



Patron: The Hon Joe Hockey, MP

Directed by Andrew Del Riccio

Guest Conductor - David Angell

**Kathryn Crossing &
Alex Todicescu - violins**

Collins - Jubilation Overture

J S Bach - Concerto for Two Violins BWV 1043

Dvorak - Symphony #8 in G Major Op.88

Friday June 22 at 8:00pm

Sunday June 24 at 2:30pm

~The Grand Hall~

**Mosman Art Gallery and Community Centre
Cnr Myahgah Road and Art Gallery Way, Mosman**

Tickets \$15 \$10 concession \$5 student under 16 \$35 family

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.

Notes on the Program

Concerto for Two Violins in D minor BWV1043 - JS Bach (1685-1750):

1. *Vivace*
2. *Largo ma non tanto*
3. *Allegro*

The *Concerto for Two Violins in D Minor* is perhaps one of the most famous works by J.S. Bach and considered among the best examples of the work of the late Baroque period. He wrote it in Leipzig sometime between 1730 and 1731, most likely for the Leipzig Collegium Musicum, of which he was the director. It also exists in an arrangement for two harpsichords, transposed into C minor (BWV 1062). In addition to the two soloists, the concerto is scored for strings and basso continuo.

The concerto is characterized by the subtle yet expressive relationship between the violins throughout the work. The musical structure of this piece uses fugal imitation and much counterpoint. Though it starts in D Minor and ends in D Major, the first movement switches keys every few bars.

Perhaps of all Bach's chamber works, the *Double Concerto* has best succeeded in winning historically inexperienced listeners over to a true appreciation both of Bach and the Baroque Era. Few works can match the fugal *1st movement* and canonic *finale* from a standpoint of sheer energy and overwhelming dynamic drive. The quintessence of melodic tonal beauty is potently distilled in the slow *middle movement* as well.

INTERVAL

Symphony No. 8 in G major Op.88 - Antonin Dvořák (1841-1904)

1. *Allegro con Brio*
2. *Adagio*
3. *Allegretto Grazioso - Molto Vivace*
4. *Allegro, ma non Troppo*

Dvořák was born in Nelahozeves, near Prague (then part of the Austrian Empire, today the Czech Republic), where he spent most of his life. His father

was a butcher, innkeeper, and professional player of the zither. Dvořák received his earliest musical education from age 6 at the village school. He studied music in Prague's only Organ School at the end of the 1850s, and gradually developed into an accomplished violinist and violist, and did not begin composition until 1871.

The *Eighth Symphony* was composed and orchestrated by Antonín Dvořák within the two-and-a-half-month period from August 26 to November 8 1889 in Vysoka, Bohemia. The score was dedicated: "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." Dvořák conducted the premiere in Prague on January 2, 1890.

The *Eighth* forms a lyric interlude between the tragedy of the Seventh and the grandeur of the Ninth - "From The New World," and is by far the most cheerful and spontaneous-sounding of Dvořák's late symphonies. It is a gentle piece, but beneath its sunny exterior are moments of drama and pathos.

The symphony begins with lyrical melody played by the cellos. The title page tells us that it is a symphony in G Major, but these early bars are in G minor. The flute intervenes with a simple, triadic melody that is very squarely in G major - the first of many tunes in the symphony that will be notable for their childlike directness. This first movement contains a huge span of musical architecture anchored to the three occurrences of the cello theme from the beginning - a melody that the composer never significantly develops or modulates. It ends in raucous good spirits and blazing sunshine.

In the *Adagio* the G major sunshine gives way to C minor austerity. Musicologist Michael Steinberg sees in the key and structure of the movement a clear homage to the slow movement of Beethoven's *Eroica*, only in this work Dvořák begins in the wrong key- E flat Major- before moving to the "real" key of C minor a few bars in. Beethoven does the opposite. At the heart of the movement is a *Maggiore* episode built around another of the children's songs that make up so much of the symphony's soul. Dvořák's orchestration in this movement is particularly vivid and evocative, and, much more sparse than his earlier slow movements.

Most of the third movement *Scherzo* is a reserved dance in 3/8 time. It begins with a long soulful melody which is built entirely of descending scales set in descending sequences. The second theme is also made entirely of descending lines, only now Dvořák uses a chromatic scale. The *Trio* provides a dramatic contrast- this is the most childlike of all the children's tunes in the symphony. Near the end, the meter changes to 2/4, and the music ends in a manner not unlike that of the second movement.

The *finale* (formally a set of variations) is the most turbulent movement. It begins with a fanfare, then progresses to a beautiful melody which is first played by the cellos. The tension is masterfully built and finally released at approximately two minutes into the piece, where a cascade of instruments playing the initial theme introduce a horn trill. From there, the movement compellingly progresses through a tempestuous middle section, modulating from major to minor several times throughout, and including two more horn trills. The piece ends on a raucous coda, in which brass and percussion are greatly prominent.

* * * * *



Mosman Orchestra 2007 Concert Program

Thank you for your company today. We look forward to your continued support and enthusiasm for the rest of the year. Mark these dates in your diaries now!

Program 3 – September 7 and 9

Beethoven: Triple Concerto

Brahms: Symphony No.1

Program 4 – December 7 and 9

Elgar: Pomp & Circumstance No.1

Britten: Serenade for Tenor, Horn and Strings

Mendelssohn - Scottish Symphony

David Angell

David Angell has been playing viola for many years with some of the best known non-professional orchestras in Australia, including the Australian Youth Orchestra, Melbourne Youth Orchestra, and community orchestras in and around Sydney. He has performed with the Ku-Ring-Gai Philharmonic Orchestra, the East-West Philharmonic Orchestra and many others, and is also active in chamber music. As a violist and chorister he has performed for internationally famous conductors including Sir Charles Mackerras, Stuart Challender and Richard Bonyngé.

David took up conducting in 1998 with a highly successful season of "West Side Story" for Holroyd Musical and Dramatic Society, and returned to Holroyd two years later to conduct "Joseph and the Amazing Technicolour Dreamcoat".

In February 2001 David assembled the Bourbaki Ensemble and conducted its inaugural performance, featuring works by Sculthorpe, Debussy, Mahler and Dvorak. Since then the Ensemble, based at St. Stephen's Church, Newtown, has attracted note for its imaginative programming, and in particular for its support of twentieth century and Australian composers.

In December 2002 David was invited to become the founding conductor of Orchestra 143, a chamber orchestra based in Turrumurra and devoted to music of the period 1685-1828. The orchestra has performed many well-loved works by Bach, Vivaldi, Haydn, Mozart, Beethoven and Schubert, but also delights in

occasionally introducing its audiences to the music of unjustly neglected composers of the period.

Kathryn Crossing

Kathryn Crossing recently completed her B.Mus. Degree at the Sydney Conservatorium of Music.

She has a long history of playing, starting when she was 7 years old, and giving her first public recital when she was 8. She joined the Sydney Youth Orchestra in 1995 and during the following five years, she also flourished academically, firstly winning a full music scholarship to Stella Maris College, Manly, and in her H.S.C. finishing in 1st place for Music Extension (3 Unit Music).

While in year 11, Kathryn gained her Associate of Music, Trinity College, London. This was at the same time as being chosen to perform in the closing ceremony of the Sydney Paralympic Games as a chamber musician, playing the violin part in a quartet, accompanied by choir.

In 2002, Kathryn joined the SBS Radio and Television Youth orchestra, with whom she toured firstly in 2002 to Italy, where performances were held in Venice, Rome, Naples, Sorrento, Benevento, Torre del Greco, Modena, and Sicily. Secondly, and more recently, she toured Russia, performing in both St. Petersburg and Moscow.

As a chamber musician, Kathryn has a wide range of opportunity to perform. Not only does she perform in quartets and more standard combinations very regularly, but also plays in a string trio “The String Divas”, a group of 3 violinists who are engaged to play in various locations around Australia (Canberra, Melbourne and Sydney) for corporate functions.

Alex Todicescu

Alex Todicescu was born in Falticeni, Romania. He studied violin in Iasi and in Bucharest at the Ciprian Porumbescu Conservatorium of Music, where he held the Enescu Scholarship. In 1968 he was invited to further his studies in the Netherlands, where he became principal viola with the Dutch Radio Orchestra. Alex has performed as a soloist and chamber musician in various European countries, working with eminent musicians such as Yehudi Menuhin, David Oistrakh and the Amadeus Quartet.

Alex was invited to come to Australia in 1975 as a member of the Sydney String Quartet and to take up a teaching position at the Sydney Conservatorium of Music, where he continues to teach today.

He has made numerous recordings and conducted masterclasses in many countries. As a member of the Sydney String Quartet he has performed in over one thousand concerts on radio and television in forty-five countries on all the continents.

Being a dedicated teacher, Alex has inspired many young students to achieve their potential. Many have been very successful in competitions both in Australia and overseas.

For the last twenty five years Alex has been Director of Strings at the Pan Pacific International Music Camp.

MOSMAN ORCHESTRA

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Berengere Farras, Beres Lindsay, Manuela Mignot, Glen Preston, Clare Ryan

Second Violin: Julian Dresser, Chris Bladwell, Denis Brown, Bob Clampett, Ruth Day, Brett Richards, Robert Timmins

Viola: Mark Berriman, Sam Loukas, Paul Hoskinson

Cello: Lindsay Wood, Kate Petty, Sarah Vale, Dennielle Woskanian

Bass: Moya Molloy, Mark Szeto

Flute: Carolyn Thornely, Jacqueline Kent, Linda Entwistle

Piccolo: Jacqueline Kent

Oboe: Cate Trebeck, Val Densmore

Clarinet: Danika Allars, Natalie Jacobs

Bassoon: Bob Chen, Graham Cormack

French Horn: Louisa Long, Kylie Long, Kath Moth, Rana Wood

Trumpet: Ken Allars, Edwin Laidler, Liam O'Shea

Trombone: Peter Purches, John Dunn

Tuba: Paul Touyz

Percussion: Ben Taylor

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