

# MOSMAN SYMPHONY ORCHESTRA & CHORUS

Andrew Del Riccio | musical director

Susan Briedis | choir director

Jason Xanthoudakis | clarinet

## *From the Heart*



HANDEL My Heart is Inditing  
MOZART Clarinet Concerto  
ELGAR Enigma Variations

SAT MAR 18 2023 at 7.30 pm

SUN MAR 19 2023 at 2.30 pm

Mosman Art Gallery

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

Book online.

No cash at door.

\$30 | \$20 | U16 \$5



Mosman Symphony Orchestra gratefully acknowledges the support of:



**Mosman**  
COUNCIL

## Fundraising opportunity for MSO!

*Scan the QR code to download the app, sign up for Ritchies' Community Benefits Card & register **Mosman Symphony Orchestra** as your preferred charity!*



Not only are you helping your club, school or charity, you'll also get extra benefits.



## Message from the Musical Director

---



It's 2023 and Mosman Symphony is at it again, enjoying making music together and performing for you! Welcome to this performance of our first program for the year. While it is a bit of a special year for me, 25 years of conducting Mosman Symphony, I hope it is a special year for our audience! We have a terrific series of concerts for you this year, including some great music. One concert moves to the Sydney Conservatorium of Music. It's not really possible to play the Saint Saens Organ Symphony without an organ!

We open today with a topical work - one of the 4 coronation anthems Handel wrote for the Coronation of George the 1st - and have been performed at all coronations since! My Heart is Inditing is the 4th anthem and a suitable conclusion to this set of works. We are delighted to welcome back our soloist Jason Xanthoudakis to perform Mozart's Clarinet Concerto. It's been many years since we saw him last, when he performed the Borodin Saxophone concerto!

Ending the concert is one of the most popular, but least understood works of the English repertoire - Elgar's Enigma Variations. So much has been written about the work, the hidden meanings, Elgar's intentions one could fill pages upon pages with thoughts. Or, we can sit back and enjoy a wonderful work that carries such beauty and expressiveness throughout. Cerebral or emotional, I hope you enjoy our playing.

*Andrew Del Riccio March 2023*

## Mosman Symphony Orchestra Concert Dates\*

---

**Concert 2: Sunday June 11** *Barber, Poulenc & Saint Saens (at Sydney Conservatorium of Music)*

**Concert 3: Sep 9 & 10** *Rachmaninov & Beethoven*

**Concert 4: Nov 4 & 5** *Tales of Love and Death*

*\* All details are subject to change*

***If you would like to receive information about our concerts by email please contact us at [publicity@mosmanorchestra.org.au](mailto:publicity@mosmanorchestra.org.au) and we will be happy to add you to our mailing list.***



**adlibMUSIC**

**Home of Sheet Music, Accessories and Musical Giftware**

We are a sheet music specialty store for all musicians, with access to over 200,000 titles for piano, strings, brass, woodwind, voice, guitar, percussion, and ensembles.

A: 314 High St Chatswood NSW 2067 | T: 02 9412 3703 | W: [adlibmusic.com.au](http://adlibmusic.com.au)

   /adlibmusicaus

## Notes on the Program

---

### **'My Heart is Inditing' G. F. Handel (1685-1759)**

I *My heart is inditing of a good matter. I speak of the things which I have made unto the king*

II *King's daughters were among the honourable women*

III *Upon thy right hand did stand the Queen, in vesture of gold. And the king shall have pleasure in thy beauty*

IV *Kings shall be thy nursing fathers, and queens thy nursing mothers*



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

This is one of Handel's four '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.

The words to 'My heart is inditing' ('indite' meaning 'to prescribe') are adapted and abridged from Old Testament texts, specifically in the Psalms and the Book of Isaiah. They were to be sung late in the service when Queen

Caroline was crowned: Handel's setting throughout uses references in the words relevant to a queen.

This anthem is more refined and elegant in tone than the other three, featuring jaunty dance rhythms. Instead of a blazing trumpet fanfare the first movement opens with an Andante in triple time. The second section features a walking bass line in the orchestra, and the melody features a dotted rhythm echoing the words 'king's daughters'. The third movement maintains this air of grace and elegance, superseded by a dotted rhythm for the words 'the king shall have pleasure'. In the fourth movement, Handel unleashes some of the ceremonial pomp that distinguishes the other anthems. In the original orchestration, he kept his trumpets in reserve until the very end, when they added another triumphant dimension to the finale.

## **Clarinet Concerto in A major Wolfgang Amadeus Mozart (1756-1791)**

***I Allegro***

***II Adagio***

***III Rondo***

One of Mozart's most beloved masterpieces – the slow movement was named ABC-FM's listeners favourite piece of music not long ago – this clarinet concerto was written during the extraordinarily prolific and creative last year of Mozart's life. It was the last major work that Mozart completed, and has been called his swan song. Mozart wrote it for his close friend Anton Stadler, a virtuoso musician who claimed to have invented the basset clarinet -- the instrument for which Mozart composed the work, distinguished by a large range of lower notes – though this is now disputed. (The basset clarinet also features in the instrumentation of Mozart's opera *Così fan Tutte*.) The first performance was probably given by Stadler on 16 October: it is known that Stadler gave a concert in Prague that day, though no program survives.

Anton Stadler was considered one of the best clarinet players in Vienna in the 1780s and 1790s. He and Mozart were friends and drinking companions for many years, partly because both were freemasons. Mozart's wife Costanze disliked their association and what she considered Stadler's bad effect on her

husband. She seems to have had ample grounds for considering Stadler feckless and irresponsible. In the months before Mozart died, he gave Stadler a large sum of money to finance his concert tour of Europe, and the money was never repaid after Mozart's death. Stadler also borrowed large sums of money and pawned a large quantity of Mozart family valuables, including precious watches and silverware, none of which he ever redeemed. After Mozart's death Stadler used his connection with the Mozart family to further his own career as a composer, though he continued to be most successful as a musician. Never good at dealing with money, he died in debt in 1812. But Stadler is also remembered as a consummate artist, who did full justice to his old friend's most sparkling work.

The concerto opens with a sonata form movement in A major. The first theme is joyful and light, with a flurry of descending quavers played by the violins and flutes while the lower instruments drive the piece forward. As the soloist enters, the clarinet repeats the opening theme with added ornamentation. The piece then moves through a subsidiary, more subtle theme with several key changes. When the orchestra restates the main theme the clarinet moves through the whole range of the instrument, leading to the novel feature of the soloist accompanying the orchestra with an Alberti bass over the first closing theme, and the movement ends with cheerful orchestral flourishes.

The beautiful and serene second movement, in ABA form, is in D major. It opens with the soloist playing the movement's primary theme with orchestral repetition. The B section, with the commanding solo part, has passages especially written to exploit the lowest notes of the basset clarinet. It also has the work's only true cadenza immediately before the return of the A section.

For the final movement – a blend of sonata and rondo forms -- the concerto returns to the key of A major. The opening section features the soloist in dialogue, or perhaps competition, with the orchestra, followed by some spectacular virtuoso passages showcasing the flexibility of the basset clarinet. Towards the end the rondo theme is dramatically developed, using the full range of the instrument. The coda builds until a brief pause allows the solo

clarinet to lead the orchestra into one more extended statement of the first theme, with the orchestra triumphant at the close.

## **INTERVAL**

### **Variations on an Original Theme; Edward Elgar (1857-1934)**

Popularly known as the Enigma Variations, this orchestral work comprises fourteen variations on an original theme. The work was composed between October 1898 and February 1899, and after its London premiere later in 1899 it achieved immediate popularity. Elgar later wrote that on the evening of 21 October 1898 after a tiring day teaching he sat down at the piano at home and started playing around with musical ideas. One particular tune appealed to his wife Alice, and Elgar started improvising on it.

He described the result in a letter to his friend and publisher Augustus Jaeger: 'I have sketched a set of Variations (orkestry) on an original theme. The Variations have amused me because I've labelled 'em with the names of my particular friends'. He added that the piece was intended to be enjoyed whether or not the listener knew who these friends were.

In a program note for a performance in 1911, the composer amplified his idea: 'This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme & each one attempts a solution of the Enigma, for so the theme is called. The sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' apart from any extraneous consideration.'

Greater knowledge of Elgar's intentions supplies humour and warmth that the casual listener may miss.

For example, the lovely first variation is an appreciation of the composer's wife Alice. The best known, the serene No 9 known as 'Nimrod' is a lyrical tribute to Augustus Jaeger, portraying a warm conversation between

composer and friend: in the Bible Nimrod is a mighty hunter, and the German word for 'hunter' is Jaeger. Variation No 11, though it is named for the organist George Sinclair, is really a portrait of Sinclair's boisterous bulldog Dan. And No 13, devoted to a female friend whom Elgar believed was on her way to Australia at the time, quotes Mendelssohn's overture 'Calm Sea and Prosperous Voyage'. The Finale portrays Elgar himself, and it includes music from the first variation and the theme from 'Nimrod', celebrating two of the people who were closest to his heart.

The subjects of the Enigma Variations are:

I. C. A. E: Elgar's wife, Caroline Alice Elgar

II. H.D.S.-P: Hew David Steuart-Powell, a pianist and chamber musician

III. R.B.T: Richard Baxter Townshend

IV. W.M.B: William Meath Baker

V. R.A.A: Richard Penrose Arnold, son of poet Matthew Arnold

VI. Ysobel: Isobel Fitton, a viola student of Elgar

VII. Troyte: A. Troyte Griffith, an architect and would-be pianist

VIII. W.N: Winifred Norbury, a patron of the arts with a distinctive laugh

IX. Nimrod: August Jaeger

X. Dorabella: Dora Penny, a friend with a stutter

XI. G.R.S: George Robertson Sinclair, organist at Hereford Cathedral, and his dog

XII. B.G.N: Basil G. Nevinson, amateur cellist and chamber musician

XIII. \*\*\* A woman friend, thought to be Lady Mary Lygon, who was on a sea voyage. Her initials were not supplied.

XIV. E.D.U and Finale: Elgar's wife's nickname for him from the German *Eduard*

Given that Elgar identified his friends even though these friends are mostly identified by initials, their identities do not constitute the 'Enigma' of Elgar's title. According to him, 'through and over the whole set another and larger theme "goes" but is not played.' This has been variously guessed to be 'Rule Britannia', 'Auld Lang Syne', 'God Save the Queen' or even 'Pop Goes the Weasel'. But Elgar died without identifying this theme, and the enigma remains. *J.K.*

## **Jason Xanthoudakis - clarinet**

Jason studied at Melbourne University, where he graduated with a Master of Music, the Victorian College of the Arts with David Thomas, Phillip Miechel and Dr. Peter Clinch, Monash University where he studied with David Griffiths and is a graduate of the Sydney Conservatorium where he studied with Frank Celata, Mark Walton and James Nightingale. Jason has won 3MBS Performer of the Year Award as well as many prizes in various music competitions.

Jason has a busy performance schedule including performances with the Australian

Opera and Ballet Orchestra, the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Orchestra Victoria and the Melbourne Symphony Orchestra, as well as frequent solo recitals and concerto appearances with orchestras and wind ensembles in Australia. From 2015 Jason held the position of Clarinet/Bass Clarinet with the NSW Police Band.

Jason has performed several live broadcasts on Australian radio, has recorded for ABC Classic FM and the Melbourne Symphony Orchestra. He has arranged/transcribed more than 50 works for Saxophone and Clarinet and is very active in the field of Contemporary Music, encouraging composers to write music for Saxophone and Clarinet and over 20 works have been dedicated to him.



## 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.

## 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, Talitha Fishburn, Armine Gargrtsyan, Nicole Gillespie, Yuting Jin, Justin White, Tanya Zech

**Second violin:** John Philp (leader), Sarah Hatton, Macarena Herbert, Ernie Hurst, Daniel McNamara, Kate Robertson, Haydn White

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

**Cello:** Michal Wieczorek (leader), Jennifer Mast, Yvette Leonard, Sarah Vale, Lewis Wand

**Double bass:** Clare Cory, Tom Wu

**Flute:** Linda Entwistle, Jacqueline Kent

**Oboe:** Kim d’Espiney, Greta Davis

**Clarinet:** Judy Hart, Savva Esco

**Bassoon:** Bob Chen, Graham Cormack

**French horn:** Adrian Barnes, Scott Rowe, Cindy Sims, Catherine Lukin

**Trumpet:** Lachlan Cain, Alex Butler

**Trombone:** Greg Hanna, Peter Purches, Lauren Smith

**Tuba:** Brendan Lukin

**Percussion:** Lawrence Lau, Robert Oetomo, Issabelle Silberling.

**Harpsichord:** Brendan Lukin

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

## **Mosman Symphony Chorus**

### ***Sopranos:***

Susan Briedis, Daisy Choi, Ruth Elston, Johana Iskander, Olivia Johnson, Sarah Longhurst, Linda Newcomb, Kerri Osborne, Prashanthi Puvaneswaran, Ilona Vass

### ***Altos:***

Barbara Potter, Heather Donnelly, Lindsay Douglas, Victoria Harding, Roslyn Jones, Haryanti Stuart, Claire Zhong

### ***Tenors:***

Eimear Hughes, Jacqueline Kent, John Rothwell

### ***Basses:***

Andrew Choi, Anthony Dooley, John Potter, Alan Porritt

## **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](mailto:mosmanchorus@gmail.com)



# MOSMAN SYMPHONY ORCHESTRA



get involved

- players
- sponsors
- volunteers

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

