



Patron: The Hon Joe Hockey, MP

Directed by Andrew Del Riccio

Proudly presents:

***FROM THE EAST
AND THE WEST***

**Mozart – *Overture to The Magic Flute*
Haydn (attrib.) – *Concerto for Two Horns in E Flat*
Dvorak – *Symphony No.9 – From the New World***

**Featuring Graham Nicholls and
Anton Schroeder - Horns**

**Friday October 27 8:00pm
Sunday October 29 2:30pm**

Mosman Art Gallery and Community Centre

***We hope you enjoy the program.
Please join us for a glass of champagne afterwards.***

**Visit the Mosman Orchestra website: www.mosmanorchestra.org.au
Mosman Orchestra gratefully acknowledges support from the Mosman Council and
The Learning Group Pty Ltd.**

Message from the Musical Director



Welcome to Mosman Orchestra's fourth concert series for 2006. We are delighted that you have come along and hope you enjoy our music as much as we enjoy making it.

Mosman Orchestra is on a roll at present; with recent times seeing great moves in musical achievement and organisation. Our programs are beginning to look different, as are our concerts, presentation and music. As a first, we have guests from the Mosman Rotary's Inner Wheel group present today, in a joint effort to raise funds for charitable works. Mosman Orchestra is a part of Mosman's cultural fabric, and we are delighted to make a contribution to this worthy cause.

This concert sees a continuation of the orchestra's push forward to explore larger, more mainstream works from the concert repertoire. To this end, we have programmed Dvorak's Symphony #9, *From the New World*, which is one of the best known and well loved works commonly performed today. It is Dvorak's final offering in the symphonic repertoire, and effectively puts a cap on his long and distinguished career. Added to this we are presenting Mozart's Overture to *The Magic Flute*, a staple of both concert and opera audiences, and a lesser known, but exciting work: Haydn's concerto in D major for 2 horns. It has been absolutely wonderful to work with the orchestra in preparing this program, and we hope that you, our audience, will enjoy our performances.

Technology being so clever these days, I find myself driving and listening to the same music quite often. In fact, sometimes it is the same movement or short piece played over and over. I never seem to get tired of hearing it; at least for a while. Our next concerts in December are in a similar vein, and will feature popular works the orchestra has been asked to play again. Featuring our concertmaster, Kathryn Crossing in Vivaldi's *Spring* from the *Four Seasons*, I'm sure everyone will enjoy the combination of Brahms, Beethoven and this evergreen work. Times and dates are included at the end of this program.

Next year promises to be a continuation of the exciting developments seen in 2006. We have some brilliant soloists, well known works and enticing offerings to play from the less common composers. Some of these are included in this program, and also keep an eye on our website – www.mosmanorchestra.org.au – for concert dates and times.

Please don't hurry home at the end of our concert. Stay and share a glass of champagne (or juice) and nibbles with the orchestra. It's the perfect chance to meet some new people, or even chat to members about joining the orchestra and playing yourself.

Notes on the program

Overture to The Magic Flute, K. 620 (1791) - W.A. Mozart (1756-1791)

There is a kind of mystique surrounding Mozart's last year. Myth-makers, from Mozart's earliest biographers to Peter Shaffer in his play *Amadeus* (later reworked as the Oscar-winning 1984 movie starring F. Murray Abrams and Tom Hulse), have painted a picture of a driven, almost haunted composer who was forced to create by thoughts of guilt or his own impending death. In fact, Mozart spent most of the year 1791 at the height of his musical powers, increasingly an artistic and financial success. This year saw the composition of two fine solo pieces, his final piano concerto and a concerto for clarinet, and dozens of smaller works, from dance music and songs to music for Benjamin Franklin's novelty-instrument, the glass harmonica. Within three months of his death, Mozart completed two operas, *La clemenza di Tito* ("The Clemency of Titus") and *Die Zauberflöte* ("The Magic Flute"). His final work, the *Requiem*, was left incomplete at Mozart's death on December 5, 1791.

The Magic Flute was written in the German tradition of *Singspiel* ("song-play"), with spoken dialogue—instead of Italian-style recitatives—continuing the plots between musical numbers. *Singspiel* was an immensely popular genre in late 18th-century Vienna. These works were often little more than musical pantomimes featuring low comedy and vulgar language, but *The Magic Flute* stands out among all *Singspiel* both for the quality of its music and for the subtle depth of its plot.

The libretto was written by Mozart's old friend, the acclaimed Shakespearean actor Emmanuel Schikaneder (1751-1812), who himself played the role of Papageno at the opera's first performance held in his humble wooden theatre on the outskirts of Vienna.

The Magic Flute is often known as Mozart's "Masonic opera"—its libretto is full of symbols and ideas drawn from the rituals and philosophy of the Freemasons, of whom both Mozart and Schikaneder were members.

As was Mozart's habit, the *Overture* of the *Magic Flute* was composed last, only days before the premiere on September 30, 1791. Three majestic chords from the *tutti* orchestra begin the slow introduction, signaling fanfares that are to be associated with the theme of Mason-like brotherhood in the opera. The following *Allegro* adopts the most orderly form in music, the fugue. A brief return of the chordal fanfares interrupts its momentum, and the resumption of the fugal *Allegro* brings the overture to an exuberant ending.

Concerto for Two Horns and Orchestra – Haydn (attributed)

Haydn's Concerto for Two Horns in E flat is a somewhat problematic work, as its authorship is quite uncertain. Haydn's own thematic catalogue, as well as those of Fuch and Hoboken, refer to a concerto for two horns, however the quoted themes are completely different to this work. While the original manuscript for the work is titled: -

*Concerto per due Corni Principale in Dis
Due violini, Due oboe, Due Viola, Corni di Rinforzo e Basso
Par Michael Heiden*

...it is interesting to note that the last line is written in different handwriting. Some authorities feel that the work is more reminiscent of Rosetti or Witt, however, unless new information is found, this question may never be answered. To complicate matters, the work is written for unusual forces, including two separate viola parts, and the original manuscript contains many questionable notes. Today's performance is using an edition by noted Haydn scholar, Clark McAlister, which has traditional strings forces.

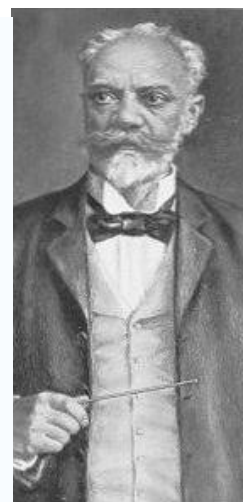
What is certain is that the composer - whether it be Haydn, Rosetti or someone else - has left us with a work of dazzling virtuosity. In three movements, each shows the solo horns individually and as a duet. Certainly there was no hesitation in writing florid melodic passages or equally impressive accompaniment parts for both horns. Following the bright first movement, where the soloists are presented separately and together, the second movement moves to E flat minor, with moments returning to the major. The final movement is a boisterous rondo, complete with changing modalities, a joyous recurring theme brilliant runs and arpeggios on the soloists' behalf.

Interval

Symphony No.9 in E minor, Op.95, "From The New World" - Antonin Dvorák (1841-1904)

Dvorák's well-loved Symphony No. 9, *From the New World* (more commonly known as the *New World Symphony*), illustrates the nineteenth and early twentieth century fascination with American music, particularly its folk music.

Towards the close of the nineteenth century, many composers from Eastern European nations (historically dominated by Western Europe and Russia) turned to traditional folk musics in order to solidify their particular national identity through sound. America, too, was unsure of its own style, dependent largely on European-trained musicians and European-influenced compositional techniques, and searching for an individual sound.



Against this backdrop, the Czech composer Antonin Dvorák (already famous for his work in nationalistic styles of music) was invited to America by Jeannette Thurber in order to serve as the director of the National Conservatory of Music in New York City and develop an "American sound".

From 1892-1895, during his three years at the Conservatory, Dvorák explored what he considered to be the unique folk music of America: the music of Native Americans and the African American spiritual. The folk music of European immigrants might have sounded similar to the folk music of the homeland, but in the songs of the Native Americans and African Americans, many composers felt they had arrived at a distinct and fresh identity for America. In the spring of 1893, Dvorak composed the New World Symphony.

Though it certainly demonstrates Dvorák's interest in what he considered to be essential to "the future music of [America]," the New World Symphony sounds much more Czech than African or Native American. Dvorák did not claim to use any particular melodies, but rather attempted to transfer the "stylistic features" of the folk music (pentatonic scales and flattened leading tones) to a concert symphony setting.

The first movement contains a flute solo vaguely suggestive of the spiritual *Swing Low, Sweet Chariot*. The second movement was intended to set the stage for a later work that would put Henry Wadsworth Longfellow's poem *The Song of Hiawatha* to music. Despite this intention to depict a Native American, the melody sounded so similar to an African American spiritual that William Arms Fisher wrote words for it in his song *Goin' Home*.

Dvorak's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. but it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance.

Toward the very end of the last movement, elements of the three earlier movements return in contrapuntal combinations. The most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings.

Even though Dvorak's symphony has been criticized for inaccuracy in its representation of so-called American folk music, others such as Leonard Bernstein have noted the symphony's multinationalism, a characteristic which several claim is, after all, the defining feature of the most famous American metaphor: the melting pot.

MOSMAN ORCHESTRA

Andrew Del Riccio - Musical Director

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 of ensembles in Australia and Canada. 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, and has a busy private teaching practice.

Members of Mosman Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Alex Koustobardis, Beres Lindsay, Manuela Mignot, Glen Preston.

Second Violin: Julian Dresser, Chris Bladwell, Denis Brown, Bob Clampett, Ruth Day, David Healey, Brett Richards, Nick Sifniotis.

Viola: Holly Doyle, Lihn Ly, Jill Quin.

Cello: Lindsay Wood, Julie Cuneo, Katharine Hipwell, Ian Macourt.

Bass: Moya Molloy, Peter Thwaites.

Flute: Carolyn Thornely, Jacqueline Kent.

Oboe: Val Densmore, Cate Trebeck.

Clarinet: Danika Allars, Antony Westwood.

Bassoon: Bob Chen, Graham Cormack.

French Horn: Louisa Long, Rana Wood, Kylie Long, Luke Medina.

Trumpet: Ken Allars, Edwin Laidler

Trombone: Josh Davis, Chris Aschmann, Jayson McBride.

Percussion: Ben Taylor, Jocelyn Fegent.

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

We hope you enjoyed our performance today. Please join us for one of our last concerts for 2006 – at 8.00pm Friday 8th December and 2.30pm Sunday 10th December.