

Mosman Symphony Orchestra

Andrew Del Riccio | musical director

Gregory Kinda | piano

LIANG Adagio

BIZET L'Arlesienne Suites 1 & 2

CHOPIN Piano Concerto No. 1

A Winter Romance



Mosman Art Gallery
Saturday Aug 24 at 8 pm
Sunday Aug 25 at 2.30 pm

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Message from the Musical Director



Hello everyone!

Our concerts this program feature one of Mosman Symphony's favourite soloists: pianist Gregory Kinda. With him, we are presenting one of the great concertos for his instrument, the Chopin E minor concerto. I know you will love Greg's interpretation, energy and expressiveness.

Our concert will start what is a new work by young Australian composer Leon Liang. Leon's work started as a HSC composition and has been expanded and honed into

a wonderfully expressive work that recalls the excess of romantic composers like Strauss, Wagner and Mahler. We round out our program with Bizet's incidental music to the play L'Arlesienne. Both of these opening works feature our orchestra players with solos for Anny, our concert master, as well as alto saxophone, flute, oboe and even bass trombone!

August is a busy month for us. While I am post-announcing last week's choral concert, I hope many of you had the opportunity to hear our singers as the chorus continues to grow and develop. We have a few more concerts for the rest of the year, with a November subscription concert featuring Brahms Symphony No.4, more choral music and our Christmas concert.

Please sit back and enjoy today's music – we hope to meet you and chat post concert!

Andrew Del Riccio August 2019

Notes on the Program

Adagio for Orchestra; Leon Liang

A note from the composer:

This piece was composed as part of the International Baccalaureate (IB) Higher Level Music course, in which students are required to submit three creative works of any musical style, each within a time limit of three to six minutes. Having previously written for solo piano and string orchestra, I decided to pursue a more symphonic sound world for my final AB composition, in the vein of late Romantic composers such as Bruckner, Mahler and Strauss.

The Adagio for Orchestra begins with a tonally ambiguous introduction, recalling the music of Wagner, with a sense of instability created by a Brucknerian juxtaposition of duplet and triplet rhythms. This relaxes into the primary melodic subject in G-flat major, which goes through a period of development and heightened intensity that culminates in a firm restatement of the motif from the introduction, now in a stable B-flat major. After this, a second melodic subject is introduced in F-major, which again pays tribute to Bruckner by quoting his Eighth Symphony.

The two melodic subjects and the introductory motif are then developed in a quasi-sonata form, eventually reaching a grand recapitulation of the primary melody, now back in G-flat major. However, this does not last long: a sudden moment of dissonance drives the piece into a loud C-major climax, followed by a calm coda in the same key – thus forming the tonal progression of a tritone, the furthest possible progression between two keys, that pays homage to Mahler's use of progressive tonality.

Piano Concerto No 1 in E minor Op 11; Frederic Chopin (1810-1849)

I Allegro maestoso

II Romanze – Larghetto

III Rondo – Vivace



Music commentators have often wondered why Chopin, in many ways the archetype of the suffering nineteenth-century romantic composer, did not compose typically romantic works: he virtually ignored the orchestra and voice as musical mediums and concentrated his energy on solo piano music. Considering that only ten years after his death virtually all his work was in the standard repertoire, and that Chopin has influenced almost all piano music written since his time, this seems a pointless subject for wonderment.

Part of the reason for Chopin's disdain for the usual romantic tradition was that he did not enjoy composing for the orchestra. He wrote his two youthful piano concertos only because pianists at the time were expected to write their own showpieces. Beethoven and Mozart brilliantly maintained this tradition, but they were supremely talented in writing for orchestra. Chopin struggled: one critic maintains that had he not been such an influential pianist, his concertos would probably rarely be heard.

This is, of course, hardly a universal view: the two Chopin piano concertos are now showpieces of romantic music. The orchestral backing for the piano has been widely recognised as carefully written to fit with the piano's sound, and the relative simplicity of the orchestral arrangement has been deliberately contrasted with the complexity of the pianistic harmony. Robert Schumann, who reviewed both concertos in 1836, made the now famous comment, 'Hats off, gentlemen – a genius!' and added that Chopin had 'introduced the spirit of Beethoven into the concert hall'.

This piano concerto in E minor was written in 1830, when Chopin was only twenty. It was first performed on 11 October that year, in Warsaw, with the composer as soloist, as one of his farewell concerts before he left his native Poland for Paris. The premiere, as he noted jubilantly to a friend, was 'a success ... a full house' with an audience of about 700. Seven weeks later, in Paris Chopin played it for the first time in France at the Salle Pleyel, where it was received with great acclaim. One critic wrote the next day that 'There is spirit in these melodies, there is fantasy in these passages, and everywhere there is originality.'

The first movement of the concerto has three themes, introduced by the orchestra. The piano plays the first theme, followed by the lyrical second theme, with the main motif of the first theme in bass counterpoint. The third theme, in E major, is introduced by the orchestra and taken over by the piano. The development of the movement has the piano opening with the second theme, and the orchestra then develops the first theme. The recapitulation begins with the orchestra playing the opening theme.

The Romanze is written in a variation of classical sonata form. Chopin wrote, 'It is not meant to create a powerful effect; it is rather a Romance, calm and melancholy, giving the impression of someone looking gently towards a spot that calls to mind a thousand happy memories. It is a kind of reverie in the moonlight on a beautiful spring evening.'

Chopin had great trouble in composing the third movement, and worried about it. He played it privately, first with a string quartet and then a small orchestral ensemble, and noted that he was reasonably satisfied with the result. It features syncopated rhythms in duple time, evoking popular dance in contemporary Krakow. It was one of the last pieces Chopin wrote before he had to flee Poland for political reasons.

For such an innovative composer, Chopin was surprisingly conservative in his musical tastes. The only composers he admired unreservedly were Mozart and Bach. He disliked most contemporary music; scorned Berlioz and Liszt and once said that Schumann's *Carnaval*, which has an affectionate parody of Chopin's style, was not music at all. And although his best friend was the great painter Delacroix, Chopin preferred the more traditional work of David and Ingres.

Nevertheless, this piano concerto demonstrates boldness and daring – with little of Mozart's chamber-music intimacy between solo and ensemble or Beethoven's dialogue between musical forces. The piano commands centre stage throughout, and its music is brilliant, virtuosic and richly ornamented.

INTERVAL

Excerpts from the L'Arlésienne Suites; Georges Bizet (1838-1875)

Suite 1: Overture, Minuetto, Adagietto

Suite 2: Minuetto, Farandole

Georges Bizet was a quintessential man of the theatre. As well as writing more than thirty operas – mostly forgotten these days with the exception of

Carmen and *The Pearl Fishers* – he was often commissioned to write incidental music for various plays. One such was Alphonse Daudet's play *L'Arlésienne* (*The Girl from Arles*). This was originally a short story by Daudet, published in his collection *Lettres de mon moulin* (*Letters from my Windmill*) in 1869. Daudet transformed the story in 1872 into a three-act play with five tableaux, music and chorus. Bizet wrote the incidental music for the first production on 1 October 1872 in Paris. It consisted of twenty-seven numbers – some very short – for voice, chorus and small orchestra, ranging from short solos to longer pieces. Bizet himself played the harmonium backstage at the premiere performance.

L'Arlésienne is a rather mournful story about Frederi, a young man who falls in love with a seductive young peasant girl from the Provencal town of Arles. He is determined to marry her, but before their wedding day he discovers that she has been unfaithful to him. Maddened by sorrow, Frederi tries to console himself by returning to his country girlfriend, but he is unable to forget his other love, and declares he will kill himself. His family tries to save him, but eventually he commits suicide by jumping off a balcony. The young girl from Arles is never shown on stage, and in modern French the phrase '*une Arlésienne*' describes someone who is prominently absent from a place or situation, particularly in the plot of a literary work.

The play closed after only twenty-one performances; one reason might have been that on opening night the play was a last-minute substitution for a work that was withdrawn by the censors at the last minute, and many patrons were not happy with the change.

Bizet, who evidently hated waste, adapted his music score for two suites of the same name. Bizet established the first one in November 1872; the second was completed by Ernest Guiraud after Bizet's death in 1875. These have been performed and recorded many times: they remain enduringly popular. The suites are orchestrated for two flutes, the second doubling piccolo, oboe, cor anglais, clarinet, two bassoons, alto saxophone, two French horns, timpani, tambourin, and strings.

Notwithstanding the gloom of the original story, Bizet's incidental music is either grand or cheerful. The first suite opens with a strong, energetic theme, based on a carol 'March of the Kings', and this theme is repeated in various sections. The second movement is like a minuet, while the third is more emotional and muted.

The second suite, also written for full orchestra, was arranged and published by Guiraud four years after Bizet's death, but is generally credited to Bizet because he wrote the themes and basic orchestration. The suite

begins with a wind section, followed by the melody in the strings. The menuet, which is not from *L'Arlésienne* but taken from Bizet's opera *The Fair Maid of Perth*, features solos by harp and flute; it is the most subdued and emotional movement. The final movement is the Farandole, which is possibly the most famous. A *farandole* is a lively and popular chain dance, with participants linking hands, and it is native to both Provence and Catalonia. **JK**



Harvard University, Houghton Library, W615466_1

Please join us for refreshments after the concert

Leon Liang - composer



Leon Liang has studied classical violin and piano since 2005, as well as jazz piano. He studied tertiary-level tonal harmony and counterpoint at Trinity Grammar School, Sydney, and graduated in 2018 with an International Baccalaureate Diploma. He received the highest possible grade for Higher Level Music in the diploma, including full marks for the composition component. He was appointed Co-Captain of Music for Trinity in 2018.

He holds an Associate Performance Diploma in Music, and the same diploma in violin. He has won many

Trinity Grammar music prizes, as well as various awards as a violin player and in chamber music ensembles at the annual Sydney Eisteddfod.

Leon took part in Trinity's 2016 Europe music tour, where he performed in many venues, including St Peter's Basilica in Rome, St Mark's Basilica in Venice, and St Stephen's Cathedral in Vienna.

He writes, 'I am passionate about composing and performing music in a variety of styles and forms, ranging from the Western classical tradition to jazz and other contemporary genres. I consider myself fortunate to have had the opportunity to participate in a diversity of musical styles and cultures during my education at Trinity Grammar School. My aspiration is for my compositional repertoire to make a significant contribution towards twenty-first-century art music, and I would cherish the opportunity to find my artistic voice in a place like Vienna, a city that has such a rich musical tradition and is at the heart of the contemporary music world.'

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.

Mosman Symphony Orchestra

Andrew Del Riccio – Musical Director



Educated in Australia, Switzerland and Canada, Sydney born Andrew Del Riccio is a highly accomplished teacher, conductor, trumpet player and instrumental teacher. Early career achievements include extensive performing with Opera Australia, Sydney Symphony and Australian Chamber Orchestras, creation of chamber ensembles (Blues Point Brass Quintet, St Peters Chamber Orchestra, The Unexpected orchestra) and free-lance work in genres ranging from baroque ensembles on original instruments, to music theatre and contemporary music groups. He started his private teaching practice in 1988, with excellent results in AMEB exams and many students successful in auditioning for placements in specialist music schools and other programs.

After studies in opera conducting and direction in Canada he taught at Sydney's Trinity Grammar School. Currently, he is the musical director of Mosman Symphony Orchestra, conducts in the Roseville Public School band program, directs the ensemble program at Burwood Girls High, plays with the Australian Brass Collective, Hourglass Ensemble, Australian Baroque Brass, and teaches brass at International Grammar and his private teaching practice.

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, Joyce Hang, Peter Phelps, Denisa Smeu-Kirileanu, Justin White, Tanja Zech

Second violin: Emily Jones (leader), Shari Amery, Paul Bartels, Daniel McNamara, Jingyuan Meng, Kate Robertson, Bridget Wilcken, Haydn White

Viola: Eda Talu (leader), Mark Berriman, Zhiliang Chen, Bob Clampett, Daniel Morris

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

Double bass: Clare Cory, Nicole McVicar, Jason Smith, James Zhang

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: Bill Cotis, Cindy Sims, Robert Stonestreet, Derek Shangdian Wang

Trumpet: Anthony Aarons, William Sandwell

Trombone: Greg Hanna, Peter Purches

Tuba: Greg Moloney

Percussion: Lisa Beins, William Hemsworth, Robert Oetomo

Harp: Georgia Lowe

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

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

Mosman Symphony Orchestra Concert Dates

Concert 4. Nov 9 & 10 *Featuring Brahms' Symphony No. 4*

Christmas Concert Dec 8 *With Mosman Symphony Chorus*

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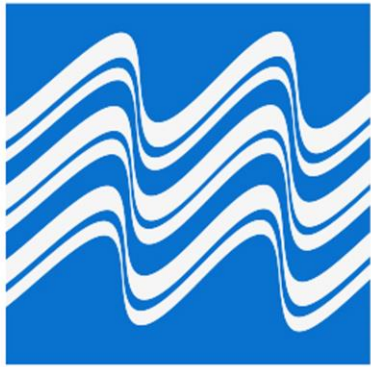
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