

MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director

James Fortune | flute

Mosman Symphony
Chorus

Viaggi Italiani!

HANDEL

*Let Thy Hand be
Strengthened*

MOZART

*Marriage of Figaro
Overture*

BUSONI

*Divertimento
for Flute & Orchestra*

MENDELSSOHN

Italian Symphony



Sat March 14 7.30 pm

Sun March 15 2.30 pm

Mosman Art Gallery

\$30 | \$20 | U16 free

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MOSMAN
SYMPHONY
ORCHESTRA

Program

HANDEL Coronation Anthem No. 2

MOZART Overture to Le Nozze di Figaro

BUSONI Divertimento for Flute and Orchestra

Interval (approx. 20 minutes)

MENDELSSOHN Italian Symphony

Please consider our players & audience and ensure that mobile phones are switched off.

Notes on the Program

Coronation Anthem 'Let Thy Hand Be Strengthened' Georg Frideric Handel (1685-1759)

Handel wrote four well known Coronation Anthems, each using text from the King James Bible and originally commissioned for the coronation of George II, though they have been played at British monarchs' coronations since. The text is from Psalm 89, verses 13 and 14, and the work is divided into three parts: a cheerful G major opening, a slow and sombre middle section in E minor and a closing Alleluia section, again in G major.

The work, composed between September and October 1727, will be presented by the Mosman Orchestra Choir, as well as members of the orchestra.

Overture to *The Marriage of Figaro*, Wolfgang Amadeus Mozart (1756-1791)

Mozart's *opera buffa* (comic opera) was based on the stage comedy of the same name by Pierre de Beaumarchais -- he also wrote *The Barber of Seville*, which Rossini adapted for an opera of his own. Set in Spain, *Figaro* explores the misadventures of Figaro, valet of Count Almaviva, and his fiancée Susanna, the Countess's maid. The opera, which also features the Count and Countess and a young page who loves the Countess, is basically a farrago of romance, confusion and mistaken identity as the various relationships unfold over the course of four acts. Mozart conducted the premiere from the keyboard.

The overture sets the cheerful, insouciant tone of the opera. Mozart famously composed it just a few hours before the premiere of the opera in Vienna in May 1786. In the key of D major, the overture packs a lot into its four minutes. It is self-contained, that is, it does not quote themes from the opera itself, nor does its ending fade into the opening of the opera itself. Originally the overture contained a slow middle section with a rather doleful oboe solo. Mozart wisely decided to ditch this, maintaining a witty, sometimes acerbic, tone throughout the overture.

Divertimento for Flute and Small Orchestra by Ferruccio Busoni (1866-1924)



Born in Italy, Ferruccio Busoni was a composer, pianist, writer and conductor who worked closely with many of the leading musicians, artists and literary figures of his day.

He began composing in a romantic style, but gradually developed a more individual style, sometimes with atonal elements. His compositions include works for piano, including a concerto, chamber music, vocal and orchestral works, and operas: his work sometimes also reflects his interest in North American indigenous tribal music. He is probably best known today for his transcriptions of Bach, published as the Bach-Busoni editions.

This divertimento is scored very lightly for double oboes, clarinets and bassoons, double trumpet, horns, percussion and strings. Though its form is conventional, basically triadic, the ideas are fluid, following each other in rapid succession. The piece opens with a long orchestral ritornello, followed by the first entrance of the soloist, preceded by a duet for muted and unmuted trumpet. The development section breaks off to accommodate a slow movement which is actually an aria for solo flute. The recapitulation begins with a straightforward eight-bar repeat of the exposition, only to veer off in an entirely different direction, using a playful tarantella rhythm. This lighthearted piece comes to an end with much delicate passage work from the soloist and what one writer of orchestral program notes has called 'peals of subdued laughter from the orchestra'. This is not meant to be taken literally.

This work was first performed in Berlin in 1921, with soloist the Dutch flutist Henrik de Vries playing the solo part and Busoni himself conducting the Berlin Philharmonic.

INTERVAL

Symphony No 4 'Italian' by Felix Mendelssohn (1809-1847)

I Allegro vivace

II Andante con moto

III Con moto moderato

IV Saltarello Presto

Nineteenth-century romantic music certainly got its money's worth when the twenty-year-old Felix Mendelssohn embarked on his Grand Tour of Europe in 1829. His trip to Britain, especially Scotland, yielded both the 'Hebrides' overture and his third 'Scottish' symphony. The trip also produced his most sparkling symphony, the 'Italian'.

Not that Mendelssohn was particularly impressed by all aspects of Italy, certainly not at first. 'The people are mentally enervated and apathetic,' he wrote to a friend when he had been there only a matter of days. 'They do not delight in art, for they are indifferent to all that is serious.' On the other hand, he loved the landscape and its buildings, and hurried to sketch them -- he was an accomplished watercolourist. After a couple of months, however, his attitude changed and he came to embrace the Italian pace of life. 'There is a warmth, mildness and happiness, a sense of joyous well-being spread over everything,' he wrote. And it is fair to say that much of this joy and affection has come through in this symphony.



Amalfi: Mendelssohn 1836

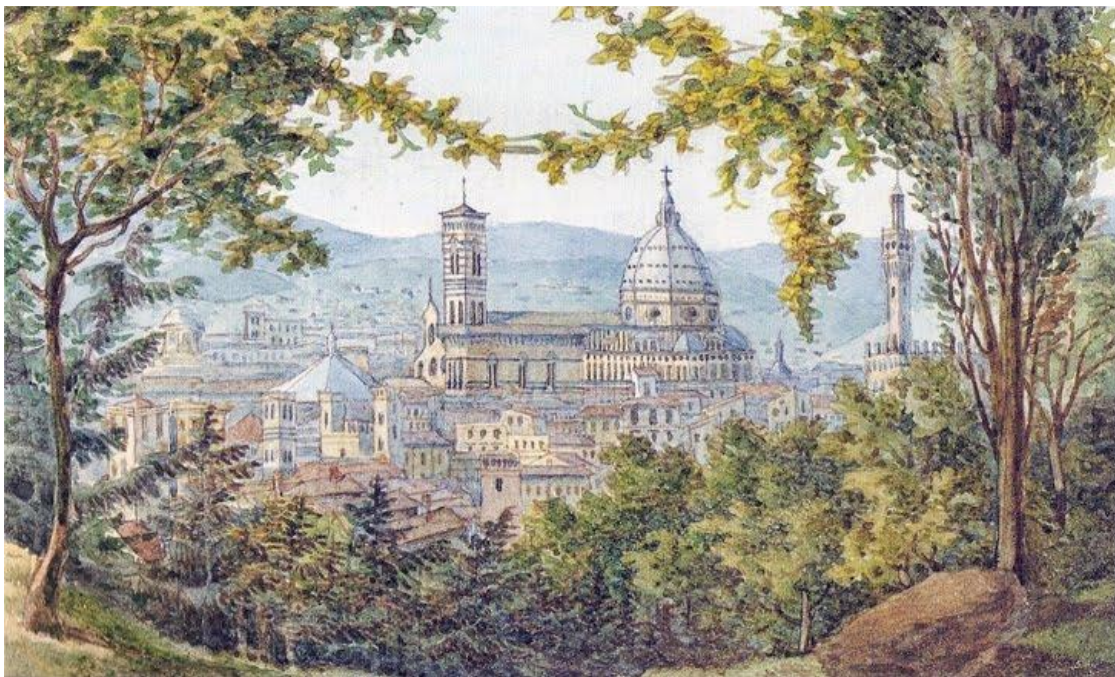
The first movement dispenses with the standard slow introduction, and starts right in with an infectious triplet dance rhythm: even the fugue that opens the development is light and cheerful. The carefree energy of this movement, wrote one critic, demonstrated 'easy-going spaciousness that suits a young composer, and no longer satisfies an older one.' The coda serves as a kind of reminiscence of the already-heard melodies.

The second movement, which is very measured, has made some critics relate its determined rhythm to a religious procession, especially as the brief introduction suggests a fragment of Gregorian chant. It may reflect some of the more sombre features of the Italian state - Mendelssohn witnessed arrests and saw street patrols during one carnival. However, the movement also features a lovely combination of flutes and violins, whose descants wind around the more straightforward melodic lines.

The third movement, a standard minuet and trio, is rather more classically German than Italian. With its dominant major key and its solemn horns evoking a rural hunt, it is nevertheless light and airy. The coda cleverly blends the themes of both the minuet and trio sections.

And now for the breathless, energetic finale. Mendelssohn wrote about his fascination with wild dancing during Roman festivals, of 'being pelted with confetti ... by young ladies he scarcely knew. The movement, whose title evokes the verb 'to jump', blends two vigorous Italian peasant dances. Some critics consider that this movement captures the spirit of southern Italy and its passionate people after the earlier movements reflect the milder, more obviously scenic north. Nevertheless, the finale leavens the insistent rhythms and the general pace of the movement with light scoring and lyrical interludes. One critic, Julius Harrison, also commented on the fact that the dances begin to lose impetus towards the end, as though the dancers are exhausted with their own exuberance -- before surging to a final recovery.

Mendelssohn's reputation -- and by extension the reputation of this symphony -- suffered in his native Germany after his early death at the age of thirty-eight. Wagner was in the ascendancy, and Mendelssohn's effortless and romantic tunefulness became regarded with suspicion. However, this was not the case in Britain, whose audiences rejoiced at Mendelssohn's sheer tunefulness; it may not be a coincidence that the two earliest recordings of the 'Italian' symphony were made in England. **JK**



Florence: Mendelssohn 1830

Please join us for refreshments after the concert

James Fortune - flute

James Fortune has been a Mosman resident for over forty years. He first started on the recorder at Mosman Public School, quickly being steered onto the flute by long-suffering family members. His teachers were all Mosman locals for all his schooling: Suzy Powell, Laura Chislett, Jane Rutter and Esme Yamaguchi. He learnt the piano with Karel Moray. With the encouragement of Esme



(now Tokyo-based) he entered the 4th Kobe International Flute Competition and was highly placed with a special award for performance of the demanding Japanese set piece. He rounded this out with a Second Prize in the National Flute Competition (Melbourne, 2002) and First Prize in the Gisborne Music Competition (New Zealand). Engagements to perform solos with the Sydney, Melbourne and West Australian Symphony Orchestras followed, usually organised by the various training programs within each organisation and with support from the Australian National Academy of Music.

Interesting facts about James include that he has actually completed a Medicine Degree (MB BS) through University of Sydney and registered with the Medical Board. But his first love remains music, in particular the flute and uncovering less well-known gems in the repertoire. This is James' debut performance with Mosman Orchestra.

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 Zia (concertmaster*), Armine Gargrtsyan (associate concertmaster) Soojin Choi, Julian Dresser, Talitha Fishburn, Nicole Gillespie, Joy Xiaotan Li, Justin White, Bruce Yap

Second violin: Macarena Herbert (leader), Paul Bartels, Sarah Hatton, Annika Herbert, Daniel McNamara, Alexander Tzannes, Hayden White, Bridget Wilcken

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

Cello: Michal Wieczorek (leader), One Jun Choi, Ying Huang, Yvette Leonard, Jennifer Mast, Karly Melas, Margie Smithurst, Lewis Wand

Double bass: Clare Cory, Nicole McVicar

Flute: Jacqueline Kent, Jan Squire

Oboe: Kim d'Espiney, Irene Lee

Clarinet: Judy Hart, Allan Kirk

Bassoon: Bob Chen, Graham Cormack

French horn: Scott Rowe, Derek Shangdian Wang

Trumpet: Anthony Aarons, William Sandwell

Percussion: Lisa Beins, Rufina Ismail

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

Mosman Symphony Orchestra Concert Dates

Concert 2: May 16 & 17: Showcasing our new timpani in a concerto especially composed for the orchestra by Robert Oetomo, as well as the Barber Adagio for Strings and Sibelius' Symphony No. 1

Concert 3: July 4 & 5 'Fairy Tales': The William Tell Overture, Tchaikovsky's Swan Lake Suite, & the Butterfly Lovers' Concerto with soloist Anny Bing Xia.

Concert 4: Sep 5 & 6 'Out of America' featuring audience favourite Greg Kinda playing Gershwin's Rhapsody in Blue, with Copland's Outdoor Overture, and Dvorak's New World Symphony.

Extra Concerts: Nov 20* & 22 'Happy Birthday Ludwig'. Celebrating the composer's 250th birthday. Featuring Beethoven's Symphony No. 7 and the Leonora Overture No 3, as well as soloist Edward Walton, with the Sibelius Violin Concerto.

Mosman Symphony Chorus dates are yet to be finalized.

*** Friday night concert**

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.

Would you like to join the choir?

We rehearse at Mosman Art Gallery on Monday nights from 7.30 till 9.30. New members are very welcome to come and try out with us for a couple of rehearsals after which you may be offered a position in the choir. There are no formal auditions but you do need to be able to read music. Apart from that all you need is energy, enthusiasm and a love of singing beautiful music.

If you are interested in joining, please contact Rufina:

mosmanchorus@gmail.com



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