

MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director



Rachel Tolmie | oboe

BEETHOVEN Leonore Overture no. 2
ALBINONI Oboe Concerto op. 9 no. 11
BRAHMS Symphony no. 2

Friday Nov 10th at 8 pm
Sunday Nov 12th at 2.30 pm
Mosman Art Gallery

\$30 | \$20 | U16 free admission
www.mosmanorchestra.org.au



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Message from the Musical Director



Welcome to our fourth and final subscription concert for 2017. It has been wonderful to have such large and appreciative audiences all year. Thank you especially to our subscribers. It makes me so proud that your trust in the orchestra's commitment and playing standard has led you to commit to coming all year.

For our final offering, we have what can only be described as musical treats! Firstly, we welcome back oboist Rachel Tolmie to perform in the Albinoni concerto in Bb. Rachel has delighted us in the past with her virtuosic playing and over the years I have had the pleasure of playing with her in ensembles as co-soloist or as fellow student (back in the mists of last century!) It was only a few weeks ago we performed as soloists together in Copland's Quiet City and I look

forward to more of this in the future!

Bracketing the Albinoni are two works which may hint – just a little – at my preoccupation with patterns, sequences and word games: Beethoven's Leonora Overture No. 2 and Brahms' Symphony No2. (I assume you picked up on it?)

Be it the excitement of Beethoven, or the gravitas of Brahms our two second works by two composers from B in the dictionary have been a real point of interest for the orchestra to prepare. It leads them to our final concert with the Mosman Symphony Chorus in early December and to 2018.

Speaking of which, next year should hold exciting concerts and new opportunities for the orchestra. On the cards are a tour to the Shoalhaven, plus works by Beethoven, Martinu, Mozart, Haydn and a feature concert of Spanish music. Details will be on our website shortly, as well as links for purchasing subscription tickets!

We hope to see you all again next year.

Yours

Andrew Del Riccio 2017

Notes on the Program

Leonore Overture No. 2 by Ludwig van Beethoven (1770-1827)



'Fidelio' armed with a pistol leaps to defend Florestan from Pizarro's dagger

*'I assure you, dear Treitschke, that this opera will win me a martyr's crown.
You have by your co-operation saved what is best from the shipwreck.'*

Writing for the stage did not come easily to Beethoven. His one opera, *Fidelio*, took him over 10 years to complete and underwent many revisions and alterations, including 4 different overtures. The overture known as *Leonore 2* is now thought to be the first that Beethoven composed and was played at the unsuccessful premiere performance of the opera in 1805. Along with *Leonore 3* (the 2nd to be composed), it represents Beethoven's revolutionary idea of condensing the whole story of the opera into an orchestral prelude. Both those overtures are like a miniature opera without words. Highly charged drama that makes for wonderful musical effects, but they both include 'spoilers' – in particular the off stage trumpet call that heralds the eventual resolution of the plot. Beethoven realised that the first two overtures were too overwhelming for the opera. After hearing the big finale and the resolution of the conflict, it was difficult for the audience to go back to the start of Act 1. The next two overtures to be composed, *Leonore 1* and *Fidelio*, were much lighter in style and didn't

give so much of the game away, so that the opera itself retained more elements of suspense and drama. But if the first two overtures didn't work in their operatic context, they have been the most popular of the four as concert pieces, and have been referred to as the precursors of the 19th century tone poem.

The original title of *Fidelio* was, in English, *Leonore, or the Triumph of Marital Love*. It tells the story of Florestan, a Spanish nobleman who has mysteriously disappeared. He has in fact been illegally gaoled by the tyrannical leader of the military, Pizarro, after he tried to expose a planned military coup. Florestan's wife, Leonore, suspects the truth and disguises herself as a boy, Fidelio, to get work in the prison and rescue her husband. When Pizarro learns that there will be a prime ministerial inspection of the prison, threatened with discovery, he decides to kill Florestan. As Pizarro advances with his dagger 'Fidelio', unrecognised by her husband, leaps between the two men, brandishing a pistol, and holds Pizarro at bay until a trumpet call heralds the arrival of the Prime Minister. Leonore then abandons her disguise and is reunited with her husband in a love duet. Pizarro is taken off to prison and the crowd sings the praises of Leonore – *'Never let becoming your husband's saviour be praised too highly!'*

As the overture opens lugubrious chords conjure up the prison bars and descend as we are transported down to the central scene of the opera in Florestan's dungeon.

*God! What darkness this! What terrifying silence!
I'm living in a desert. Death only reigns down here.*

Clarinets, horns and bassoon introduce the theme of Florestan's aria:

*In the spring days of my life happiness deserted me.
I dared speak the truth and these chains are my reward*

Wistful flutes suggest Florestan's remembrance of happier times with his beloved wife, and the tempo quickens as strings play a heroic leaping melody associated in the opera with Leonore.

A faintly heard trumpet gives hope. It sounds again louder and stronger, and we know that the triumphant ending is imminent. Harmonies rise and warmly lyrical winds sing as the lovers are reunited. Silence ... a solo violin echoes the

winds, and then it's a joyous scamper to the finish as evil is punished, faithfulness rewarded and marital love triumphs.

Concerto à 5 Op. 9 No. 11 in Bb by Tomaso Albinoni (1671 – 1751)

- 1. Allegro**
- 2. Adagio**
- 3. Allegro**

Tomaso Albinoni was an accomplished Venetian violinist and singer. The eldest son of a wealthy manufacturer of paper and playing cards, he worked in the family business and was not able to join the guilds which would allow him to perform professionally, so he turned his talents to composition. Until his father's death, he regarded music as a hobby for pleasure rather than for profit, calling himself a dilettante Veneto. His father died in 1709 and under the terms of the will, management of the family business was given over to the two youngest sons. Tomaso was to receive a share of the revenue, but he was free to commit himself to music as a profession. From then on he styled himself *musico di violino*.



Albinoni was an extremely successful composer of operas and cantatas. He was married to an opera singer, Margherita Rimondi, nicknamed *la Salarina*, and he ran a flourishing school for singing. He composed more than 50 operas, which were frequently performed in Italy and other parts of Europe, but only a few have survived. Many that were performed were not published, and some that were, were destroyed in the bombing of Dresden during WWII.

He was also renowned for his concertos. He was hailed by the great flautist and music theoretician, Joachim Quantz, as being influential, along with Vivaldi, in the development of the concerto form. Albinoni was particularly fond of the oboe and was the first Italian composer to use it in a concerto. He wrote 2 sets

of 'Concerti à 5' for oboe and strings, op. 7 and seven years later, op. 9. The title is significant, implying that the oboe is a partner with the 4 string instruments, as it might be in chamber music. There is considerable give and take between the oboe and the violins in particular.

While his contemporary Vivaldi treated the oboe as a kind of substitute violin, Albinoni drew on his experience as a composer for the voice. For example where Vivaldi has the oboe begin the opening tutti with the strings, Albinoni has the oboe wait out the tutti, making its entry like a vocal soloist. He shapes the melodic line of the oboe like a bel canto aria, with smaller intervals, rather than wide leaps, highlighting its lyrical, expressive qualities.

INTERVAL

Symphony No 2 in D major Op. 73 by Johannes Brahms (1833-1897)

- 1. Allegro non troppo**
- 2. Adagio non troppo**
- 3. Allegretto grazioso (Quasi Andantino)**
- 4. Allegro con spirito**



Brahms had struggled for many years in the shadow of Beethoven before finally producing his first symphony in C minor in 1876. But as if a bottle had now been uncorked, his second symphony materialized the very next year over a summer holiday in Pörschach on the shores of Lake Wörth in Austria. Originally intending only to stop overnight on a trip to Vienna, Brahms wrote jovially to Clara Schumann that 'the first day was so beautiful that I wanted to enjoy another one, and the second was so beautiful that I am going to stay for quite a while.' He stayed all summer and this symphony is the result.

Brahms photographed C.1872

In the joyful key of D Major, you can almost feel the fresh breezes and the sunshine. Brahms' letters from this period have a whimsical quality to them. He wrote to his friend Hanslick that Pörtlach was 'virgin territory, with melodies flying around all over, such that one has to be careful not to tread on any'. In fact, in an inevitable comparison with Beethoven, this symphony has been called Brahms' 'Pastoral Symphony.' But this piece is not just a simple ramble through the countryside. There are dark shadows across the green fields. Unexpected key changes, ambiguous rhythms and unusual orchestration keep the listener on edge. Brahms wrote to his publisher that his new symphony was 'so melancholic that you will not be able to bear it. I have not yet written anything quite so sad, so 'minor': the score must appear with black borders and in mourning.' While the letter seems light hearted and teasing, it is, like the symphony itself, ambiguous.

1. Allegro non troppo: Cellos and double basses begin alone with a 3 note motif and the lilting 1st theme is introduced by the horns which are answered by the woodwind. Timpani, trombones and tuba interrupt the rural serenity with an ominous rumbling. *'I had very much wanted and attempted to get through the first movement without trombones,' wrote Brahms ... 'But their first entry, that belongs to me and thus I cannot do without it and also the trombones. If you wanted me to defend that passage I would have to go further. Then I would have to acknowledge that I am in addition a deeply melancholic person - that the black wings flutter continually over us'.*

Violins sing a radiantly shimmering new theme in the dominant key of A major, which is then taken up by the flutes. Gradually more instruments take up the melody and the volume builds dramatically to a joyous sforzando as the trumpets join in for the first time in the symphony. As the volume drops away fragments of the melody are tossed between various instruments until cellos and violas begin the 2nd subject cantando - singing. Listeners will notice the resemblance to Brahms' famous lullaby, but here it is unexpectedly in a minor rather than major key, and there are elements of melancholy that are missing in the original lullaby. The tune is passed to flutes, oboes & bassoons, and then to the violins. The music gets more agitated as the rising motif from the lullaby becomes fragmented. As the volume builds the lilting lullaby is disturbed by syncopated chords, accompanied by relentless timpani. The melancholic lullaby is transformed in a loud, dramatic passage characterized by dotted rhythms and huge melodic leaps. Unsettling syncopations give way to the gentle return of the lullaby in the strings with a flowing accompaniment by the flute. Roles are then swapped and the violins accompany the winds playing the lullaby melody.

Despite the length of the movement, most performances observe the repeat at the end of the exposition because of the extended first time ending. The second time ending is marked by a gentle horn solo accompanied by rising arpeggios that begins the Development section. This is based mainly around the 1st theme, but Brahms transforms the pastoral melody into an energetic fugue in the strings accompanied by leaping marcato crotchets. As the fugue subsides the three trombones and tuba blast out the 3 note turn of the lullaby theme, each entry overlapping the previous one. The 3 note motif is taken up by winds playing fortissimo and tremolo strings move the orchestra to a faster version of the 3 note theme, disrupting the $\frac{3}{4}$ of the lullaby with disturbing cross rhythms. The timpani rumbles thunderously. The storm subsides and the Recapitulation is signaled by the oboes playing the opening theme. The ending of the movement is marked by a strikingly beautiful horn solo. Then a quirky dance-like coda with gentle off beat rhythms, and a gentle, unambiguously major, final chord.

2. Adagio non troppo: If this symphony is indeed a summer pastoral, there are certainly dark clouds on the horizon in the 2nd movement. The music is complex and serious. It lacks the more recognizable melodies of the other movements. Instead of balanced phrases Brahms uses short, asymmetric thematic units that are built into larger groups. In his article, 'Brahms the Progressive', Schoenberg called this musical prose.

Cellos play the enigmatic opening theme, accompanied by a counter melody in the bassoons. The melody begins on an upbeat, and horns, double bass and tuba play heavy chords on the weak beats, obscuring the underlying rhythm.

A single horn sounds a rising 4th that is taken up, first by oboe then by flute and developed in a short fugal passage. The theme passes to the strings and builds to a climax which then slides down to introduce a new theme played by flutes and oboes. Like the opening theme, it begins with an upbeat, and the underlying rhythm, now a graceful 12/8, is again obscured by the emphasis on weak beats.

3. Allegretto grazioso (quasi andantino): a simple tune in the oboe begins this graceful movement. The shortest of all in Brahms' symphonies, it is full of rhythmic variety. The initial 3/4 melody with its gentle lilt and expectant pauses is soon replaced with a flurry of quavers as the strings scamper in 2/4 time, but you'll notice the original melody is still there, cunningly disguised. The movement alternates between the minuet-like oboe tune and the more frantic dances of strings and winds. The 3rd movement of Beethoven's Pastoral Symphony comes to mind here.

4. Allegro con spirito: the last movement opens quietly, with the same 3 note motif, (now in duple time and punctuated by a rest), that began the first movement. There is a feeling of suppressed energy as the strings play a quick passage sotto voce. Gentle winds join in. The music dies down to an unsettled dissonance. An intake of breath and the orchestra gives a jubilant shout and gallops away. A manic finale with racing strings, cascading brass and rolling timpani leads to the final staccato hurrahs from the orchestra, over a glorious sustained chord in the trombones.

Please join us for refreshments after the concert

Mosman Symphony Orchestra Concert Dates

Thank you for your company today. We hope to see you again soon at our Christmas concert. Subscriptions for our 2018 concert series will be available soon.

Christmas Choral Concert

December 10 at 2.30 pm. With Mosman Symphony Chorus includes works by Handel, Rutter, and Pergolesi/Durante

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.

Rachel Tolmie – oboe



Rachel Tolmie holds a Master of Music degree from the Sydney Conservatorium of Music and a post-graduate diploma from the Royal College of Music, London. She has extensive orchestral and chamber music performance experience, and is an experienced oboe teacher. Rachel has appeared as soloist with the East-West Philharmonic Orchestra, Central Coast Symphony Orchestra, Concertante Ensemble, Con Spirito, Bourbaki Ensemble and Balmain Sinfonia.

Rachel performs regularly with the brilliant pianist John Martin. Together they have released four CDs. Rachel also recorded a solo album with the Bourbaki Ensemble, conducted by David Angel. Her latest CD, *Bushfire*, with the Concertante Ensemble was released in 2011. Rachel is also the author of 'An Introduction to the Cor Anglais and Oboe', which is published by Wirripang Publications.

In December 2011 Rachel graduated with a Master of Music degree from Sydney University.

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.

Armine Gargrtsyan – concertmaster



Armine migrated to Australia 5 years ago, and has been part of Mosman Symphony Orchestra since 2011. She began playing the violin when she was 6 years old in Armenia, where she was born. She graduated in the violin faculty of The Tchaikovsky Specialized Music College for Gifted Students in Yerevan, Armenia. While studying at the specialised school she travelled and performed with the violin ensemble of the school in various locations such as Moscow. She finished her studies, receiving a Bachelor of Music Degree in Violin Teaching and Performance in Yerevan's Komitas State Conservatorium (Armenia). While studying at the conservatorium she started playing professionally in the special opera orchestra dedicated to the vocal school of the conservatorium as first violinist. After graduation she has worked with the Armenian National TV & Radio Symphony Orchestra, Yerevan's Symphony Orchestra and the Acapulco Symphony Orchestra in Mexico. She is currently employed as a casual rank and file violinist with AOBO (Australian Opera and Ballet Orchestra). She also plays on a freelance basis with other orchestras and groups in Australia and teaches both violin and piano. Armine says, *'Having played with variety of orchestras from around the world, I have been lucky to have travelled extensively to various major cities, such as Moscow, Marseilles, Chicago, Shanghai, Mexico City and other major cities in Mexico. I look forward to playing more with MSO and contributing to the community and the performing arts and music.'*

Orchestra Musicians

First violin: Armine Gargrtsyan (concertmaster*), Bianca Bacchiella, Julian Dresser, Talitha Fishburn, Nicole Gillespie, Annika Herbert, Eugenia Leung, Calvin Ng, Denisa Smeu-Kirileanu

Second violin: Emily Jones (leader), Paul Bartels, Melissa Lee, Daniel McNamara, Meryl Rahme, Esther Rand, Cameron Rivett, Bridget Wilcken, Darrell Wood

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

Cello: Michal Wieczorek (leader+), Danni Ding, Yvette Leonard, Ian Macourt, Karly Melas, Scott Rowe, Jennifer Thompson, Michaela Williams

Double bass: Cosimo Gunaratna, Moya Molloy, Amanda Stead

Flute: Linda Entwistle, Jan Squire

Clarinet: Allan Kirk, Judy Hart

Oboe: Kim d'Espiney, Cate Trebeck

Bassoon: Bob Chen, Graham Cormack

French horn: Bill Cotis, Lynelle Gullick, Cindy Sims, Derek Shangdian Wang

Trumpet: Mark Hornibrook, Will Sandwell

Trombone: Ash Carter, Gregory Hanna, Lauren Smith

Tuba: Gregory Moloney

Percussion: Lisa Beins

* Chair of Concertmaster in memory of Carolyn Clampett

Chair of Principal Viola is sponsored by Audi Centre Mosman

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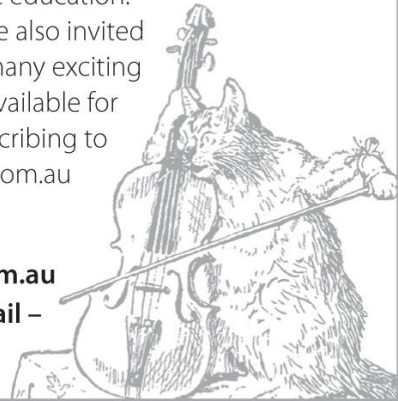
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When the student is ready the teacher will appear. ZEN

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