



The 30th Anniversary Concert Series December 2005

Mosman Orchestra began as Lane Cove Symphony Orchestra, presenting its very first concert in December 1775 conducted by Richard MacIntyre, and featuring the same program as the one you'll hear today. The orchestra enjoyed many years of success with the support of Lane Cove Council, presenting regular concerts and providing a performing springboard for many of today's sought-after professional Australian musicians.

In 1985 Colin Piper was appointed Musical Director and Chief Conductor to a renamed Lane Cove Orchestra. So far, with thirteen years energetic devotion to the Orchestra until 1998, he has been our longest-serving conductor.

During Colin's term in 1991, the orchestra's performing venue at Lane Cove became unavailable. Rather than face disbandment, the orchestra offered itself as a complete entity to the Mosman community, and thanks to the continued support of the Mosman Council it has flourished as Mosman Orchestra ever since.

Many of our current playing members have been with us for at least 20 years. The continuing success of the orchestra is a tribute to the dedicated leadership provided by Colin and his successor Andrew Del Riccio, and to the ethos of the group as a whole. Players young and old, advanced or "late starters", have been given the chance to develop their skills and experience the joy of making music together.

The Orchestra and audiences are fortunate to enjoy its music in the auditorium of the Mosman Art Gallery and Community Centre. This Heritage building is a deconsecrated church. It was originally designed by Walter Burley Griffin and leased by the Uniting Church to the Mosman Council for use as a Community Centre. The building was temporarily closed during 1997 to undergo extensive reconstruction. The result does justice to the old building while providing greatly improved conditions for its many users.

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*At the conclusion of today's concert, please join us
for liquid refreshments to celebrate.*

We are also launching the book "The Life and Life of Mosman Orchestra" by Christine Bladwell. You can buy a copy today for \$18.

From the Patron

As Patron of the Mosman Orchestra and a great supporter of community endeavour, I am delighted to have been asked to write a message on the occasion of the Orchestra's 30th anniversary concerts.

Mosman Orchestra is a wellspring of talent and cooperative spirit in our community. Its performers come from all over the North Shore and beyond to share in the many pleasures of music-making.

The Orchestra has enjoyed new vigour at its new home in the Mosman Art Gallery and Community Centre and I am sure the momentum apparent in the celebrations of this 30th year will be sustained and developed under the current superlative musical direction and strong executive.

I wish everyone sharing in the Orchestra's celebrations a very memorable experience.

*The Hon Joe Hockey MP
Member for North Sydney and Minister for Human Services*

From the Musical Director

Andrew Del Riccio

From the President

It is an amazing achievement, and a credit to its members, that the musicians of Mosman Orchestra are celebrating 30 years as a group. Some of the original members are still part of the group, and many friendships and musical careers have blossomed during that time. This is an exceptional organisation - anyone who has ever

joined has been encouraged to "have a go", and yet the group has maintained tremendously high standards of performance. We have had the good fortune of talented, enthusiastic musical directors over the years, and I do not think it an overstatement to say that Mosman Orchestra has had a great impact on many of its members' lives. I am very honoured to be part of this family of dedicated individuals."

Elena Clark

Notes on the Program

Overture to Egmont, Op.84 - Ludwig van Beethoven (1770-1827)

The German dramatist, Johann Wolfgang von Goethe (1749-1832) wrote a tragic drama in 1787 depicting the struggle for freedom by the people of the Netherlands against Spanish rule. The story line is based on the experiences of Lamoral, count of Egmont (1522-1568). Egmont protested against the persecution inflicted on the Protestants. He was arrested and beheaded in 1568.

When in 1809 the Burgtheater of Vienna asked Beethoven, a great admirer of Goethe, to compose incidental music for a revival of the play, he accepted with enthusiasm. It recalled themes close to his own political preoccupations, already expressed in his opera Leonore (renamed *Fidelio* in the definitive 1814 version) and in his overture *Coriolan* (in 1807). Besides the Overture, he wrote nine pieces of incidental music for the play, however the *Overture* is the only music from the play that still gets performed.

The opening introduces the menacing theme associated with the despotic villain, the Duke of Alva. The overture's agitated exposition follows, launched by a plunging theme in the cellos, and the music builds to a shattering climax followed by a dramatic pause representing the life and death of Egmont. Four hushed chords are heard as an elegy for the play's fallen hero, and then from the depths of despair an irresistible energy spreads through the orchestra. The overture ends with a blazing *allegro con brio*, a symbol of Egmont's martyrdom and confident affirmation that the Spanish [French] will be ultimately overthrown!

Flute Concerto in G major No 29 - Johann Joaquim Quantz (1697-1773)

Allegro assai

Lento – Andante – Lento

Vivace

Quantz owes his current neglect in the concert hall and recording catalogue to a somewhat perverse fact of history: he was by far the most highly-paid musician of his day (earning seven times as much as C. P. E. Bach, for example) and yet his patronage from Frederick the Great – he was truly an 'exclusive artist' – meant that none of his works was published, all remaining in the monarch's private collection.

Johann Joaquim Quantz was a German musician and composer of great significance to the history of the flute. He was prolific in most instruments and in 1718 he became the oboist in the court orchestra of the King of Poland in Dresden and Warsaw. In 1728 he began teaching the Crown Prince Frederick and remained in his service for the rest of his life. Quantz was in charge of making flutes for Frederick to play, organizing the court's concerts and composing. He wrote 300 concertos and 200 other chamber works for the flute, many of which have never been published.

He also wrote a very important instructional book on how to play the flute. This treatise was to influence players for the next hundred years. At this point in time most players were using a one-keyed flute. Quantz introduced a two-keyed version said to have improved the intonation of the instrument considerably.

The Flute Concerto in G major is bubbly, almost Italianate.. Its slow movement spins a plaintively wandering line over pulsating orchestral chords, and carries through to a florid finale.

Interval

Symphony No. 8 (Unfinished) - Franz Schubert (1797-1828)

Allegro moderato

Andante con moto

Schubert's Unfinished represents just half a symphony. We have the complete music for the first two movements, and a sketch and one full page of a third, but no convincing sketch or score for the finale has ever been found. The surviving music dates from 1822; its poignant title from the 1890s.

For a time it was believed that Schubert died before he was able to complete the symphony, the work tragically cut short by fate. It is now believed Schubert simply reached a point in the symphony where he could not take the musical ideas any further, and so he abandoned the work to move on to other projects.

The following year, he sent the two complete movements to the Styrian Musical Society in Graz as a "musical expression of my sincere gratitude" for a Diploma of Honor they had awarded him. The classical practice of playing only parts of symphonies or splitting the movements to "bookend" a concert was still common.

With this work Schubert was striving towards “a grand symphony”; a symphony that would stand beside Beethoven. (Schubert did eventually complete his grand symphony, the Great C Major (No.9).) . In his early symphonies Schubert learnt from Mozart, Haydn and Beethoven. In the Unfinished Symphony he had no model – the vision of a “grand symphony” was Beethovenian in spirit, but Schubert’s realization of that vision was unprecedented.

The Unfinished Symphony is not overtly grand in character, only in scope. Its opening is mysterious, quiet, and disorienting – it is unclear at first whether we are hearing a slow introduction or the real beginning of what is ostensibly a fast movement: *Allegro moderato*. But from the first appearance of the oboe and clarinet with the main theme, it is clear that breadth of ideas will win out over sheer momentum. Ironically, the true “main theme” is the second subject, introduced by the cellos. It really is the signature of the symphony, for it is itself unfinished: the cellos pass the theme to the violins, who in turn leave one of the most passionate melodies of all time hanging mid-phrase.

The second movement is less anguished and troubled than the first, but shares its intensity and power. Indeed, it is possible that Schubert stopped work when he failed to conceive of a weighty finale that – following the lead of Beethoven – would be capable of balancing and resolving the tensions of the first two movements.

For the premiere performance in 1865 there was a clumsy attempt to provide completion by appending the finale from Schubert’s Third. Since then, scholarly completions of the symphony have included realizations of the third-movement sketch and the not implausible substitution of one of the Entr’actes from Schubert’s *Rosamunde* music as a finale. But conductors, orchestras and music-lovers everywhere continue to find satisfaction in the originality and power of the first two movements alone.

Finlandia Op.26 - Jean Sibelius (1865-1957)

Andante sostenuto

Allegro moderato

Allegro

During the 1890s Sibelius took on the challenge of writing music that stirred Finnish patriotism in the face of Czar Nicholas II’s Russification policies. Originally the finale of a suite of incidental music to accompany an historical tableau, it was performed first at an event whose announced purpose was

support of a journalists' pension fund but whose organizers sought to promote a spirit of national unity.

Like all successful symphonic poems, *Finlandia's* extra-musical meaning generates the music's formal shape. The composer described this meaning in stirring words: "We fought 600 years for our freedom and I am part of the generation which achieved it. Freedom! My *Finlandia* is the story of this fight. It is the song of our battle, our hymn of victory." Massive chords establish the music's parameters of great depth and seriousness. Very slowly they yield to a woodwind choir, then to the strings; the judiciously restrained orchestration suggests that there is power held in check. The accumulated tension yields to more defiant strains, then to a resolute, even jaunty section before settling into the strains of the last reverent theme (later used for the tune of "Be still, my soul," whose text emphasizes patience in the face of suffering), which Sibelius gradually builds into triumph.

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Paul Dhasmana, *Flute*

Paul began playing professionally at the age of 16, and appears regularly with the Australian Opera and Ballet Orchestra. He has also appeared with the Sydney Symphony and is Principal Flute and Section Leader of the Willoughby Symphony Orchestra.

Paul has given solo recitals in Australia and London including at St Martin-in-the Fields, St James' Church, Piccadilly, and Southwark Cathedral. He returns regularly to Europe to give solo recitals and masterclasses and in 2003, with Sally Walker, won the two flutes and piano section of the Tenth International Kuhlau Competition held in Uelzen, Germany.

Paul received his Bachelor of Music with First Class Honours from the University of Sydney before a full Commonwealth Scholarship took him to London's Royal College of Music where he received a Master of Music in Advanced Performance. Whilst at the RCM he won the Eva Kisch prize and was soloist in Nielsen's Flute Concerto. He remained in London for five years where he was principal flute with the Amadeus Orchestra and taught at several prestigious institutions including Blackheath Conservatoire of Music and the Arts.

His teachers have included William Bennett, Geoffrey Collins, Michael Cox, Graham Mayger, and on piccolo Patricia Morris.

Paul currently teaches at Monte Sant' Angelo Mercy College, SCECGS (Redlands).

In addition to his work as flautist and flute teacher he is chief conductor of Strathfield Symphony and regular guest conductor of the Taverner Consort of Voices.

Colin Piper - *Musical Director and Chief Conductor 1985 to 1998*

Colin completed the Diploma course studying piano and percussion at the NSW State Conservatorium of Music. He joined the Sydney Symphony in 1970, having graduated through the ABC's National Training Orchestra.

As well as performing regularly as a percussionist and pianist, Colin has earned a reputation as a conductor. Since 1992 he has regularly conducted the Sydney Symphony in metropolitan schools', Babies' Prom concerts and Education kit recordings.. In addition, he has conducted the Tasmanian Symphony Orchestra, the Queensland Symphony Orchestra, the Sydney University Orchestra which he helped to establish in 1989, the Lane Cove (now Mosman) Orchestra from 1985 until 1998, and the Sydney Opera House Orchestra.

In 1974, Colin was a founding member of the Sydney-based percussion ensemble Synergy, which has established an international reputation following performances in Europe and S.E. Asia.

Also with Synergy, Colin has taken part in performances of Hans Werner Henze's *El Cimarron* at the Adelaide Festival in 1976 in the presence of the composer, and in performances with Luciano Berio in 1975 and Olivier Messiaen during his tour to Australia in 1988. The experiences of working with such illustrious composers are some of the highlights of Colin Piper's career.

Colin has a very strong commitment to the development of young talent. He has worked extensively with the Sydney Youth Orchestra Association and undertaken regular tutoring for Youth Music Australia.

Outside his musical work, Colin is a keen SCUBA diver.

Andrew Del Riccio - *Musical Director and Chief Conductor from 1999*

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney and in conducting from the University of British Columbia (Canada). He has received scholarships that enabled him to study at the Schola Cantorum Basiliensis in Switzerland, The Boston Conservatory, and conducting master courses in the Czech Republic and in London.

Andrew has performed with many of Sydney's leading ensembles including the Sydney Symphony and Opera Australia, as well as founding the Blues Point Brass Quintet. His conducting interests have led to the formation ensembles in Australia and Canada, with an emphasis on performing twentieth century repertoire and premiering new works from Australia and the Pacific Rim. With the Mosman Orchestra Andrew has conducted world premieres of works by Michiel Irik and Mathew Chilmald. In 2003, he was a guest conductor at University of NSW, giving performances with the Symphony Orchestra & Wind Band.

Andrew is the Coordinator of Brass & Percussion at Trinity Grammar School. As well as being Music Director of The Mosman Orchestra, he also directs The Unexpected Fanfare, a heraldic trumpet ensemble; runs a busy private teaching practice and, in common with his predecessor Colin Piper, is involved in various facets of SCUBA diving.

Members of the Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Katrina Carr-Boyd, Sharna Clemmett, Julian Dresser, Berengere Farras, Alex Koustoubekdis, Beres Lindsay, Manuela Mignot, Glen Preston, Clare Ryan, Nick Sifniotis..

Second Violin: Heather Shannon, Chris Bladwell, Denis Brown, Bob Clampett, Ruth Day, David Healy, Ann Kanaan, Andrew Parkin, Robert Timmins.

Viola: Holly Doyle, Lihn Ly, Ann Carr-Boyd, Xanthe Carr-Boyd, Judy Mitchell, Jill Quin, Vicki Sifniotis

Cello: Lindsay Wood, Elena Clark, Mark Haughton, Katherine Hipwell, Jenny Schafer

Bass: Moya Molloy, Peter Thwaites

Flute: Carolyn Thornely, Jacqui Kent

Oboe: Cate Trebeck, Neil Williams

Clarinet: Danika Allars, Antony Westwood

Bassoon: Graham Cormack, Bob Chen

French Horn: Elana Traurig, Rana Wood, Cathryn Moth

Trumpet: Ken Allars, Edwin Laidler

Trombone: Vicki Sifniotis, Matthew Bullock, Paul Young

Tuba: Daniel Meoli

Timpani: Ben Taylor, Chiron Meller

*Kathryn Crossing's chair proudly sponsored by The Learning Group.



Mosman Orchestra's Program for 2006

Our sincere thanks to all our members, friends, helpers and patrons who have made 2005 such a fantastic year. We look forward to your continued support and enthusiasm next year and beyond. In 2006 we'll be presenting FIVE concert programs instead of the usual four. Here's what we have in store for you - mark these dates in your diaries now!

Program 1 – March 31 and April 2

Combining with Queenwood School (Mary Carter, Director of Music) for an eclectic program featuring the Sixth in our ongoing Beethoven Symphony series - the Pastoral

Program 2 – June 9 and 11

Concerts with Romantic theme courtesy of Brahms, Bizet and Mahler, and guest conductor Carolyn Watson

Program 3 – August 18 and 20

“Scenes From Our World”... Part of Mosman's Spring Festival, with music by Schumann and Copland to match. Also featuring soloist Jason Xanthoudakis in Glazounov's Saxophone Concerto

Program 4 – October 27 and 29

....And now for something completely different: Mozart and Dvorak!

Program 5 – December 8 and 10

Handel's Messiah!

Autographs

MOSMAN ORCHESTRA

Patron: The Hon Joe Hockey MP Member for North Sydney
and Minister for Human Services

Musical Director Andrew Del Riccio

We're celebrating our 30th Anniversary!

With repeat performances of our inaugural concert from 1975:

- ** Overture to Egmont - Beethoven
- ** Flute Concerto in G - Quantz
- ** Symphony No.8 "Unfinished" - Schubert
- ** Finlandia - Sibelius

Soloist: Paul Dhasmana, flute

And a special guest appearance on Sunday by past Musical Director

Colin Piper

Friday 2nd December, 8.00pm

Sunday 4th December, 2.30pm

Mosman Art Gallery and Community Centre

Mosman Orchestra gratefully acknowledges the support of
Mosman Council, The Learning Group Pty Ltd and Vermilion Design.

www.mosmanorchestra.org.au/