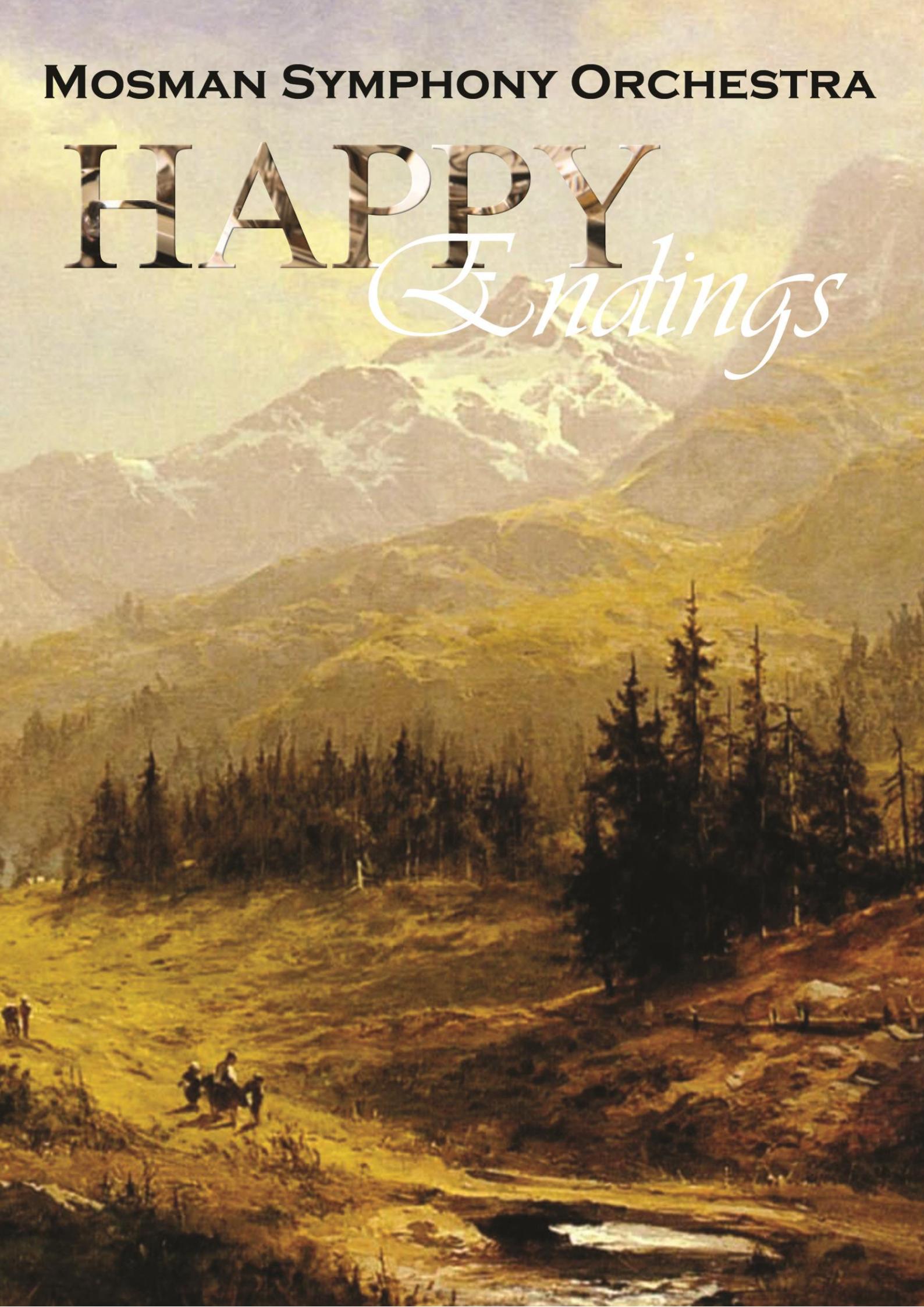


MOSMAN SYMPHONY ORCHESTRA

HAPPY
Endings



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Message from the Musical Director



Welcome to our fourth and final subscription concert for 2018. It has been a wonderful year for the orchestra; we have been exploring and learning music and collaborating in some exciting new ventures, including our first (and certainly not last) tour outside Sydney. So it seems fitting that our last concert of the year should be filled with music that feels essentially cheerful. From the overture to Weber's opera *Der Freischütz* to the positive quirkiness of Honegger and the outpouring of joy and exhilaration in Beethoven's second last symphony, we are celebrating happy endings!

We are delighted to welcome back cor anglais soloist Rachel Tolmie, and to

introduce flutist Bridget Bolliger for her first appearances with us. Most audiences are not especially familiar with the music of Honegger, but all will come with him on the journey he takes with not one but two soloists. Honegger has also written works that are almost studies of the world's sounds in music, describing a football game and a train journey. So please sit back and let us transport you today!

Planning is also well in hand for 2019. It looks to be an exciting year with another trip to the Shoalhaven for the orchestra, as well as our four subscription concerts – and other activities too. We will welcome back Gregory Kinda, one of our favourite soloists, and will explore new music by Australian composers Gregory van der Struik and Leon Liang, as well as welcoming new soloist Edward Walton, who will be playing the Tchaikovsky violin concerto with us. Add some classic Mozart, Brahms, Handel and Schubert and 2019 will be a year of truly great concerts.

We've changed the programming slightly next year, too: we shall be performing on Saturday evenings instead of Fridays, plus our traditional Sunday concert.

Please sit back today, relax and enjoy today's concert – and we look forward to seeing you again next year.

Andrew Del Riccio 2018

Notes on the Program

Overture to *Der Freischütz* by Carl Maria von Weber (1786-1826)

The title of Weber's opera is usually translated as *The Marksman* or *The Freeshooter*. The three-act opera with spoken dialogue in German was set in seventeenth-century Bohemia and deals with themes of heroism and demonic possession: hence the contrasting themes in the overture. (Indeed, the portrayal of the supernatural in the 'Wolf's Glen' scene has been described as the most expressively gruesome to be found in any musical score.) However, all ends happily.

The opera's premiere in 1821 was received with great acclaim, and it speedily became an international success. *Der Freischütz* is now regarded as one of the most important influences in the development of Romantic opera in Germany, and came to be regarded as the first German nationalist opera. Weber's orchestration, here as elsewhere, has been highly praised and emulated by later generations of composers, including Debussy, Stravinsky and Mahler.

Concerto da Camera by Arthur Honegger (1892-1955)



Arthur Honegger 1949

I Allegretto amabile

II Andante

III Vivace

This concerto for the unusual combination of cor anglais, flute and string orchestra was written by Arthur Honegger in 1948. On tour in the United States he was commissioned in 1947 by the pianist and musical patron Elizabeth Sprague Coolidge (1864-1953) to write a sonata or chamber work treating the cor anglais as a solo instrument. Coolidge, a wealthy and knowledgeable American, commissioned work by many European composers, including Poulenc, Stravinsky, Britten, Prokofiev, Webern, Schoenberg and Ravel. Honegger accepted the commission in early August, deciding on a concerto form. However, he became ill with angina and coronary thrombosis soon afterwards, and did not start writing the *Concerto da camera* until the following year. It was first performed in Zurich in May 1949.

Honegger described this piece in these words: 'The first part is based on very simple themes of popular character which stand out against the background of string harmonies from which they arise. The andante contains a melodic theme, which progresses from solemnity to a sharp brilliance in an atmosphere of somewhat melancholy calm. The finale has the feeling of a scherzo.' The soloists perform in counterpoint to each other and the orchestra, rather than in imitation and dialogue, especially in the second movement, where the flute flutters over and around the cor anglais' warmly expressive lines.

Honegger was born in France though his family was Swiss. As a young composer he was named as one of 'Les Six', a group of French composers that also included Georges Auric, Darius Milhaud, Francis Poulenc, Louis Durey and Germaine Tailleferre. He never liked the label much, as his style was not at all similar to anybody else's in the group – and he actively detested the music of Eric Satie, who was an honorary member of the group. Like Ravel with his 'orchestrated crescendo' *Bolero*, Honegger came to regret the popularity of his best known piece, with the subtitle *Pacific 231* which sought to replicate the sound of a Pacific-class steam locomotive and which was immediately adopted by the public.

Honegger actively supported his fellow composers, often complaining about the difficulties of earning a living as a composer, of satisfying a public that wished only to hear the music of the past. However though his *Concerto da camera* is technically atonal, it has been described as 'gracious for the player and delightful for the listener'.

INTERVAL

Symphony No. 8 in F by Ludwig van Beethoven (1770-1827)

I Allegro vivace e con brio

II Allegretto scherzando

III Tempo di menuetto

IV Allegro vivace



Portrait of Beethoven by Joseph Willibrord Mähler in 1815

Because this symphony sits between the more monumental 7th and 9th symphonies, and because Beethoven referred to it as 'my little symphony in F' (to distinguish it from the 6th, also in F major) it has sometimes been considered rather lightweight. In fact, it is anything but: in this work Beethoven was playing around with the symphonic form and style in a way that was revolutionary for his time. There are many examples. The first movement begins with two bars that should signal closure, the end of the symphonic argument, and the movement ends with the same music, now in its proper place: there are unusual harmonies and counterpoints, and one section towards the end has been described as the most sustained fortissimo passage in all of classical music (Beethoven goes to double forte, which is about what he usually does, then asks for triple forte – and a few bars later the marking is 'louder still'). The symphony has no slow movement – the impish second movement originally thought to be homage to the metronome takes the place of an adagio. The third movement, Beethoven's only symphonic minuet, is sensuous and lyrical rather than a courtly dance, and the final movement has several jolting harmonies. This is a symphony of dramatic pauses, of rapidly changing orchestral colour, of sudden silences. And, as critics noted in bewilderment when it was first performed, it has several tunes that don't go anywhere.

The symphony's composition also contradicts the popular belief that an artist's mental and psychological state may be reflected in his or her work. The Eighth is probably Beethoven's most cheerful symphony, and it took him only four months to finish. Yet at the time it was composed, in 1812, he wrote the most agonizing letter of his life, setting out his feelings for the mysterious 'Immortal Beloved: 'Love demands everything ... so it is for me with you, for you with me – only you forget so easily, that I must live for you and for me. Were we quite united, you would notice this painful feeling as little as I should ...' He was also struggling with increasing deafness and ill-health, and was in conflict with his brother, whose long-standing common-law relationship he opposed. But when his brother suffered from tuberculosis, Beethoven supported him and his family, though he said this left him penniless. At about this time his personal appearance and manners deteriorated greatly too. At the symphony's premiere in 1814, conducted by Beethoven, reportedly 'the orchestra largely ignored his ungainly gestures and followed the principal violin instead.' The work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The first movement, in fast three-four time, is written in sonata form, including a long coda. The movement reaches its dramatic climax at the beginning of the recapitulation, which means that the concluding bars of the development form a huge crescendo. The

return of the opening bars is marked triple forte, which is extremely loud – the loudest part of the symphony until the sustained fortissimo in the final movement.

As previously mentioned, there is an assumption that the second movement – the jauntiest in the symphony and probably the one that gave rise to the view that the whole work is cheerfully lightweight – was an affectionate parody of the metronome, which had been improved by Beethoven's friend Johann Maelzel. There is no evidence for this, and some critics believe a more likely inspiration was the similarly rhythmic movement of Haydn's 'Clock' symphony. The tempo Beethoven chose is unusually fast for a second, usually slow, movement. Richard Wagner argued that it should be played as a scherzo and that the third movement was intended to be the slow one. At the end of the movement is what has been described as a musical joke – the whole orchestra plays a sequence of very rapid notes, which could suggest the rapidly unwinding spring in a not-quite-perfect metronome.

The third movement is not really a minuet, a musical form that by the early nineteenth century was becoming obsolete. It has been described as having a rather 'coarse, thumping rhythm', about as far from the courtly dance as Beethoven wanted to go, with no fewer than twenty-seven *sforzandi* on the first page of the score alone. But like most minuets, this is written in ternary form, with a contrasting trio section containing prized solos for horns and clarinet. Stravinsky praised the 'incomparable instrumental thought' that Beethoven showed in the trio section.

The final movement, the most substantial of the work, is in sonata rondo form at a very fast tempo. The first musical anomaly is the introduction of the C sharp in bar 17: an abrupt contrast to the scurrying, light-footed texture that has preceded it. But this 'rogue' note is anything but an aberration: as Beethoven proceeds to demonstrate, it has an important function in the architecture of the movement as a whole. The coda is one of the most elaborate and substantial in all of Beethoven.

It is small wonder, then, that Leonard Bernstein described Beethoven's Symphony No. 8 not as being a jovial, kindly piece but as being 'as full of rigours as anyone could wish for' as well as being weighty and substantial. He added that he hoped listeners would take away something more from it than the dainty metronomic second movement. JK

Please join us for refreshments after the concert

Bridget Bolliger – flute



Australian-Swiss flautist Bridget Bolliger was born in Sydney, where she distinguished herself early, studying under Jenny Andrews, Jane Rutter and Vernon Hill and performing the Ibert Flute Concerto with the Sydney Symphony Orchestra at the age of 15.

At 18 Ms Bolliger travelled to Switzerland to study with Peter-Lukas Graf at the Basel Music Academy. For four consecutive years she was awarded the coveted Study Grant of the Migros/Ernst-Göhner Stiftung, while also winning the UBS Flute Competition in Zürich, the Kiefer Hablitzel Award in Bern and a prize at the Swiss Woodwind Competition in St Gallen. She attended masterclasses with Alain Marion, Jean-Pierre Rampal and William Bennett, and played Principal Flute with the Gustav Mahler Youth Orchestra under Claudio Abbado and Vaclav Neumann, the

Schleswig Holstein Festival Orchestra under Christoph Eschenbach and the European Community Youth Chamber Orchestra under James Judd.

After graduating with the prestigious Soloist's Diploma, Ms Bolliger was appointed Principal Flute with the St Gallen Symphony Orchestra. She also appeared as Guest Principal Flute with the Basel Symphony Orchestra, Zürich Opera Orchestra and Zürich Chamber Orchestra, under conductors such as Nello Santi, Horst Stein, Franz Welser-Möst and Rafael Frühbeck de Burgos.

Ms Bolliger spent three years in Brazil as Principal Flute of the Sinfonica de São Paulo, before returning to Australia where she has played with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, The Queensland Orchestra, Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, under conductors including Vladimir Ashkenazy and Patrick Summers.

Bridget Bolliger has appeared as concerto soloist with the St Gallen Symphony Orchestra, Basel Symphony Orchestra, Basel Radio Orchestra, Collegium Musicum Basel, Gruppo

Concertistico della Svizzera Italiana (Lugano), Orquesta Sinfónica Simón Bolívar al Teatro Massimo (Palermo), Orquestra Sinfonica do Norte (Porto, Portugal) and the Sinfonica de São Paulo. She has performed the Mozart Flute and Harp Concerto with harpists Elena Zaniboni, Marielle Nordmann and Sarah O'Brien.

As a chamber musician, Ms Bolliger has appeared at the Ainey International Music Festival in Burgundy, the Curitiba International Music Festival in Brazil, the Huntington Estate Music Festival in New South Wales and the Australian Festival of Chamber Music in Queensland. She has collaborated with many distinguished Australian and British musicians, and with members of the Chicago and Montreal Symphony Orchestras.

Ms Bolliger is founder of the New Sydney Wind Quintet, which has become one of Australia's leading chamber ensembles, releasing two CDs, commissioning a work from Ross Edwards and giving numerous world premieres. Ms Bolliger is also founder and Artistic Director of the annual Sydney Chamber Music Festival.

As a flute teacher and chamber music coach, Bridget Bolliger has tutored and given masterclasses in Switzerland, Brazil and Australia. She has taught at the Jugend Musik Schule (Rorschach) and was assistant to Michel Debost at the Oficina de Música de Curitiba. She has taught at the Sydney Conservatorium of Music, the University of New South Wales and the Sydney Conservatorium High School, and given masterclasses for the New England Conservatorium of Music, the Sydney Flute Society and the Australian Flute Festival.

Bridget Bolliger is a Powell Artist, playing on a handmade, 14-carat gold Verne Q. Powell flute.

“Once again flautist Bridget Bolliger played her way into the hearts of music-lovers.”
Zürcher Zeitung

“Bridget Bolliger enchanted the public at the Cathedral of San Lorenzo, distinguishing herself with interpretative grace and delicious virtuosity.”
Rivista di Lugano

“Flautist Bridget Bolliger’s graceful, virtuosic and beautifully-sounding playing was especially admirable.”
Berner Zeitung

“Bridget Bolliger’s playing is rich with light and colour. She delivered the challenging music with warmth and fresh originality.”
Corriere del Ticino

“Bridget Bolliger made a lasting impression with her delicate power. The Andante’s endless melody hovered over the strings like priceless crystal.”
Zürcher Zeitung

Rachel Tolmie – cor anglais



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 EastWest 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.

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*), Alicia Charette, Cameron Clarke, Julian Dresser, Nicole Gillespie, Andrew Liang, Calvin Ng, John Philp, Justin White

Second violin: Emily Jones (leader), Bianca Bacchiella, Daniel McNamara, Monica Meng, Meryl Rahme, Bridget Wilcken, Haydn White

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

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

Double bass: Claire Cory

Flute: Jacqueline Kent, Jan Squire

Clarinet: Judy Hart, Allan Kirk

Oboe: Kim d'Espiney, Irene Lee, Cate Trebeck

Bassoon: Bob Chen, Graham Cormack

French horn: Henry Harding, Cindy Sims, Derek Shandiang Wang, Robert Stonestreet

Trumpet: Anthony Aarons, Will Sandwell

Trombone: Gareth Lewis, Lauren Smith

Percussion: Lisa Beins

* 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

Mosman Symphony Orchestra Concert Dates

Christmas Concert: Dec 9 with Mosman Symphony Chorus. Includes works by Buxtehude, Charpentier, Elgar, Rutter as well as Christmas carols.

2019 Dates

Concert 1. Mar 16 & 17 'Australian Made': featuring a trombone concerto by Australian composer Greg van der Struik and Mozart's Jupiter Symphony

Concert 2. Jun 1 & 2 'A British Journey to Russia': Britten 3 Sea Interludes, Handel Water Music and the Tchaikovsky Violin Concerto

Concert 3. Aug 24 & 25 Showcasing Leon Liang's Adagio (new Australian work), Chopin's Piano Concerto in E minor & Brahms' 4th Symphony

Concert 4. Nov 9 & 10 Featuring Schubert's Symphony No. 9 'The Great'

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