

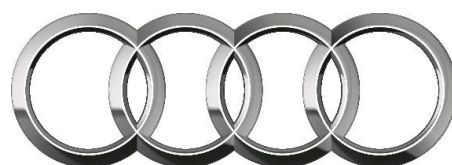


MOSMAN SYMPHONY ORCHESTRA SPANISH NIGHTS

FRIDAY SEPT 7TH AT 8 PM
SUNDAY SEPT 9TH AT 2.30 PM
MOSMAN ART GALLERY

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Message from the Musical Director



Hola! On behalf of the whole orchestra, it is wonderful to welcome you to our Spanish-flavoured program. The music of Spain has a rich history, with regional styles and a heavy leaning to vocal, piano and dance music. Our program today reflects this. We open with three dances written for piano by Turina and then adapted for orchestra. We also join forces with our Symphony Choir to present some of the best loved choruses from Bizet's opera *Carmen*, as well as the Anvil Chorus from Verdi's *Il Trovatore*. We end the concert with a Russian view of Spanish songs and dances: Rimsky-Korsakov's *Capriccio Espagnole*.

To add to the general bounce and Spanish spirit of our music, I am delighted to welcome back as soloist Gregory Kinda, a firm favourite with our audiences. Manuel de Falla's *Nights in the Gardens of Spain* is wonderfully impressionistic, evoking colours and images in a decidedly different way to most works in concerto form. Instead of having our musicians simply accompany the piano, de Falla weaves virtuosic lines through the orchestra, creating a beautiful wash of sinuous sound. It adds to the romance and joy which this program brings!

This has been a busy year for the orchestra. We have had concerts in Sydney and the Shoalhaven, and our choir has not only joined us but presented its own programs. We have one more subscription concert this year, in November, featuring Beethoven's Symphony No.8 and other works, as well as a Christmas choral concert. Our chorus will also feature at Mosman Council's Out 'N' About festival in October. We hope to see you at these events too.

Planning is also well in hand for 2019. It looks to be an exciting year with at least one trip away for the orchestra, and music that will be stimulating, rewarding and enjoyable.

Thank you again for coming today! Now, please sit back and enjoy our trip to Spain!

Andrew Del Riccio 2018

Notes on the Program

Danzas Fantásticas by Joaquín Turina (1882-1949)

Originally composed for piano solo in August 1919, this work was orchestrated by the composer a couple of months later. The orchestral version was premiered in February of the following year in Madrid, and Turina himself presented the first performance in June. The work, translated either as ‘Fantasy dances’ or more often ‘Fantastic dances’, is in three parts, all playing around with rhythms of folk dances from different regions of Spain. In the original score, each dance is prefaced by a quotation from the novel *La orgia* by the Spanish writer José Mas, translated below.

Exaltación comes from an Aragonese jota, a dance in three-quarter time accompanied by guitar, the mandolin-like bandurrias, lutes, the dulzaina (a form of oboe) and drums. *It seemed as though the figures in that incomparable picture were moving inside the calyx of a flower.*

Ensueno (meaning ‘dream’ or ‘reverie’) is a Basque zortziko rhythm, with a distinctive five-eight time signature. Its sensuous rhythm has made it popular with several classical composers, including Sarasate, Albeniz and Ravel. *The guitar’s strings sounded the lament of a soul helpless under the weight of bitterness.*

Orgia (surely self-explanatory) references the farruca, a flamenco-like dance from Andalusia danced only by men and characterized by virtuosity and dramatic shifts in tempo. *The perfume of the flowers merged with the odour of manzanilla, and from the bottom of raised glasses, full of the incomparable wine, like an incense, rose joy.*

Turina, full name Joaquín Turina Pérez, was born in Seville, and studied there and in Madrid. From 1905 to 1914 he lived in Paris, where he took lessons in composition from Vincent d’Indy and studied the piano under Moritz Moszkowski, and came to know Ravel and Debussy – as did his contemporary de Falla. He later developed a solid career as a composer, teacher and critic in Madrid, writing operas, chamber music, and work for piano and guitar as well as songs. He was however eclipsed by de Falla, and conducted the premiere of Falla’s *El amor brujo* at the Hotel Ritz in Madrid.

Danzas fantásticas remains the only work of Turina’s that is generally performed today. He dedicated it to his wife, Obdulia Garzon.

Nights in the Gardens of Spain by Manuel de Falla (1876-1946)

Manuel de Falla's original ambition was to be a writer. He was born in Cadiz in the province of Andalusia, the southernmost region of Spain, so as a child he absorbed African, Arab and European musical influences. As a result, his literary ambitions were comprehensively overtaken by his passion for music. As a teenager he studied the piano, graduating from the Madrid Royal Conservatory with a first prize for studies in that instrument and a thorough knowledge of harmony, counterpoint and composition. He tried to make a living in Madrid as a composer without much success; among other disappointments, plans to stage his first opera *La Vida Breve* (later recognised as a masterpiece) were cancelled and the opera was not performed until years later.

Realising that Spain was a long way away from the centre of musical activity and innovation, de Falla moved to Paris in 1905. It was here that he found his voice as a composer. He came to know Debussy, Dukas and Ravel, and understood and absorbed their ideas of musical impressionism – without losing the Spanish flavour that lay at the heart of his inspiration. He kept and extended these elements in his own work when he moved back to Madrid upon the outbreak of World War I.

Nights in the Gardens of Spain (*Noches en los jardines de España*) composed between 1909 and 1916, clearly shows the influences of de Falla's time in Paris. French musicians were fascinated by Spain: its exoticism attracted composers as varied as Bizet, Chabrier and Ravel. De Falla, who became friendly with the latter two, conceived *Nights* in Paris in 1909, for solo piano, with the original title 'Nocturnes', a tribute both to Debussy and to Chopin. The work is strongly indebted to Debussy's piano music, particularly the second part of *Estampes* (Prints), which is titled 'Une soirée à Grenade'. So enchanted was de Falla by this music that he said Debussy – who had visited Spain only once in his life, and briefly – had managed to invoke the essence of Spain.

The Catalan pianist Ricardo Vines, who lived in Paris, suggested that the composer should rewrite the piece as an orchestral work, with a major part for piano. De Falla changed the title and rewrote the piece, using a structure very different from the usual piano-and-orchestra concerto; the orchestra extends and enriches themes stated by the piano. He was pleased with this unconventional form, and dedicated the piece to Vines. *Nights in the Gardens of Spain*, evoking three very different Spanish gardens, is an excellent example of de Falla's ability to demonstrate his craft as an impressionist without sacrificing the elements that were such vital parts of his musical DNA.

In his notes for the work's premiere in 1916 at the Teatro Reale in Madrid, de Falla wrote: 'The author of these symphonic impressions for piano and orchestra considers that, if his aims have been successful, the simple enunciation of their titles should be guidance enough for their listeners. Even though the composer of this piece ... has followed a strict plan in terms of tonality rhythm and motifs, a detailed analysis of its purely musical structure might perhaps divert us from the real reasons it was written, which were none other than to evoke places, sensations, and feelings. ... The music of these nocturnes does not try to be too descriptive, but rather simply expressive, and that something more than the echoes of fiestas and dances has inspired these musical evocations, in which pain and mystery also play a part.'

Two out of the three parts of *Nights* evoke existing gardens in Granada and Cordoba. Though de Falla, a native of Cadiz, had never spent any time in either town at the time. His first direct inspiration for the work seems to have been a book he found in a Paris bookstore. His musical impressions therefore sprang from pictures and literary descriptions rather than firsthand experience – perhaps a reminder of de Falla's original literary ambitions. De Falla originally intended there to be a fourth section, a movement based on a form of the tango: it is not known why he decided to omit this, but it means that the existing music has a strongly nostalgic, reflective quality.

The piece calls for solo piano with three flutes, one doubling piccolo, two oboes, cor anglais, two clarinets and two bassoons, four horns, two trumpets, three trombones and tuba, timpani and percussion, harp, celesta and strings.

I *En el Generalife* This movement refers to the gardens of the Generalife, the summer palace opposite the Moorish Alhambra in Granada. This music has mystical, mysterious elements from the very beginning where the violas, playing close to the bridge, present a simple melodic figure that is taken up and elaborated by the piano and other parts of the orchestra for the rest of the movement. Several critics have compared this musical treatment to a Moorish tile, which typically has a simple decorative floral motif decorated and extended until it becomes something altogether more beautiful and elaborate.

II *Danza lejana* The title means 'faraway dance'. Two soft flutes set up a lilting rhythm echoed by other parts of the orchestra including the piano and the harp. No particular Spanish dance is evoked here, but the rhythm is sinuous and suggestive. This movement also demonstrates the bright colours of the orchestra, as well as the harsh sunlight of the summer. It segues into the following one without a break.

III *En los jardines de la Sierra de Córdoba* This movement, recalling the Moorish-influenced gardens near Cordoba, is fiery, with exciting rhythms and unexpected changes of tempo and dynamics. Here de Falla uses his mastery of orchestral colour to evoke the music of his native Andalusia – something he had already done to great effect for the ballet *El amor brujo* (*Love the Magician*). Double octaves on the piano state the gypsy harmonies very firmly. However, the whole piece ends on a thoughtful, reflective note.

INTERVAL

Choruses and orchestral selection from *Carmen* by Georges Bizet (1838-1875)

Because *Carmen* is one of the most popular operas in the repertoire, it is difficult to believe that it achieved little success in the composer's lifetime. Its themes of betrayal and murder were considered too challenging for popular taste, not to mention the opera's celebration of gypsies and working-class characters. And the character of Carmen, a heroine who unashamedly gloried in her own sexual power, was too much for the audiences of the day.

Its first performance at the Opéra Comique in Paris in 1875 was met with outrage, though Massenet and Saint-Saens loved it. However, Bizet was convinced that the opera was a failure. He died of a heart attack, aged thirty-six, only three months after the opera's premiere. The sentimental view was that his death was caused by a broken heart, but very likely his enthusiasm for tobacco products had more to do with it; Bizet was a very heavy smoker.

As musical fashions changed with the beginning of the twentieth century, Bizet's work became widely celebrated, and he is now recognised as a composer of brilliance and originality.

Both these qualities are evident in the choruses he wrote for *Carmen*. They perform several functions in the opera – setting the scene and the atmosphere, reinforcing the emotions of the bystanders who are witnessing the emotional travails of the main characters, and celebrating what is happening or about to happen.

Choeur des gamins (Chorus of street children) At the beginning of the opera the army, based in Seville, are milling around. Suddenly an alternative army appears – a group of street urchins, whose entry is heralded by a trumpet call followed by a piccolo duet. The street children march across the stage, heads held high, shoulders back in imitation of the soldiers.

Choeur des cigarières (Chorus of the cigarette-factory women) Still in Act 1, the noonday bell has sounded, and the workers anticipate the arrival of their female counterparts, When the women appear, all join in what is in effect a hymn to the glories of nicotine and its calming effect upon the soul.

Entr'acte This orchestral interlude introduces the opera's final act. Bizet uses traditional Spanish rhythms and harmonies and features a series of solos from the oboe to set the scene for the ominous denouement.

Marche et choeur It is the day of the bullfight, and the street vendors are out in force. Then, as each procession of *toreros* enters, ready to wreak havoc on unsuspecting horned beasts, the chorus excitedly names them – 'look, here are the *banderilleros*, *picadors*, *Chulos*, their spears flashing in the sun, their costumes resplendent with the finest lace'. The last to appear is Escamillo the toreador. The chorus sings the famous 'Toreador song' – not just praise for Escamillo, but a celebration of the power and beauty of the sword he carries, whose function is to *frapper le dernier coup*, dispatching the bull.

Anvil Chorus from *Il Trovatore* by Giuseppe Verdi (1813-1901)

This chorus of gypsies from Act II of the opera *Il Trovatore* (*The Troubadour*) is one of the most abidingly popular tunes Verdi ever wrote. It has been adapted for almost every combination of instruments possible, including an excellent version by the Glenn Miller Big Band. In the opera, the chorus accompanies a group of Spanish gypsies who are also part-time blacksmiths, for they rise at dawn, strike their anvils and sing the praises of hard work, good wine and the wholesome beauty of their women. They are clearly unrelated to the gypsies in *Carmen*, who are interested only in smuggling.

Capriccio Espagnol Op. 34 by Nikolai Rimsky-Korsakov (1844-1908)

I Alborada

II Variazioni

III Alborada

IV Scena et canta gitano

V Fandango asturiano

Clearly the French were not the only ones who were fascinated by Spain: the Russians were too, and nobody more so than Rimsky-Korsakov. He wrote this work, whose Russian title translates as 'Capriccio on Spanish themes' in 1887. It was originally intended to be for solo violin and orchestra, but later decided to make it a purely orchestral work, as he believed a full orchestra would do greater justice to its melodic liveliness, as well as its

Spanish character. In the fourth movement the string section is asked to imitate guitars (violin and viola parts are marked 'quasi guitarra'.)

The five-movement work is in two thematically-related parts: the first three are linked, as are the last two. The first movement, whose title means 'dawn song' is an exciting dance to celebrate the rising of the sun. The clarinet has two brilliant solos, and later a solo violin is featured with a theme similar to the clarinet's.

The second movement begins with a melody from the horns; Rimsky-Korsakov then sets up variations by other instruments and orchestral sections.

The third movement uses the same dance – on themes from the Spanish north-west province of Asturias – and is almost identical to the first, except for key changes.

'*Scena e canto gitano*' means 'Scene and Gypsy song', and it opens with five cadenzas, first by the horns and trumpets, then solo violin, flute, clarinet and harp, played over various percussion instruments. It is followed by a dance that leads directly into the final movement. This also features a lively dance from Asturias, and the piece ends with a fast and energetic statement of the first Alborada theme.

The piece is scored for piccolo, two flutes, two oboes, one doubling on cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, drums, cymbals, tambourine, castanets, harp and strings.

Capriccio Espagnol was an immediate success, much praised for the quality of its orchestration. This annoyed the composer, who considered that he and the work had not been given their due. He wrote in his autobiography: 'The opinion formed by both critics and the public that the *Capriccio* is a *magnificently orchestrated piece* – is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.'

Capriccio Espagnol remains extremely popular with orchestras and audiences alike. In a nice example of cross-cultural homage, a recording by the Moscow Radio Symphony Orchestra was featured in the 1988 film *Women on the Verge of a Nervous Breakdown*, directed by the celebrated Spanish director Pedro Almodovar. JK

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. 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.

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: Sue Briedis, Lisa Hudson, Johana Iskandar, Linda Newcomb, Michelle Starr, Alison Winn

Altos: Rufina Ismail, Roslyn Jones, Madeleine Juchau, Jacqueline Kent, Deborah Solomon, Haryanti Stuart

Tenors: Gavin Brown, Eimear Hughes

Basses: Bill Kearsley, Brendan McRae, 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.

Emily Jones – concertmaster



Emily began playing the violin when she was 6 years old. Emily was first taught by Anne-Marie Braid, and completed her music theory studies under the tutelage of Valerie Fawcett. During her time at SCECGS Redlands, she was involved in a number of string ensembles, and was associate concertmaster of the Redlands Orchestra. Emily was also a member of the Sydney Youth Orchestras throughout her childhood until 2009, where she held concertmaster positions on numerous occasions in various ensembles. She continued her violin education with Leone Ziegler, graduating from UNSW in 2009. While studying her Bachelor of Music, Emily played with the University of New South Wales Orchestra, holding the position of concertmaster in 2008. Following this, she completed post-graduate studies in child and adolescent mental health. Emily is now a dedicated music tutor herself, providing private lessons to students of all ages in both violin and music theory. Emily has performed at several large-scale events, including Sydney Festival First Night, the Merry Makers' Gala Performance, and Carols in the Domain. In 2008, she was involved in the filming of the award-winning movie *Mao's Last Dancer*, under the baton of George Ellis. She has worked as a freelance musician with the Australia Asia Culture Orchestra, Sydney Contemporary Orchestra, KOZY Symphony Orchestra, Orchestra 143, and various other ensembles. Emily currently performs regularly with North Sydney Symphony Orchestra, where she is Principal Second Violinist, and has been a member of the Mosman Symphony Orchestra since 2012. She is also a founding member and first violinist of Forza Quartet.

Orchestra Musicians

First violin: Emily Jones (concertmaster*), Cameron Clarke, Julian Dresser, Nicole Gillespie, Talitha Fishburn, Calvin Ng, Justin White

Second violin: Bianca Bacchiella (leader), Shari Amery, Kirri Clarke, Katrina Ibbotson, Daniel McNamara, Monica Meng, Meryl Rahme, Bridget Wilcken, Haydn White

Viola: Eda Talu (leader#), Mark Berriman, Bob Clampett, Jane Hazelwood, Daniel Morris, 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, Jacqueline Kent, Jan Squire

Piccolo: Linda Entwistle, Jan Squire

Clarinet: Judy Hart, Allan Kirk

Oboe: Kim d'Espiney, Irene Lee, Adele Haythornethwaite

Bassoon: Bob Chen, Graham Cormack

French horn: Stefan Grant, Steve Nagle, Cindy Sims, Robert Stonestreet

Trumpet: Anthony Aarons, Will Sandwell

Trombone: Peter Purches, Lauren Smith, Tim Walsh

Tuba: Thomas Lewis

Percussion: Lisa Beins, William Hemsworth, Rufina Ismail, Lawrence Lau, Ben Cam

Harp: Georgia Lowe

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

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

Mosman Symphony Orchestra Concert Dates

Concert 4: Nov 16 and 18 *Weber, Honegger and Beethoven*

Christmas Concert: Dec 9 *Vivaldi, Buxtehude & Christmas Carols*

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