.

Chopin quickly discovered that he had little aptitude for the hurly-burly of touring, and little interest in pursuing it. Instead, he stayed in Paris where he became a highly regarded (and expensive) piano teacher, as well as a composer. His music, primarily for solo piano, became increasingly popular, and he was able to make a good living from his royalties as well as teaching, giving fewer and fewer piano recitals. He formed a strong and musically influential friendship with Franz Liszt and was greatly admired by most of his other musical contemporaries, including Robert Schumann. He became a French citizen in 1835.

Chopin's two piano concertos were written within a year of each other, in 1829-30. However, they were published in reverse order of composition and even though it is No 2, the concerto in F minor was actually written first. Chopin first mentioned this concerto in a letter to a friend in October 1829, confiding that his teacher 'has praised the Adagio of my concerto. He says it is original, but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it.'

Though he wrote the concerto in F minor when he was only about twenty, it is innovative in style: as Liszt remarked, Chopin 'did violence to his genius every time he sought to fetter it by rules'. The concerto is effectively a loosely organised showcase for a virtuoso soloist, not a reinterpretation of the classical concerto, which was a much more densely argued and balanced musical composition – and with the orchestra as an equal partner to the solo instrument. Chopin was working in a different and much more pianistic tradition known as *stile brillante*, made fashionable by virtuoso pianist-composers such as Weber and Hummel.

The concerto is in three movements, fast-slow-fast. The first movement opens with a long orchestral exposition initially deploying dotted mazurka-like rhythms. Once the piano enters the orchestra retreats into the background, with the soloist carrying the musical argument from then onwards. The solo part is written in virtuoso style, yet it also has a degree of poetic cantilena atypical for concertos of its time.

The slow movement lies at the heart of the work. Chopin intended it to express his first love for a woman, Konstancja Gladkowska, of whom he wrote, 'I already have my perfect one whom I have, without saying a word, served faithfully for a year now, of whom I dream, in whose memory the adagio of my concerto has been put up.' (Chopin was only twenty, and this perfect love evidently existed entirely inside his head.) In this movement are displayed all the elements of Chopin's later music: opulent and flexible melodies, sensual ornamentation, beautiful harmonies and glowing pianistic sonorities.

The finale, which is in a three-part rondo-like form, unmistakably refers to Polish folk music in its off-kilter rhythms. The entire movement is refreshingly free of the endlessly bombastic repetition characteristic of many contemporary concertos, and it brings the work to an appropriately vivacious and virtuosic close.

By early 1830 the concerto was completed, and it was first performed by Chopin himself in Warsaw on 17 March that year. It was well received, and for the rest of his short but impressive performing career Chopin regularly played it. In terms of formal sophistication, neither of his concertos is impressive but as one observer noted they linger in the memory for the poetry of their detail rather than the strength of their structures. Chopin had intended to write a third concerto, but never completed one.

For the rest of his brief life, Chopin consolidated his career as an innovative and brilliant composer for the piano. He never married, but he had a famously turbulent ten-year relationship with the French novelist and memoirist George Sand (Amantine-Lucille Aurore Dupin). In his last years, however, he was supported by an admirer, Jane Stirling. He died in Paris at the age of only thirty-nine, probably of tuberculosis. His two concerti have become the only large-scale early works of Chopin to retain a place in the concert repertoire.

INTERVAL

Symphony No 8 in G major Op 88; Antonin Dvorák (1841-1904)

I *Allegro con brio*

II *Adagio*

III *Allegretto grazioso – molto vivace*

IV *Allegro, ma non troppo*

Dvorák was born in Nelahozeves, near Prague, in today's Czech Republic and he spent most of his life there (though he had a highly productive three-year stint in the USA in the mid 1890s). His father was a butcher, innkeeper and professional zither player. Dvorák received his earliest musical education at the village school. He studied music in Prague's only Organ School at the end of the 1850s, and gradually developed into an accomplished violinist and viola player. He did not begin composing until 1871, when he was thirty.

He composed and orchestrated his Eighth Symphony between 26 August and 8 November 1889 at his summer resort in Vysoka, Bohemia, on the occasion of his election to the Bohemian Academy of Science, Literature and Arts. The score was dedicated: 'To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election.' Dvorak conducted the premiere in Prague on 2 January 1890.

The Eighth Symphony forms a lyric interlude between the stormy romanticism of his Symphony No 7 and the grandeur of Symphony No 9 'From the New World'. It is by far the most cheerful and apparently spontaneous of Dvorák's late symphonies, with a remarkable

variety of themes, many based on the Bohemian folk music that he loved. However, beneath its sunny exterior there are moments of drama and even pathos.

The work is scored for two flutes, with the second doubling piccolo, two oboes, two clarinets, two bassoons four horns, two trumpets, three trombones, tuba, timpani and strings. Dvorák kept the typical format of a symphony in four movements but structured them in an unusual way, with the development of the themes sometimes appearing to be improvised.

The symphony begins with a lyrical melody played by the cellos in G minor. The flute then intervenes with a simple triadic ‘bird call’ melody that is very squarely in G major, the key given on the symphony’s title page. This first movement contains a huge span of musical architecture anchored to the three occurrences of the cello theme from the beginning, a melody that the composer never significantly develops or modulates, and the ‘bird call’ theme recurs several times. The movement ends in a boisterous and energetic coda.

In the Adagio the G major sunshine gives way to C minor austerity. The movement begins with a beautiful clarinet duet and ends quietly but contentedly. Musicologist Michael Steinberg sees in the key and structure of the movement a clear homage to the slow movement of Beethoven’s Symphony No 3, the ‘Eroica’, though Dvorak begins in the key of E flat major before moving to the ‘real’ key of C minor a few bars in. Beethoven does the opposite. At the heart of the movement is an episode built around another of the children’s songs that make up so much of the symphony’s material. Dvorak’s orchestration is vivid and evocative, and much more sparse than his earlier slow movements.

Most of the Scherzo is a dance in 3/8 time. It begins with a long soulful melody built entirely of descending scales set in descending sequences. The second theme is also made entirely of descending lines, though here Dvorak uses a chromatic scale. The Trio provides a dramatic contrast. Near the end the metre changes to 2/4 and the music ends in a manner not unlike the second movement.

The Finale is the most turbulent movement. It begins with a trumpet fanfare of which conductor Rafael Kubelik said to the orchestra: ‘Gentlemen, in Bohemia the trumpets never call to battle – they always call to the dance!’ The music progresses to a beautiful melody first played by the cellos. The tension builds and is finally released at about two minutes into the movement, where a cascade of instruments playing the initial theme introduce a horn trill. From there the movement progresses through a tempestuous middle section, modulating from major to minor several times throughout, and including two more horn trills.

One musicologist commented that ‘Dvorak’s handling of form is indebted to Beethoven and Brahms, but he filled out the form with melodies of an unmistakable Czech flavour and a joviality that few composers at the time possessed. The variations vary widely in character: some are slower and some faster in tempo, some are soft and some are noisy and most are in the major mode, though the central one, reminiscent of a village band, is in the minor. The music is always cheerful and optimistic.’

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Please join us after the concert for refreshments

Mosman Symphony Orchestra 2014 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:

October 17 – *Carmen* at Balmoral Beach as part of Mosman Council's 'Out & About'

October 31 and November 2 – Elgar's *Enigma Variations*

December 14 – *Messiah* at Scots Kirk

*Dates and programs may change; please check our website

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.

Gregory wishes to dedicate his performances of Chopin's Piano Concerto No 2 in loving memory of his mother, Krystyna Kinda (1948-2014)

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), Laura Degossely, Julian Dresser, Talitha Fishburn, Nicole Gillespie, Annika Herbert, Mariko Koodera, Johnny Lim, Beres Lindsay, Calvin Ng, Sayako Saitoh, Sarah Sellars

Second Violin: Emily Jones (leader), Anish Carmyn, Mark Casiglia, Margaret Duncan, Sarah Hatton, Daniel McNamara, Meryl Rahme, Kate Robertson, Bridget Wilcken

Viola: Neil Thompson (leader), Mark Berriman, Bob Clampett, Gemma Grayson, Brett Richards

Cello: David Deng (leader), Yvette Leonard, Karly Melas, Sarah Vale, Michael Wieczorek

Double Bass: Mark Szeto, Carol Jeon

Flute: Linda Entwistle, Jacqueline Kent

Piccolo: Linda Entwistle

Oboe: Kim d'Espiney, Jolyn Hersch

Clarinet: Alan Kirk, Judy Hart

Bassoon: Bob Chen, Graham Cormack

French Horn: Chika Migitaka, Hiroaki Migitaka, Tom Sullivan, Cindy Sims

Trumpet: Will Sandwell, Richard Sandham

Trombone: Greg Hanna, Vicki Sifniotis, Lauren Smith

Tuba: Greg Moloney

Percussion: Lisa Beins (leader), Rufina Ismail

Patron: Dr. John Yu

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