

# MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director

Gregory Kinda | piano



## NEW VENTURES

COPLAND Outdoor Overture

MOZART Piano Concerto in D minor

BEETHOVEN Symphony No. 1



MOSMAN ART GALLERY

FRIDAY December 3rd at 7.30 pm

\$30 | \$20 Students/Pensioners | \$5 U16

Book online: [www.mosmanorchestra.org.au](http://www.mosmanorchestra.org.au)



This concert complies with COVID regulations.  
All patrons must show proof of double vaccination  
and wear masks inside the venue.



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ORCHESTRA

*'The artist is always beginning. Any work of art which is not a beginning, an invention, a discovery, is of little worth.'* – Ezra Pound

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## **An Outdoor Overture; Aaron Copland (1900-1990)**

Alexander Richter, orchestra director at the New York High School of Music & Art asked Copland for a piece to launch the institution's campaign for 'American music for American Youth'. He suggested something '*optimistic in tone*'. When he heard the piece, he commented on the music's fresh, outdoorsy nature, hence the title.

## **Piano Concerto in D Minor K466; Mozart (1756-1791)**

**Gregory Kinda – piano**

**I. Allegro**

**II. Romanze**

**III. Rondo -Allegro assai**

Aaron Copland in an essay written for Mozart's bicentenary in 1956: *'Each time a Mozart work begins, ... we composers listen with a certain awe and wonder, not unmixed with despair. The wonder we share with everyone; the despair comes from the realization that only this one man at this one moment in musical history could have created works that seem so effortless and so close to perfection.'*

Most of Mozart's works are in major keys, as was the practice of the time. This is the first of 2 piano concertos that he composed in a minor key. Mozart reserved D minor for some of his darkest & stormiest works. It is the central key of *Don Giovanni* and the *Requiem*.

## **Symphony No. 1; Ludwig von Beethoven (1770-1827)**

**I. Adagio molto – Allegro con brio**

**II. Andante cantabile con moto**

**III. Menuetto**

**IV. Adagio – Allegro molto e vivace**

When the 1st Symphony premiered in 1800, at the dawn of the new century, Beethoven was just 30 years old, a young man, still looking back to Hayden and Mozart, but with his mind firmly set in the future, as he presented this striking

beginning to his extraordinary symphonic output. The work was full of surprises for that privileged first audience. Adventurous key changes, sudden shifts in dynamics, unusual instrumentation including the use of clarinets, they were left in no doubt that here was something quite new and exciting.

The symphony opens with a dissonant 7<sup>th</sup> chord hanging in the air. It seems to lead us to F major, briefly nods to the home key of C, but then it shies away from C, and finally 'resolves' to G. With this bold opening, Beethoven immediately sets his individual mark on the genre. The 2<sup>nd</sup> movement is elegant and lyrical, but Beethoven's metronome markings show that he wanted a faster speed than usual, and timpani & trumpet underpin the gentle melodies, giving more energy & textural substance than what 18<sup>th</sup> century audiences were used to. The 3<sup>rd</sup> movement, while nominally a Minuet & Trio, is actually the first of Beethoven's symphonic scherzos, and sets a blistering pace. The beginning of the last movement hearkens back to the first, as a series of slow, unresolved scales teases the listener before the movement bursts into an exuberant, celebratory Allegro. **LE**

## **MSO Players**

**Flute:** *Linda Entwistle, Jan Squire*

**Oboe:** *Cate Trebeck, Adele Haythornwaite*

**Clarinet:** *Allan Kirk, Judy Hart*

**Bassoon:** *Bob Chen, Ashleigh Jo*

**French Horn:** *Adrian Barnes, Scott Rowe, Cindy Sims.*

**Trumpet:** *William Sandwell, Brian McGuinness*

**Trombone:** *Amy McCarthy, Molly James, Matt Bell*

**First Violin:** *Justin White (concertmaster\*), Julian Dresser, Armine Gargrtsyan, Macarena Herbert, Rosemary Riccia*

**Second Violin:** *John Philp (leader), Sarah Hatton, Annika Herbert, Ernie Hurst, Yuting Jin, Kate Robertson, Hayden White, Bridget Wilcken*

**Viola:** *Jane Hazelwood (leader), Mark Berriman, Bob Clampett, Zhiliang Chen, Tony Dooley*

**Cello:** *Michal Wieczorek (leader), Samantha Knutsen, Yvette Leonard, Jennifer Mast*

**Bass:** *Clare Cory, James Zhang*

**Percussion:** *Lisa Beins, Ben Kam, Laurence Lau*

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

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