

MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director

Gregory Kinda | piano



With special guests Mosman Symphony Chorus

Tales for the Telling

RAVEL Mother Goose Suite

RIMSKY-KORSAKOV Overture on 3 Russian Themes

BRAHMS Selections from Liebeslieder

BRAHMS Piano Concerto No.1

FRIDAY SEPT 1 at 8 pm

SUNDAY SEPT 3 at 2.30 pm

\$30 | \$20 Students/Pensioners | U16 free admission

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Message from the Musical Director



I cannot possibly tell all the stories behind this program, but I certainly can – and do – extend to everyone a warm Mosman welcome to these our September concerts.

As Mosman Symphony Orchestra continues to mature and grow as a community musical organisation, we have made the welcome and logical decision to expand into choral music. Consequently we are proud to present the Mosman Symphony Chorus under the direction of Susan Briedis, singing some of Brahms's lovely and delicate Liebeslieder waltzes, accompanied on the piano by John Martin and Daniel Rojas. These, describing as they do the joys and pitfalls of love, introduce this concert's theme of stories and

storytelling.

Brahms, in fact, is the unifying force for this concert, and we are delighted that pianist Gregory Kinda accepted our invitation to return and play with us. It was he who suggested that we perform the formidable, technically exacting and exciting Brahms Piano Concerto No. 1, and we look forward to playing it for you today.

Ravel's *Mother Goose Suite*, of course, extends the theme of stories, in this case fairytales. The suite has a particular meaning for me. During the 1990s I studied conducting in the Czech Republic, and after three weeks of rehearsals, discussions and masterclasses there was a final session in which everyone had the chance to conduct a short movement from a piece. As did many others I chose the final movement, *Le jardin féerique*, and having spent hours becoming thoroughly familiar with it, I became ever more appreciative of its beauty. That group of conducting students developed a common goal: to conduct the entire suite one day soon. I do not know how long some of the others took to realise their ambition, but in my case it was twenty-four years, and here it is.

Andrew Del Riccio 2017

Notes on the Program

A selection of Liebeslieder Waltzes (Love Song Waltzes) by Johannes Brahms (1833-1897)

Brahms had several aims in writing his waltzes: he wanted to express different facets of love, he wished to use complex rhythms while maintaining the regular three-four beat of the waltz, and he also wanted to devise rich and varied textures for the singers who would perform the songs. However these pieces, composed in 1869 and 1874, were never intended for serious concert performance but as entertainment at casual social occasions. Brahms enjoyed this light and unassuming music, and as a conductor of amateur choirs he recognised its appeal to singers and audiences alike.

The words were written by the German poet and philosopher Georg Friedrich Daumer (1800-1875). They are basically imitations of the Persian poet Hafiz, though sufficiently graceful and free to be considered original works.

The choir will present four songs from the first suite, Op 52, and five from the second or *Neue* (New) *Liebeslieder*, Op. 65, in the order given below. English versions of the German originals follow:

Abandon the hope of rescue, my heart, as you venture out into the sea of love. A thousand boats float wrecked upon its shores!

Wave upon wave of rain gushes from the mountains, and I would gladly give you a hundred thousand kisses.

No, my darling, don't sit so close to me! Do not stare so ardently at my face! However much my heart desires you, suppress your feelings so the world will not see how much we love each other.

How pleasant it is to linger with my darling on the soft grass in my favourite and beautiful quiet places.

Dark forest, your shade is so gloomy! Poor heart, your sorrow presses so heavily! Standing before you is the only being you value, but a loving union is eternally forbidden.

Like the lovely red of sunset, I, a poor maiden, would like to glow to please one boy, and then to radiate bliss forever.

On the bank of the Danube stands a house from which a rosy maiden gazes out. She is quite well protected; ten iron bars are blocking her door. Ten iron bars is no joke! I shall break them as if they were made only of glass.

Oh, how gently the stream winds through the meadow! Oh, how beautiful it is when one love finds another!

No, it is impossible to get along with people who interpret everything with such malice! If I am happy I am said to harbor frivolous desires; if I am silent I suffer the madness of love.

Overture on Three Russian Themes, Op. 28 by Nikolai Rimsky-Korsakov (1844-1908)

This rather grand overture owes a great deal to Rimsky-Korsakov's older contemporary Mily Balakirev (1837-1910), a leading light in the nineteenth-century Russian nationalistic movement. Balakirev was a strong influence on the group of Russian composers known as 'The Mighty Handful' comprising Balakirev himself, Cui, Borodin, Mussorgsky and Rimsky-Korsakov, as well as Tchaikovsky later.

It was Balakirev who encouraged Rimsky-Korsakov, then in training to be an officer in the Russian Navy, to devote himself to musical composition. Balakirev also suggested ideas for many of Rimsky-Korsakov's musical projects, one of which was this overture, which was itself inspired by Balakirev's Overture on Russian Folk Themes. The work was composed in 1866 and revised in 1880, with the original version conducted by Balakirev himself in St Petersburg.

Like Balakirev, Rimsky-Korsakov used three traditional Russian melodies, though his own piece is structured rather differently. It opens solemnly with an arrangement of the traditional hymn 'Slava', previously used by Beethoven in the scherzo of his second Rasumovsky Quartet (1806) and also, a little later, in the coronation scene of Mussorgsky's opera *Boris Godunov* (1869). This is followed by a brisker tune called 'At the Gates', also familiar because Tchaikovsky chose it for the central episode of his 1812 Overture. The third tune, 'Ivan is Wearing a Big Coat' follows immediately. The three themes are ingeniously woven together in the rest of the piece until 'Slava' returns in expanded form, capped by a Vivace in the final bars.

The version that is known today was premiered in Moscow in May 1880 with the composer conducting. It is scored for two flutes, the second doubling piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, tambourine, harp and strings.

Mother Goose Suite (Ma Mere L'Oye) by Maurice Ravel (1875-1937)

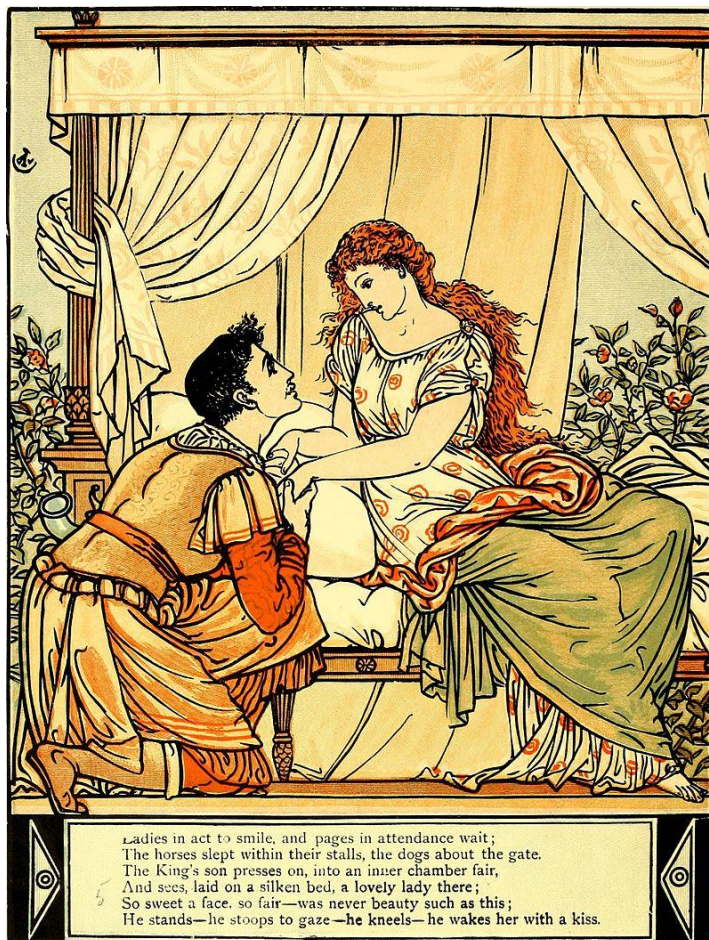
Ravel composed this work as a suite of five pieces for piano duet between 1908 and 1910, and orchestrated it in 1911 in the form that is usually heard today.

The story of its composition is a warmly affectionate one in the life of a composer who is generally considered rather austere. Ravel wrote the suite for two young music students, Mimie and Jean Godebski, aged six and seven and the children of Polish friends. Cipa and Ida Godebski had a Paris apartment that brought together some of the greatest artists of the day, including Andre Gide, Jean Cocteau, Erik Satie and Igor Stravinsky. Ravel was a

regular visitor, and he loved creating elaborate toys and making up fairy stories for Mimie and Jean as much as he relished the adult discussion.

He dedicated the score of *Ma Mere l'Oye* to the two children, and hoped they would give the first performance; they accepted the gift but declined the offer to play it in public. The suite premiered in April 2010, played by two other precociously talented pianists, Genevieve Durony and Jeanne Leleu, who were about the same age as the Godebski children. Ravel was so delighted by Jeanne's performance in particular that he wrote to her, 'When you are a great virtuosa and I either an old fogey covered with honors or else completely forgotten, you will perhaps have pleasant memories of having given an artist the very rare joy of hearing a work of his, one of a rather special nature, interpreted exactly as it should be.'

Ravel borrowed the title and two of the stories – Sleeping Beauty and Tom Thumb – from the tales of Charles Perrault, the seventeenth-century French writer who preserved a number of well-known stories, including those of Little Red Riding Hood and Bluebeard. His book with the translated title *Stories or Tales of Olden Times, with Morals*, became known in France as *Mother Goose*.



Ladies in act to smile, and pages in attendance wait;
The horses slept within their stalls, the dogs about the gate.
The King's son presses on, into an inner chamber fair,
And sees, laid on a silken bed, a lovely lady there;
So sweet a face, so fair—was never beauty such as this;
He stands—he stoops to gaze—he kneels—he wakes her with a kiss.

Perrault's *Sleeping Beauty* illustrated by Walter Crane

The first piece, 'The Pavane of the Sleeping Beauty' is as simple as the briefest of fairy tales: only twenty bars of melody over simple harmonies. The second 'The Tale of Tom Thumb' is prefaced by a quote from Perrault: 'He was lost in the forest and thought he would easily find his way, thanks to the bread he had scattered wherever he passed, but the birds had come along and eaten every bit'. Ravel depicts Tom Thumb's wanderings – there are frequent, unpredictable changes of rhythm – as well as the birds making off with the crumbs.

'Laideronnette [Little Ugly Girl], Empress of the Pagodas' comes from an oriental tale by the Countess d'Aulnoy, a Perrault contemporary and imitator. The empress is serenaded in her bath by her subjects, who are miniature statues and pagodas come to life. 'At once mandarins and mandarinettes set to singing and to the

playing of instruments: some had lutes made of nutshells, some had viols made from the shells of almonds, for their instruments had to be in proportion to their own scale.' This is the most dazzling of the pieces, full of colour and oriental harmonies.

The fourth piece of the suite, 'Conversations of Beauty and the Beast' is a waltz, full of the awkwardness of thwarted love. It is in the form of a dialogue: the Beast, represented by a contrabassoon, is declaring how ugly he is, but Beauty (played by the clarinet) assures him that she can see through his horrible appearance to his kindness and courage. Eventually, with a sweeping harp glissando, he is transformed into a handsome prince.

The finale, 'The Fairy Garden', is warm and knowing, evoking nostalgia for a fairytale happy ending, but with a slight tinge of sadness. Ravel finally turns to the strings, giving them the main sweeping and flowing melody, underscoring the elegiac quality of the music.

INTERVAL

Piano concerto No 1 in D minor Op. 15 by Johannes Brahms (1833-1897)

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro ma non troppo

Of this work, one of the greatest in the Romantic repertoire, pianist Stephen Hough has written: 'This is like a symphony where piano and orchestra seem involved at times in a titanic struggle ... of the two Brahms piano concertos the second is the better piece, but the first is the greater. Its flame flares with such intensity, and with such promise of more to come (he was only twenty-five years old when he wrote it) that I find myself overwhelmed by it.'

As was often the case with Brahms's significant orchestral works, the composition of his first piano concerto had a somewhat tortuous gestation. It began as a sonata for two pianos in 1854; by July of that year it was becoming a four-movement symphony. Brahms, worried, asked for advice from his close friend the composer and conductor Julius



Otto Grimm, who was better trained in orchestration. Johannes Brahms in 1853

After incorporating some of Grimm's suggestions

Brahms sent the orchestrated first movement to another close musical friend, the leading violinist Joseph Joachim, who liked it. Brahms, however, was his usual gloomy perfectionist self: 'As usual, you've viewed my symphony movement through rose-coloured spectacles,' he wrote to his friend. 'There's still a great deal lacking in the composition.'

By 1855 he had written two more movements, this time for piano. Still he was not satisfied, and so sensibly decided to make the work a concerto for piano – his favoured instrument –

while still consulting friends about the orchestration of the piece. He and Joachim exchanged more than twenty letters, and Joachim's suggestions were, according to one critic 'detailed, thoughtful and skilled, extraordinary testimonials to his own talent and to the awe and admiration he felt for his friend.'

In the end, Brahms retained only the original material from the work's first movement; the remaining two were discarded and two new ones were composed: a second movement adagio and a rondo. The result was a work in the standard three-movement concerto structure, completed in February 1858.

His own life was not without turmoil during this period. Robert Schumann, his mentor and friend, had been committed to an asylum in 1854 after a suicide attempt. Brahms dropped everything and went straight to Schumann's family – his wife Clara Wieck and their seven children -- offering selfless help and support. He grew to love Clara Schumann, who was fourteen years older than he, and they remained devoted friends, though probably not lovers, ever afterwards. Indeed, Clara heard a rehearsal of the concerto in Hanover in March 1858, nine months before the premiere there, and wrote to a friend that 'Almost all of it sounds beautiful, some parts far more beautiful even than Johannes himself imagined or expected.'

The piano concerto was performed in Hanover on 22 January 1859, with the twenty-five-year-old composer as soloist. It was not a success. The second performance took place in Leipzig five days later, with the Leipzig Gewandhaus Orchestra, one of the most prestigious in Germany. The orchestra had premiered Beethoven's Emperor piano concerto and Schubert's Ninth Symphony, and the Scottish Symphony and violin concerto by Felix Mendelssohn, who had been their conductor for twelve years. Brahms, who played his work again, was happy with his performance and that of the orchestra during the rehearsals. However, the work was received coldly for the second time, with lacklustre applause, fierce hissing from most of the audience, and generally negative reviews. One critic wrote that the concerto 'cannot give pleasure' and contained 'the shrillest dissonances and most unpleasant sounds'. Clearly contemporary audiences were not ready for such an uncompromising, even awe-inspiring, piece of work. Brahms accepted this, but wrote sadly to Joachim that 'the hissing was rather too much'.

However, the third performance in March, in a concert with the Hamburg Philharmonic and Joachim conducting, was a great success, much to Brahms's relief. He revised the concerto yet again and sent the new version to Clara, who loved it, particularly the tender adagio movement (which Brahms said was intended as 'a gentle portrait' of her).

The concerto was performed in December 1861, again with the Hamburg Philharmonic, Brahms conducting and Clara as solo pianist. Again, it was not successful, and Brahms and Clara put it aside for some years. It was rescued and began its journey into the standard concert repertoire thanks to the influential conductor and concert pianist Hans von Bulow, who performed it in 1882 after Brahms had completed his second piano concerto. Bulow took both works on tour, sometimes conducting from the keyboard, and at last critics and audiences approved. As time passed, the work grew in popularity, and it is now recognised as a masterpiece.

In writing the concerto, Brahms – as Stephen Hough indicated – intended to combine piano and orchestra as equal partners in a symphonic structure, enlisting both in the service of his musical ideas and emulating the classical concertos of Mozart and Beethoven. Technically difficult passages are never placed there for the sake of effect, but to extend and develop the thematic material. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets timpani, strings and solo piano.

The first movement, marked *Maestoso* (majestic, like a slow march) opens with high drama, as clarinets, bassoons, timpani, violas and basses sustain a long, somewhat ominous pedal note. Violins and cellos introduce the melody with accents and trills, and soon the other winds are added. An expressive variation gives an air of melancholy, with the theme rising in the first violins. Another outburst with horns reinforces the theme, which subsides again to introduce the solo piano. This is with good reason regarded as one of the most understated thematic statements in the concerto literature, and its quiet introduction disconcerted early audiences. Soon, however, this hushed, almost hesitant passage changes to its own ferocious statement of the orchestral introduction. Thematic materials are traded back and forth between soloist and orchestra during the twenty-plus minutes of this movement.

The *adagio* movement is calm, almost devotional; Clara noted its ‘spiritual’ quality. Indeed, Brahms, who often addressed Schumann as ‘Meinherr Domine’ matched the opening phrase of his theme to the words ‘Benedictus qui venit in nomine Dominus’ – ‘Blessed is he who cometh in the name of the Lord’. Brahms’s feelings towards Schumann were more reverential than expressing anything specifically religious.

The finale, a rondo, is begun by the piano alone, and many commentators have compared its outline with the finale of Beethoven’s Third Piano Concerto. However, the ingenuity in the variations on the themes is distinctively Brahmsian. He also toys with the audience’s expectations, introducing a piano cadenza at the end, then reintroducing two of the previous themes, and then interrupting that by another brief cadenza from the piano, which leads to the conclusion.

Please join us for refreshments after the concert

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.

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.

Daniel Rojas & John Martin - accompanists



Mosman Symphony Orchestra

Andrew Del Riccio – Musical Director



Andrew Del Riccio is a Sydney-based trumpeter, teacher and conductor. He has performed extensively with many of Sydney's leading ensembles including the Sydney Symphony, Australian Opera and Ballet and Australian Chamber orchestras, and is the founder of the Blues Point Brass Quintet, St Peters Chamber Orchestra and the Unexpected Orchestra. He holds degrees in performance and education having studied at the Sydney Conservatorium and the universities of British Columbia, Western Sydney and New England. Andrew has also won scholarships to study trumpet and baroque performance practice at the Schola Cantorum Basiliensis in Switzerland, and conducting in the Czech Republic. Since completing his Master of Music degree in opera conducting in Canada he has taught music at Trinity Grammar School, specialising in brass pedagogy, band and chamber music and taking a leading role in developing brass and ensembles at the primary school level. Since 2008 he has also been an adjudicator with the Fine Music 104.5 FM Young Virtuosi competition.

Andrew has been musical director of the Mosman Symphony Orchestra since 1999 and a guest conductor for several other Sydney-based orchestras and orchestral ensembles. He also runs a busy private teaching practice, and numerous students of his have progressed to careers in music performance, as well as education and management.

Outside of musical life, Andrew was until recently an avid scuba diver, exploring wrecks and habitats off the New South Wales coast and elsewhere. As health issues have stopped this activity, he is now considering how best to put up his feet and relax, spending his free time on the south coast with his wife Lucy and their effervescent hound Joey.

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 degree of 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 postgraduate 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

has won numerous awards and has performed as a soloist internationally, as well as in a recent tour of China with Russian pianist Konstantin Shamray (Sydney International Piano Competition winner) that was highly successful. She has received critical acclaim for her performances of works by Mozart, Tchaikovsky, Brahms, Beethoven, Schubert and Debussy as well as special praise for her playing of the famous Chinese traditional concerto *Butterfly Lovers*, described as ' [the] sweet, soft tones of her violin sound which brings out our inner-most poetic yearnings'.

Mosman Symphony Orchestra Concert Dates

Thank you for your company today. We hope to see you again! Here are our remaining concert dates in 2017. Please make a note for your diary ...

Concert 4: November 10 & 12

Beethoven *Overture to Leonora No. 2*, Bach *Brandenburg Concerto No. 2*, Brahms *Symphony No. 2*. Soloists: Anthony Aarons, Brian Kim, Rachel Tolmie, Anny Bing Xia

Christmas concert: December 10 with Mosman Symphony Chorus

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.

Orchestra Musicians

First violin: Anny Bing Xia (concertmaster*), Julian Dresser, Talitha Fishburn, Armine Gargrtsyan, Nicole Gillespie, Annika Herbert, Eugenia Leung, Calvin Ng, John Philp

Second violin: Mariangela Martinez (leader), Bianca Bacchiella, Paul Bartels, Margaret Duncan, Melissa Lee, Daniel McNamara, Meryl Rahme, Kate Robertson

Viola: Daniel Morris (leader#), Mark Berriman, Bob Clampett, Haemi Lee, Brett Richards, Hannah Shephard

Cello: Michal Wieczorek (leader+), Yvette Leonard, Ian Macourt, Karly Melas, Jennifer Thompson

Double bass: Cosimo Gunaratna

Flute: Jacqueline Kent, Jan Squire

Piccolo: Jan Squire

Clarinet: Allan Kirk, Judy Hart

Oboe: Adele Haythornthwaite, Maddy Hollingworth

Bassoon: Bob Chen, Graham Cormack

Contrabassoon: Bianca Bacchiella

French horn: Rafael Salgado, Stefan Grant, Clare Cao, Cindy Sims

Trumpet: Anthony Aarons, Mark Hornibrook, Will Sandwell

Trombone: Gregory Hanna, Gregory Moloney

Percussion: Lisa Beins, Rufina Ismail, Michelle McDonald, Robert Oetomo, Jessie Wang

Harp: Georgia Lowe

*** Chair of Concertmaster in memory of Carolyn Clampett**

Chair of Principal Viola is sponsored by Audi Centre Mosman

+ Chair of Principal Cello is sponsored by Smiling Smiles Orthodontics, Mosman

Susan Briedis – chorus director



Susan graduated with B. Mus. Hon. from Sydney University majoring in Composition. She studied voice with Florence Taylor and Dorothy Mewes and was a founding member of the professional vocal ensemble The Leonine Consort where she functioned as a singer, arranger and accompanist.

In 1982 Susan joined the staff of SCEGGS Darlinghurst where she produced and conducted a series of shows and provided incidental music to plays. In 1988 she took up the position of Director of Music at Ravenswood School, where she was able to continue her involvement in music theatre, creating the incidental music to Shakespeare's *A Midsummer Night's Dream*, and *Much Ado About Nothing* and presiding over numerous performances, the most memorable of which include the Mozart *Requiem*, Britten's *Saint Nicholas* and Humperdink's opera *Hansel and Gretel*.

Susan has conducted several choirs, most notably the Taverner Consort of Voices, with whom she has been intermittently involved since 1985. She also has a thriving private teaching practice.

Mosman Symphony Chorus

Sopranos: Ruth Elston, Lisa Hudson, Sylvia Lestavel, Mary Ellen Martin

Altos: Rufina Ismail, Roslyn Jones, Madeleine Juchau, Jacqueline Kent

Tenors: Janet Grant, Eimear Hughes, John Rothwell

Basses: Brendan McRae, David Stanton

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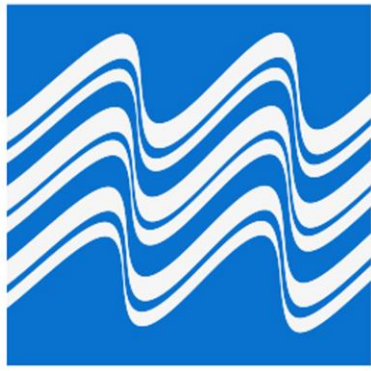
When the student is ready the teacher will appear. ZEN

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