

MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director

Graham Nichols | French horn



With special guests Mosman Symphony Chorus

BEETHOVEN Coriolan Overture Op 62

MOZART Horn Concerto No. 3 in Eb

HAYDN Gloria from Theresienmesse

&

The London Symphony No. 104



FRIDAY APRIL 6 at 8 pm

SUNDAY APRIL 8 at 2.30 pm

Mosman Art Gallery

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Message from the Musical Director



Hello and welcome to Mosman Symphony Orchestra and Choir's 2018 season! There are many familiar faces returning to hear us perform and we hope we are also welcoming new ones to our local musical community. Our mission, to be both a forum for the community to play, rehearse and perform orchestral (and choral) music, and to provide the local community with great orchestral (and choral) concerts, looks to be well realised this year. By my reckoning, there will be 12 individual concerts: our normal 8 subscription performances, plus a couple more choral concerts, Out 'n' About in Balmoral and the orchestra's very first tour performance (which has already occurred).

Yes, Mosman Symphony Orchestra has taken its music away to another community! Saturday March 17 saw the orchestra perform at the picturesque Mountain Ridge Winery to around 150 music lovers from all over the Shoalhaven region. In cahoots with the Shoalhaven City Concert Band, there was much music from midday until 3pm. Featured in the concert was our own hornist, Stefan Grant playing Mozart's third Horn Concerto to great acclaim. The orchestra sounded great, despite the wind's best efforts, thrilling the audience with the same program we are performing today.

Today's music is very much in the classical vein, calling for a slightly smaller orchestra and full of precise exacting musicianship. There is character as well, with all the drama of Beethoven, warmth of Mozart and cheeky humour (and more) of Haydn. We are also delighted to welcome back Graham Nichols as soloist in Mozart's horn concerto.

We are also welcoming our chorus to the stage to begin the second half of our concert. Under the guidance of Susan Breidis the choir is growing in numbers and musical acumen, blending and creating a glowing choral sound.

Andrew Del Riccio 2018

Notes on the Program

It is interesting the composers featured in this concert appear to have all met at some time. Haydn was friendly with Mozart, and may have played quartets with him, and Beethoven was a pupil of Haydn's for a short time. Beethoven is also said to have met Mozart in Vienna in 1787. But that he had lessons from Mozart appears to be a myth.

Coriolan Overture; Ludwig Van Beethoven (1770 -1827)

When we hear of Beethoven's Coriolan Overture we are inclined to think of Shakespeare's play Coriolanus. But Beethoven based his work mainly on a five-act play by Heinrich Johan von Collin, written in 1802. Both plays deal with the (probably) historical Roman general Caius Marcius, called Coriolanus after his role in the capture of the town of Coriolan. He later was expelled from Rome, and raised an army of Volscians, enemies of Rome, returning to attack Rome. His mother, wife and two sons and a deputation of Roman matrons came to plead with him to cease the siege of Rome, and in the end he relented. In Collin's play, Coriolanus then felt that he had let down his colleagues, and he committed suicide. (In Shakespeare's, he was murdered). Beethoven may have wanted to collaborate with Collin to write an opera on this subject, but this did not happen.

The overture, a concert overture, was written in 1807, and it is not known to have ever been performed at any rendering of Collin's play, but musically it seems to follow the plot of the play in a quite dramatic way. The opening chords suggest power and strength of Coriolanus. Then quickly comes a new motif with short staccato notes and impatient syncopated rhythm which might represent Coriolanus' perturbation and inner conflict over what he should do. The second subject is a lovely, flowing musical phrase – this is surely Coriolanus' mother pleading with him to abandon his quest against Rome. These motifs are repeated and intertwined throughout the overture. The end is dramatic with crashing chords gradually dying away to a quiet cello passage, and pianissimo pizzicato notes – as Coriolanus dies. This

interpretation is said to have been popular among Beethoven's contemporaries.

Horn Concerto in E flat minor KV 447; Wolfgang Amadeus Mozart (1756-91)

I Allegro

II Romance

III Rondo

The Mozart horn concertos are well known and very well loved. Mozart wrote all or parts of six horn concertos, but not all were completed, and we now have only four; three in the key of E flat major, and the fourth, unfinished at the time of Mozart's death, in the key of D. There is some uncertainty about their dates. For this concert we are playing the concerto called no 3 (KV 447). The movements seem to have been written at different times. The middle movement, Romance, had the date 1783 on the autograph, but the other movements seem later – 1787 or 1788 – in part because they are scored for 2 clarinets in B flat, plus 2 bassoons and strings, unlike the other horn concertos which use 2 oboes. Clarinets had been used occasionally in orchestras from about 1751, but were not viewed favourably for a further 20 years. Mozart came late to the clarinet, as they were not available early on in Salzburg. The horn concertos we have were written for Joseph Leutgeb, a friend of his father and a skilled horn player. Mozart composed all of his horn music, including this concerto, for the *Waldhorn* or natural horn. This was a valveless horn, made as a coiled metal tube into which could be fitted changeable crooks to alter the length of the tube. Players could use the right hand inside the bell of the horn for "stopping". Hand stopping can alter not only pitch but also timbre – sounding somewhat muted. Playing a valveless horn presented considerable technical difficulties; valves make things easier and more flexible but hand-stopping is still used in today's valved horns.

This concerto is in the usual three movement form. The initial allegro in sonata form is followed by a romance, and the final allegro is in rondo form, and reminds us of a hunting-horn (the early origin of the horn we now use).

INTERVAL

Joseph Haydn (1732-1809)

Haydn was born in Austria, into a humble but evidently musical family. He himself recorded that neither of his parents could read music, but his father had taught himself to play the harp and the family often sang together with their neighbours. They noticed young Joseph's musical talent at a very young age and sent him to a relative who was a choir-master. Then, aged 8, he went to Vienna as a chorister in St Stephen's cathedral, where he had an excellent musical education. His career proper had a somewhat uneven start but by age 25 he was able to get good aristocratic patronage. Eventually and for many years he was Kappelmeister with the extremely wealthy Esterhazy family. His life was complex; only after 1779 was he able to write for others and sell his works to publishers. Prior to that all his music had been the property of the Esterhazy family. This momentous change was reflected in his musical output as he began to write more symphonies and fewer operas.

In 1790 his patron, Prince Nikolaus, died and the successor and son, Prince Anton, dismissed most of the court musicians as an economy measure. The prince retained Haydn on a much reduced salary, but having no great love of music was happy to allow him to travel. In 1791 he was invited to London by his friend, violinist Johann Peter Salomon. Haydn's music was already well-known in London, and indeed throughout England. It was said that 'hardly a concert did not feature a work by him'. He had a happy and productive time both during this 1791-2 visit and his later 1794-5 visit and wrote many of his now best-known works. In 1795 he wrote the 'London' symphony, which we hear in this programme. Haydn is said to have used folk songs as the basis for themes in several compositions. Of Haydn's 104 (or maybe 106) symphonies composed over 38 years, 12 were composed in the years encompassing his two London visits. Symphony number 104 (1795) was his last symphony, although he continued composing for almost a further 10 years. Haydn is said to be '*the father of the symphony*'.

Gloria from the Theresienmesse

In 1795 Haydn returned to Vienna. The musically unenamoured Prince Anton had died, and his successor Prince Nikolas II restored the musical establishment with Haydn as Kappelmeister. He was by then a very celebrated person. While he composed no further symphonies after his return from London, he composed many other pieces for public performance, including his wonderful oratorios, *The Creation*, and *The Seasons*. For the Esterhazys he composed six masses to celebrate the name-day of the wife of his patron Prince Nikolas. The fourth of these, *The Theresienmesse* composed in 1799, was named after Maria Theresa of Naples and Sicily, who was the last Holy Roman Empress and the first Empress of Austria. She was a keen singer & commissioned many works, including Haydn's *Te Deum*. She was the soprano soloist at private performances of both *The Creation* and *The Seasons* at the Viennese court.

The mass was first performed in September 1799 in the Bergkirche near the Esterhazy estate. It was scored for four soloists, chorus, strings, two trumpets, timpani, organ continuo - and two clarinets and 1 bassoon but no other wind. This unusual reduction of wind instruments seems to have been due to a critical shortage of wind players at Eisenstadt at that time. It does give the mass a distinctive feel.

The Gloria is in 3 sections.

1. Allegro: An exuberant triple time marks the first section with ringing trumpets



Maria Theresa of Naples and Sicily - Le Brun

Gloria in Excelsis Deo et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te,

Glory to God on high, and on earth peace, to men of good will.

We praise you, we bless you, we worship you, we glorify you,

2. Moderato cantabile: A gentle 4/4 time with thinner textures. The accompaniment is mainly strings.

Gratias agimus tibi propter magnam gloriam tuam Domine Deus, rex caelstis Deus

Pater omnipotens.

Domine fili unigenite Jesu Christe; Domine Deus agnus Dei Filius patris

We thank you for your great glory, O Lord God, heavenly King, God the Father all powerful.

O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father

Piu Animato: Triplets accompany the singers

Qui tollis peccata mundi, miserere nobis

qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dextram patris, miserere nobis

Who takes away the sins of the world, have mercy upon us.

Who takes away the sins of the world, receive our prayer.

Who sits at the right hand of God the Father, have mercy upon us

3. Vivace: A triumphant finale with scurrying strings and booming brass & timpani

Quoniam tu solus sanctus, Quoniam tu solus dominus

Tu solus altissimus, Jesu Christe,

Cum sancto spiritu in gloria Dei patris. Amen

*For you alone are holy, you alone the Lord, you alone the most high, Jesus Christ,
With the Holy Spirit in the glory of God the father. Amen.*

The ‘London’ Symphony

I Adagio – Allegro

II Andante

III Menuetto and Trio: Allegro

IV Finale: Spiritoso

Haydn conducted the premiere of the ‘London’ Symphony in April of 1795. The London Morning Chronicle reported that, *‘this wonderful man never fails’*. The work is in Haydn’s usual four movements. After an introduction the allegro’s first melody is a deceptively simple-seeming four notes – with which he plays inventively during the whole movement. The symphony as a whole is full of small surprises and dynamic contrasts. The sole theme of the last movement is based on a Croatian folk song, recently identified as “Oj Jelena”. Haydn had lived in Croatia, and could have heard it there.

Please join us for refreshments after the concert

Mosman Symphony Orchestra Concert Dates

Concert 2 June 2 & 3: Tears & Laughter: Mozart, Walton and Tchaikovsky (Note Saturday concert rather than Friday)

Concert 3 Sept 7 and 9: España Viva!

Concert 4 Nov 16 and 18: Happy Endings: Weber, Honegger and Beethoven

Choral concerts to be announced soon.

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.

Graham Nichols – French horn



Since completing horn studies with Anthony Buddle at the Sydney Conservatorium, Graham has participated in music festivals in Germany, France and Japan and undertaken further study in Germany and England. Graham has performed with the Israel Philharmonic Orchestra, Czech National Symphony Orchestra, Sydney Symphony Orchestra, New Zealand Symphony Orchestra, the Australian Romantic and Classical Orchestra, the Brandenburg Orchestra, Orchestra Victoria, and as guest principal with the Queensland Orchestra

and the Australian Opera and Ballet Orchestra. Graham also played French Horn and Wagner Tuba for the acclaimed 2004 production of Wagner's Ring Cycle with the Adelaide Symphony Orchestra.

Graham is active as a chamber musician with a number of ensembles and occasionally appears in front of the orchestra as a soloist, nineteen times so far!

In the commercial music field, Graham has played in most of the major shows that have come to Sydney and has toured the country with many international artists (José Carreras, Barbra Streisand, Michael Ball, Michael Crawford, Andrea Bocelli, Al Jarreau, Roberta Flack, Marvin Hamlisch) as well as with our home grown talent (Tina Arena, Hugh Jackman, Olivia Newton-John, Marina Prior, Anthony Warlow, David Hobson, Human Nature and numerous concerts with the late Tommy Tycho). Graham has also played in a number of television orchestras and can be heard performing in numerous TV jingles and station promos shown in Australia, New Zealand and throughout South East Asia.

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, Johana Iskandar, Sarah Longhurst, Linda Newcomb

Altos: Liz Grey, Rufina Ismail, Roslyn Jones, Madeleine Juchau, Jacqueline Kent, Haryanti Stuart

Tenors: Janet Grant, Eimear Hughes, John Rothwell

Basses: Neil Hartley, Bill Kearsley, David Stanton

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 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 has won numerous awards and has performed as a soloist internationally, as well as 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 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*), Julian Dresser, Nicole Gillespie, Annika Herbert, Eugenia Leung, Calvin Ng, John Philp, Peter Purches, Sarah Sellars

Second violin: Emily Jones (leader), Shari Amery, Paul Bartels, Margaret Duncan, Melissa Lee, Sylvia Lim Tio, Daniel McNamara, Jingyuan Meng, Meryl Rahme, Kate Robertson, Bridget Wilcken

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

Cello: Michal Wieczorek (leader+), Danni Ding, Yvette Leonard, Ian Macourt, Jennifer Mast, Karly Melas, Scott Rowe, Lewis Wand, Micaela Williams

Double bass: Claire Cory, Cosimo Gunaratna

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, Cindy Sims

Trumpet: Mark Hornibrook, Will Sandwell

Percussion: Lisa Beins

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

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

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