

MOSMAN SYMPHONY ORCHESTRA

Andrew Del Riccio | musical director

Susan Briedis | choral director

with Mosman Symphony Chorus

AUTUMN 2022



HANDEL The King Shall Rejoice

MOZART Overture to the Magic Flute

SCHUMANN Symphony No. 2

MOSMAN ART GALLERY

SATURDAY MAR 26th at 7.30 pm

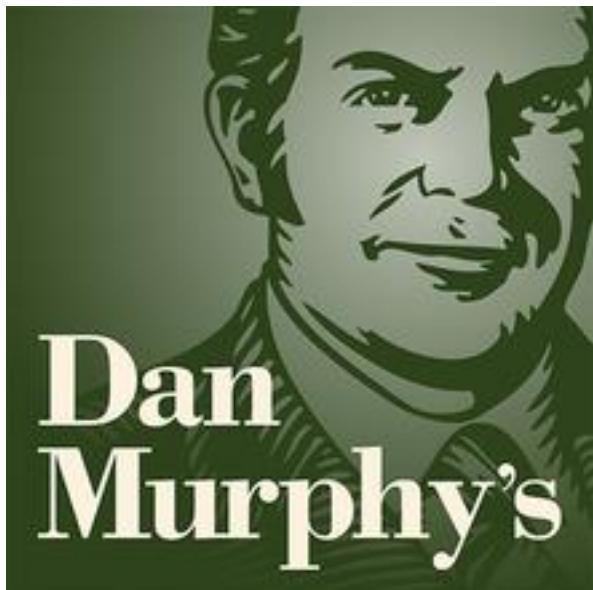
SUNDAY MAR 27th at 2.00 pm

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

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Message from the Musical Director



Hello everyone!

May you live in interesting times! A greeting, a curse, a prophetic comment? However you see our new normal, it is certainly 'interesting'. Welcome to Mosman Symphony Orchestra and what I hope will be a full year's worth of interesting music making.

We are starting off our concert season by joining forces with our chorus for Handel's Coronation Anthem 'The King Shall Rejoice', plus 2 more works of 'interest'.

Symbolism runs thickly through Mozart's opera *The Magic Flute*. And focuses on the number 3. The music, in Eb major (the key signature has 3 flats) has two series of three drawn out chords - at the start and middle. Featuring in the orchestra are three trombones - a development for opera. The story line involves three trials, three mysterious ladies, and three doors, which our overture knocks on. It's when we look past the symbolism and simply surrender to the music that the magic really occurs - it transports us away from the daily grind!

Handel's coronation anthems, written for the 1727 coronation of George II, are a study in contrasts. Today's anthem is one of the longer ones. At almost 10 minutes it is set in 5 distinct sections, covering different styles of the music of the day. It brings a bit of pomp and celebration to today's concert!

Finally, Schumann's second symphony. Relatively unknown to audiences in Australia, his symphonies are long, involved and intricately crafted. Listen for the way he moves his melody around the orchestra, sometimes swapping just a few notes between the different instruments, or jumps in before you expect it with a new phrase. It is a work which keeps me on the edge of my seat (when not standing up).

Lastly, thank you for coming out to a concert! We are all very conscious of how challenging it is and how quickly our circumstances are changing. Mosman Symphony will continue to monitor and follow advice, employing best practices to help keep both our audience and performers safe! We look forward to seeing you at our next concerts!

Andrew Del Riccio March 2022

Mosman Symphony Orchestra Concert Dates

Concert 2: June 4 & 5 *Mendelssohn and Beethoven*

Concert 3: Sep 10 & 11 *Bernstein, Gershwin and Dvorak*

Concert 4: Nov 19 & 20 *Debussy, Beethoven, Rossini, Glinka, Humperdinck, and Tchaikovsky*

Concert 5: Dec 10 & 11 *Christmas Concert with Mosman Symphony Chorus*

Choral Concert: Jul 3 *Includes works by Telemann and Fauré*

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.

Notes on the Program



Schikaneder as Papageno, engraving by Ignaz Alberti

Overture to the Magic Flute; W. A. Mozart (1756-1791)

1791 was the last year of Mozart's all too brief life. It saw a flurry of creative energy, resulting in some of his most profound and also most loved works – the Clarinet Concerto, *Ave Verum Corpus*, the Piano Concerto in Bb, the unfinished Requiem, as well as *The Magic Flute*. The instant success of his last opera lifted his spirits considerably. His music was receiving popular acclaim, as well as financial reward, and he was beginning to be free of the debts that had plagued him. His last letters are full of good humor and enthusiasm. As his widow Constantia wrote after his death: *he was taken from the world at the very moment when his prospects for the future were brightening upon all sides.*

The plot of the Magic Flute is a many layered affair. Mozart and his librettist, Emanuel Schikaneder, were both freemasons, and much has been written on the use of masonic ideals and symbols in the opera. Certainly the overarching theme is the battle between enlightenment - as represented by the high priest, Sarastro - and darkness - the Queen of the Night. But there is also a fairy tale element, with a magic flute and enchanted animals, and romance – the noble love of Tamino for Pamina, as well as the more earthy, comic courtship of Papageno and his Papagena.

The overture reflects the contrasting moods of the opera. Mozart's genius balances erudite fugue with enchanting melody; wit with solemnity; light with dark. Three opening chords, weighty with Masonic significance, foreshadow

the solemn rituals of Sarastro in the opera. Quiet, shifting harmonies in the strings and bassoon build a tension that is released into a bubbling, dancing fugue. And yet for all its joyous nature the motif on which the fugue is built - 6 repeated notes & turn - also prefigures the Queen of the Night's violent aria, 'Hell's Vengeance Boils in My Heart'.

Mozart's own behavior at an early performance illustrates the contrasting moods. He wrote to Constantia about how incensed he was when an unnamed 'He' laughed during what Mozart described as the 'solemn scene' at the beginning of Act 2, when Sarastro is explaining the ordeals that Tamino must undergo. Yet during the same performance, Mozart snuck backstage to play a prank on his friend & fellow Freemason, Schikaneder – who as well as being the opera's librettist, was singing the role of Papageno. When it came to Papageno's aria where he appears to play the onstage glockenspiel, Mozart played an unscripted arpeggio on the offstage glockenspiel, disconcerting Schikaneder, who as Mozart recounts, *stopped singing and slapped his glockenspiel & shouted 'shut up!' – everybody laughed – I think it's the first time that many realised that Papageno doesn't play the glockenspiel himself.*

The King Shall Rejoice; G. F. Handel (1685-1759)



Coronation of George II, 1727, silver medal by John Croker, showing George being crowned by Britannia

This is the 3rd of the 4 'Coronation Anthems'. They were Handel's first commission as a British subject, after he had been naturalized in one of George I's last acts before his death in 1727. Originally composed for the coronation of George's son, George II, later that same year, they have become a traditional feature of subsequent British coronation ceremonies.

Handel chose the texts himself from the King James Bible. 'The King Shall Rejoice' is from Psalm 21. The anthem is in 5 movements:

1. The King shall rejoice in Thy strength, O Lord.
2. Exceeding glad shall he be of Thy Salvation.
3. Glory and great worship has Thou laid upon him.
4. Thou has prevented him with the blessings of goodness and hast set a crown of pure gold upon his head.
5. Allelujah. (The final 'Allelujah' of this movement was to be sung at the exact moment that the crown was placed on the king's head)

INTERVAL

Symphony No. 2; Robert Schumann (1810-1856)

I. Sostenuto assai – Allegro ma non troppo

II. Scherzo

III. Adagio espressivo

IV. Allegro molto vivace

Schumann began writing this remarkable music, which some have called 'the epitome of romantic symphonies', in 1845, when he was suffering from a serious bout of depression, as well as poor physical health, including aching joints, and the beginning of the tinnitus that was to torment him for the rest of his life. He moved to the quietness of Dresden where he and Clara set out on a close study of the counterpoint of Bach – in particular the Musical Offering.

Schumann wrote to Felix Mendelssohn 1845, *Drums and trumpets in C have been sounding in my head. I have no idea what will come of it.*

The opening of this Symphony in C shows what came of it. The brass begin, playing the notes of a bugle call, yet Schumann makes it melodic – quiet and sustained – magical. This theme will recur in the 2nd and final movements. Strings provide a quietly snaking counter melody and a sense of unease. Winds join the strings in the sinuous melody as the texture thickens. The timpani makes its entrance and the music becomes more agitated. Gradually accelerating strings lead into the perpetual motion of the restless Allegro which features a jagged, dotted rhythmic motif accompanied by almost constant tremolo in the strings. The movement gathers force and the brass ‘bugle’ motif returns, this time loud and strong - triumphant.

The second movement is a lively Scherzo. Fiendishly difficult for the violins, its energy is propelled by brilliant, feverish semiquavers. Twice in the movement the onslaught is interrupted as a trio brings a more delicate texture. The first trio in G major is characterised by more relaxed, but still sprightly, triplets; the second is lyrical and singing, but the restless, relentless semiquavers are never far away. The movement ends tumultuously. The ‘bugle’ motif is heard again, even more confident now, and timpani drives the violins in a climactic finale.

Rest finally comes with the heart-achingly lovely Adagio. This yearning song, which takes its theme from the Trio of Bach’s Musical Offering, is introduced by the violins in C minor, then passes to the oboe accompanied by the bassoon. A gentle rising figure played by the horns, then later in the movement by the strings, recalls the ‘bugle’ motif. The melody comes again, first shared by the winds and then in the strings, swelling and trilling then falling in a flutter from the winds. An introspective fugue-like episode interrupts before the melody returns in the winds, accompanied by the staccato strings, giving forward movement. Moving into the home key of C major brings an added richness and optimism.

The finale allegro bursts in with a rapid C major scale, strongly reminiscent of the triumphal ‘Long Live Sarastro’ from the Magic Flute. This is pure joy, brimming with confidence. The yearning theme from the 3rd movement is heard again, but now happily ensconced with the lively allegro tempo. Then the oboe introduces a delicate new theme – a quote (as Schumann was wont



Clara & Robert Schumann. Relief by Ernst Rietschel, 1846

do) from Beethoven's *An die Ferne Geliebte*, (To the Distant Beloved) where the singer sings 'take then these songs' – a tender tribute to Clara. The movement finishes with a strong, triumphant timpani solo punctuated by tutti strings.

Schumann himself wrote to his publisher that he feared *my semi-invalid state can be divined from the music*. And yet the symphony he produced, predominantly in the optimistic key of C major, while acknowledging and expressing the darkness in his life, gives a strong sense of moving from struggle to strength, and of triumph over adversity. **LE**

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.

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.

Armine Gargrtsyan – concertmaster



I migrated to Australia 5 years ago, and have been part of Mosman Symphony Orchestra since 2011. I began playing the violin when I was 6 years old in Armenia, where I was born. I graduated in the violin faculty of The Tchaikovsky Specialized Music College for Gifted Students in Yerevan, Armenia. While studying at the specialised school, I have travelled and performed with the

violin ensemble of the school in various locations such as Moscow. I finished my studies, receiving my Bachelor of Music Degree in Violin teaching and Performance in Yerevan's Komitas State Conservatorium (Armenia). While studying at the conservatorium I started playing professionally in the special opera orchestra dedicated to the vocal school of the conservatorium as first violinist. After my graduation I have worked for Armenian National TV & Radio Symphony Orchestra, Yerevan's Symphony Orchestra and from 1998 until 2009 I have been employed by The Acapulco Symphony Orchestra in Mexico, as violinist. I am currently employed as a casual rank and file violinist with AOBO (Australian Opera and Ballet Orchestra). I also play on a freelance basis with other orchestras and groups in Australia. I predominantly teach violin and piano.

Having played with variety of orchestras from around the world, I have been lucky to have travelled extensively to various major cities, such as Moscow, Marseilles, Chicago, Shanghai, Mexico City and other major cities in Mexico.

I look forward to playing more with MSO and contributing to the community and the performing arts and music.

Orchestra Musicians

First violin: Armine Gargrtsyan (concertmaster*), Rosemary Byron, Soojin Anna Choi, Julian Dresser, Talitha Fishburn, Nicole Gillespie, Elizabeth Kalotay, Calvin Ng, Justin White

Second violin: John Philp (leader), Paul Bartels, Margaret Duncan, Sarah Hatton, Annika Herbert, Macarena Herbert, Ernie Hurst, Daniel McNamara, Shauna Moloney, Kate Robertson, Haydn White

Viola: Eda Talu (leader), Mark Berriman, Zhiliang Chen, Bob Clampett, Anthony Dooley

Cello: Michal Wiecezorek (leader), Ying Huang, Jennifer Mast, Yvette Leonard, Rachel Terry, Lewis Wand

Double bass: Jeremy Fox, Nicole Murray-Prior (Sat), James Zhang (Sun.)

Flute: Linda Entwistle, Jan Squire

Oboe: Jasper Wand, Cate Trebeck

Clarinet: Judy Hart, Allan Kirk

Bassoon: Bob Chen, Graham Cormack

French horn: Adrian Barnes, Scott Rowe

Trumpet: Ben Blunt, Brian McGuiness

Trombone: Jai Cory, Greg Hanna, Oscar Lewis

Timpani: Lisa Beins

* Chair of Concertmaster in memory of Carolyn Clampett

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 email: mosmanchorus@gmail.com

Mosman Symphony Chorus

Sopranos:

Susan Briedis, Ruth Elston, Sarah Longhurst, Linda Newcomb, Kerri Osborne

Altos:

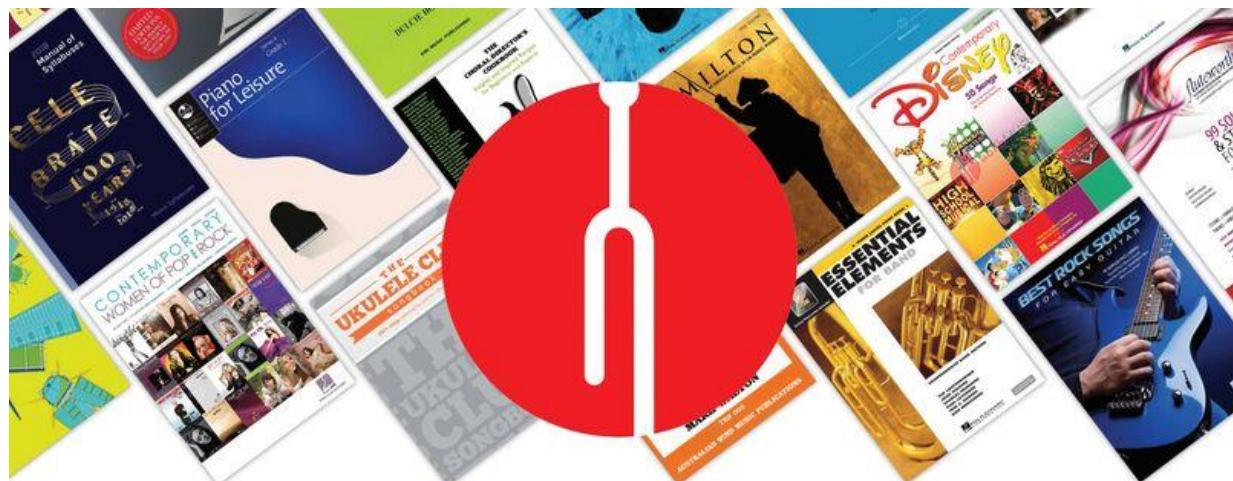
Lindsay Douglas, Roslyn Jones, Madeleine Juchau, Jacquie Kent,

Tenors:

Eimear Hughes, John Rothwell

Basses:

Anthony Dooley, John Potter, Alan Porritt



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