



Patron: The Hon Joe Hockey, MP

Directed by Andrew Del Riccio

Philip Pratt - Baritone

Musical Journeys of the Emotions

Elgar - Pomp and Circumstance March No. 1

Mahler - Songs of a Wayfarer

Borodin - Symphony No. 2 in B minor

Friday December 7 at 8:00pm

Sunday December 9 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

Message from the Musical Director



Once again, welcome to a Mosman Orchestra concert! This is our last concert program for 2007, and has arrived at just the same moment as the Christmas season has gone into full swing, so thank you for supporting us at this busy time.

This program has been one of our more interesting ones to prepare. For those who are regular attendees to our concert, you may notice we changed the music a few months ago. This was due to the high cost of sourcing some of that music, up \$400 for each performance! Needless to say, we must balance our enthusiasm for playing interesting and more difficult to obtain music with some financial responsibility, so sadly, Britten's Serenade had to be postponed for another time. In its place, we persuaded our soloist from the work Philip Pratt, to sing something else. Mahler's song cycles are poignant, deeply emotional and exquisitely crafted. Linking such an emotional work to other like pieces left me with a vast array to choose from, so I moved from the personal to the nationalistic, in famous Elgar's Pomp & Circumstance march and then to a lesser known work, but one which captures so many elements of the Russian spirit, Borodin's second symphony. We hope you enjoy the music as much as we enjoyed preparing it!

With 2008 just around the corner, our program is taking shape, with dates and soloists, guest conductors all getting sorted. Please keep hold of the back page of this program, where our future dates are. We are extremely grateful for your support in 2007 and looking forward to bringing you more entertaining works next year!

Andrew Del Riccio

Notes on the Program

Pomp and Circumstance March No.1, Op.39 - Edward Elgar (1857-1934)

One of the pre-eminent musical figures of his time, Edward William Elgar bridged the 19th and 20th centuries as the finest English composer since the days of Handel and Purcell.

Elgar's father owned a music shop and was a church organist, and taught his son piano, organ, and violin. Apart from this instruction, Elgar was a largely self-taught musician. At the age of 16 the composer became a freelance musician and – for the remainder of his life – never took a permanent job. He conducted locally, performed, taught and composed, scraping by until his marriage in 1889 to Caroline Alice Roberts, a published novelist of some wealth.

By that time, Elgar had achieved only limited recognition. He and his wife moved to London, where he scarcely fared better in advancing his career. The couple eventually retreated to Worcester, Elgar suffering from bitter self-doubt and depression. Alice stood by him the entire time, her unflinching confidence restoring his spirits. He was further buoyed by the success of his Imperial March, op. 32, which earned him a publisher and a vital friendship with August Jaeger, his editor and confidant.

In 1899, Elgar composed one of his best-known works, the *Enigma Variations*, op. 36, which catapulted him to fame. The work is a cryptic tribute to Alice and to the many friends who stood behind the composer in the early days of his career. German conductor Hans Richter proclaimed it a masterpiece, and his performances of the work in Britain and Germany established the composer's lasting success.

Elgar's most fruitful period was the first decade of the 20th century, during which he wrote some of his noblest, most expressive music, including the *Symphony No. 1* in A flat Major, op. 55 (1907-1908) and the *Violin Concerto* in B minor, op. 61 (1909-1910). Other works from this period include the first four of his *Pomp and Circumstance Marches* (1901-1907). The title is taken from Act III of Shakespeare's *Othello*:

"Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!"

The best known of the set is the *Pomp and Circumstance March No. 1*. It had its premiere, conducted by the composer, in Liverpool in October 1901, along with the more reserved No. 2, and the audience demanded two encores. No. 1 was dedicated to the *Liverpool Orchestral Society*. In 1902 the tune was recycled, in modified form and with accompanying words, for the *Land of Hope and Glory* section of his *Coronation Ode* for King Edward VII.

In the United States, *March No. 1* is sometimes known simply as "the graduation song". It was first played at a graduation ceremony on June 28, 1905 at Yale University, where the Professor of Music Samuel Sanford had invited his friend Elgar to attend and receive an honorary Doctorate of Music. Elgar accepted, and Sanford made certain he was the star of the proceedings by having *Pomp and Circumstance March No.1* performed as the graduates and officials marched out. The tune soon became *de rigueur* at American graduations.

Pomp and Circumstance March No.1 opens with a rousing introduction, after which a jaunty, quite lively march tune is given. The orchestration is colorful and at times even boisterous. The famous trio march theme is then played, first in a subdued, solemn manner then blaring forth in a brass-dominated glorious rendition. After a return of the main theme, the big march tune reappears near the end.

Lieder eines fahrenden Gesellen, "Songs of a Wayfarer" - Gustav Mahler (1860-1911)

Mahler composed the *Lieder eines fahrenden Gesellen* in 1884-1885. The German title is most commonly translated as *Songs of a Wayfarer* but is more literally translated as *Songs of a Travelling Journeyman*.

Mahler wrote his own texts for this cycle, though they are heavily influenced by the folk poetry of *Des Knaben Wunderhorn*, an anthology from which he later drew many song texts. The original plan for the cycle included six songs, though only four made it into the completed version. The cycle was initially written for piano and voice, but was expanded to a full orchestral version several years later.

Mahler used the compositional process as a way to deal with depression and letdown, as he did in many points during his life. *Lieder eines fahrenden Gesellen* was the result of an unrequited affection Mahler had for the singer Johanna Richter. He admired and praised her physical beauty and her musical prowess, but she had no interest for the twenty-four-year-old conductor. Richter's marriage to another man sent Mahler into the dark place that produced this music.

The songs are uniformly dark in tone, reflecting Mahler's own rejected and depressed mood. Only the second song has a slightly positive tone, and even it ends with a lament for a happiness that "can never bloom again."

I - "Wenn mein Schatz Hochzeit macht" ("When My Sweetheart is Married")

The text discusses the Wayfarer's grief at losing his love to another. He remarks on the beauty of the surrounding world, but how that can't keep him from having sad dreams. The orchestral texture is bittersweet, using much double reed and strings.

Original German

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab'ich meinen traurigen Tag!
Geh'ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein'um meinen Schatz,
Um meinen lieben Schatz!
Blümlein blau! Verdorre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk'ich an mein Leide!
An mein Leide!

In English

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!
Blue flower! Do not wither!
Sweet little bird
you sing on the green heath!
Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

II - "Ging heut Morgen übers Feld" ("I Went This Morning over the Field")

The second movement is the happiest movement of the work. Indeed, it is a song of joy and wonder at the beauty of nature in simple actions like birdsong and dew on the grass. "Is it not a lovely world?" is a refrain. However, the Wayfarer is reminded at the end that despite this beauty, his happiness will not blossom anymore now that his love is gone. This movement is orchestrated delicately, making use of high strings and flutes. The melody of this movement, as well as much of the orchestration, is developed into the 'A' theme of the first movement of the First Symphony.

Original German

Ging heut morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"
Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',

In English

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"
Also, the bluebells in the field
merrily with good spirits

Mit den Glöckchen, klinge, kling,
 Ihren Morgengruß geschellt:
 "Wird's nicht eine schöne Welt?
 Kling, kling! Schönes Ding!
 Wie mir doch die Welt gefällt! Heia!"
 Und da fing im Sonnenschein
 Gleich die Welt zu funkeln an;
 Alles Ton und Farbe gewann
 Im Sonnenschein!
 Blum' und Vogel, groß und Klein!
 "Guten Tag,
 ist's nicht eine schöne Welt?
 Ei du, gelt? Schöne Welt!"
 Nun fängt auch mein Glück wohl an?
 Nein, nein, das ich mein',
 Mir nimmer blühen kann!

tolled out to me with bells(ding, ding)
 their morning greeting:
 "Isn't it becoming a fine world?
 Ding, ding! Fair thing!
 How the world delights me!"
 And then, in the sunshine,
 the world suddenly began to glitter;
 everything gained sound and colour
 in the sunshine!
 Flower and bird, great and small!
 "Good day,
 Is it not a fine world?
 Hey, isn't it? A fair world?"
 Now will my happiness also begin?
 No, no - the happiness I mean
 can never bloom!

III - "Ich hab' ein glühend Messer" ("I Have a Gleaming Knife")

The third movement is a full display of despair. The Wayfarer likens his agony of lost love to having an actual metal blade piercing his heart. He obsesses to the point where everything in the environment reminds him of some aspect of his love, and he wishes he actually had the knife. The music is intense and driving, fitting to the agonized nature of the Wayfarer's obsession.

Original German

Ich hab' ein glühend Messer,
 Ein Messer in meiner Brust,
 O weh! Das schneid't so tief
 in jede Freud' und jede Lust.
 Ach, was ist das für ein böser Gast!
 Nimmer hält er Ruh',
 nimmer hält er Rast,
 Nicht bei Tag, noch bei Nacht,
 wenn ich schlief!
 O weh!
 Wenn ich den Himmel seh',
 Seh'ich zwei blaue Augen stehn!
 O weh! Wenn ich im gelben Felde
 geh',
 Seh'ich von fern das blonde Haar
 Im Winde weh'n!
 O weh!
 Wenn ich aus dem Traum auffahr'
 Und höre klingen ihr silbern Lachen,
 O weh!
 Ich wollt', ich läg auf der
 Schwarzen Bahr',
 Könnt' nimmer die Augen aufmachen!

In English

I have a red-hot knife,
 a knife in my breast.
 O woe! It cuts so deeply
 into every joy and delight.
 Alas, what an evil guest it is!
 Never does it rest,
 never does it relax,
 not by day, not by night,
 when I would sleep.
 O woe!
 When I gaze up into the sky,
 I see two blue eyes there.
 O woe! When I walk in the yellow
 field,
 I see from afar her blond hair
 waving in the wind.
 O woe!
 When I start from a dream
 and hear the tinkle of her silvery laugh,
 O woe!
 I wish I could lay down on my
 black bier -
 Would that my eyes never open again!

IV - "Die zwei blauen Augen von meinem Schatz" ("The Two Blue Eyes of my Beloved")

The final movement culminates in a resolution. The music (also reused in the *First Symphony*) is subdued and gentle, lyrical and often reminiscent of a chorale in its harmonies. Its title deals with how the image of his beloved's eyes has caused the Wayfarer so much grief that he can no longer stand to be in the environment. He describes lying down under a linden tree, allowing the flowers to fall on him. He wishes to return to his life before his travels. He asks that the whole affair had never occurred: "Everything: love and grief, and world, and dreams!"

Original German

Die zwei blauen Augen
von meinem Schatz,
Die haben mich in die
weite Welt geschickt.
Da muß ich Abschied nehmen vom
allerliebsten Platz!
O Augen blau,
warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!
Ich bin ausgegangen
in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt
Ade!:
Mein Gesell' war Lieb und Leide!
Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten
über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

In English

The two blue eyes
of my darling
they sent me into the
wide world.
I had to take my leave of this most-
beloved place!
O blue eyes,
why did you gaze on me?
Now I have eternal sorrow and grief.
I went out into the quiet night
well across the dark heath.
To me no one bade farewell.
Farewell!
My companions are love and sorrow!
By the road stood a linden tree,
Where, for the first time,
I found rest in sleep!
Under the linden tree
that snowed its blossoms
over me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

* * * * Interval * * * *

Symphony No. 2 in B Minor - Alexander Borodin (1833-1887)

1. *Allegro*
2. *Scherzo*
3. *Andante*
4. *Allegro*

Alexander Porfir'yevich Borodin was born in St. Petersburg the "wrong side of the blanket" to Prince Gedeonishvili. His mother was quite wealthy and he received a good private education. At age 17 Borodin enrolled in the Academy of Physicians specialising in Chemistry. Graduating in 1856, he spent the next years studying medicine, achieving distinction as a chemist, as an author of scientific textbooks and, as Adjunct-Professor of Chemistry in the Medico-Surgical Academy of St Petersburg, a teacher and administrator.

It was at the St Petersburg Academy where Borodin found time to indulge his passion for music. He attached himself to a small group of musical colleagues who wanted to break away from the German style and establish an independent Russian musical tradition. This group, which included Balakirev, Mussorgsky, Rimsky-Korsakov and the less known Cesar Cui, became so influential that musical history dubs them "*The Mighty Five*".

Borodin's music is essentially lyrical, with a hint of the Orient in his harmonic writing. Despite the demands on his time about 20 of what may be regarded as "considerable" works, and about 30 lesser pieces, may today be found in published catalogues.

Of his three symphonies, the youthful *First* was no better than a near-success, and Glazunov completed the third posthumously. In fact, Rimsky-Korsakov also completed his life's masterwork, the opera Prince Igor, after his death. Some of its orchestral sections appear in the repertoire as concert pieces (the *Overture* and the *Polovetizian Dances*), as well as the popular tone-poem - *Central Asia*. But, for the most part, he deserves recognition as a genius of the Russian musical world for one work: the *Second Symphony*. It was begun in 1871, finished in 1876, and was first heard in Petrograd in 1877. The four movements show dramatic contrasts in colour, mood and tempo.

The first movement opens with a vigorous unison in the strings, reinforced by bassoons and horns, the theme forming the foundation of the whole movement. The second division is announced by the woodwinds, the two alternating and leading to the second subject, presented by the 'cellos and subsequently by the woodwinds. After the first theme is repeated by full orchestra, development begins, leading to the recapitulation *fortissimo*. A *Coda*, constructed on the theme, closes the movement.

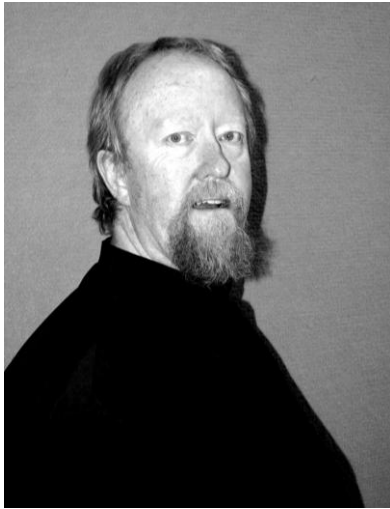
The second movement drives ahead irresistibly and forcefully from start to finish. Yet, for contrast, it contains moments of both idyllic rest and powerful declamation. It opens with a theme for first and second horn followed by a passage in the strings in unison, which alternates with the first theme until the Trio is reached. A melody follows for the clarinet with harp and triangle accompaniment and a Coda closes the movement pianissimo.

A solo for clarinet opens the third movement, followed by a plaintive folk song for the horn, passing in modified form to the woodwinds. A new passage follows, leading up to a climax and the clarinet solo, with which the movement began, closes the movement.

The third leads directly into the fourth movement, the opening theme being announced by full orchestra. The second subject appears in the clarinet, followed by flute and oboe, with accompaniment of harp and strings. The first theme is then developed by the three trombones and tuba, followed by the strings and woodwinds. The second subject follows the recapitulation of the opening material closes the movement.

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PHILIP PRATT



Philip Pratt has performed in both Opera and Oratoria in Europe and Australia. Arriving in Brisbane in 1993, Philip sang the role of the father in the world premiere of the Rock Opera Lillian and while in Brisbane performed regularly with Opera Queensland.

He has been Director of Music at Trinity Grammar School since 1998. In 2003 he was the soloist for the premiere of a number of Australian compositions commissioned as a Federation project which subsequently received an Australian Classical Music Award.

Philip's vocal students have been successful in International competitions and on the concert platform. His work in the field of music education was recognised in 1994 when he was awarded both the Queensland and Australian National Award for Excellence in Teaching.

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 Chilmaid. 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.

MOSMAN ORCHESTRA

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

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

Viola: Sam Loukas, Andrew Parkin, David Angell

Cello: Kate Petty, Danny Morris, Sarah Vale, Dennielle Woskanian

Bass: Moya Molloy, Mark Szeto

Flute: Carolyn Thornely, Linda Entwistle, Jacqueline Kent

Piccolo: Jacqueline Kent

Oboe: Cate Trebeck, Val Densmore

Cor Anglais: Val Densmore

Clarinet: Danika Allars, Natalie Jacobs, Karl Murr

Bassoon: Bob Chen, Graham Cormack

French Horn: Louisa Long, Rana Wood, Catharine McBride, Anthony Dunstan

Trumpet: Ben Blunt, Liam O'Shea, James Kelly, Anthony Mackay

Trombone: Jayson McBride, Lloyd Edge, Hanno Klein

Tuba: Mark Brown

Percussion: Ben Taylor, James Freedman, Kathryn Woodhead

Piano: Kathryn Woodhead

2008 CONCERT SEASONS

'Combined concert with Queenwood School Orchestra'

Andrew Del Riccio and Mary Carter - Conductors

Program to include:

Beethoven Symphony #8

Friday April 4, 8pm & Sunday April 6, 2:30pm

'Incidentally... with'

David Angell - Guest Conductor

Mussorgsky - A Night on Bare Mountain

Humperdink - from Hansel & Gretel

Grieg - Peer Gynt

Verdi - Ballet music from Aida

Tchaikovsky - Marche Slav

Friday June 20, 8pm & Sunday June 22, 2:30pm

'Romance'

Andrew Del Riccio - conductor

Program to include:

Dvorak Symphony #4 (2,2,2,2-4,2,3,0-timp-harp-strings)

Friday September 19, 8pm & Sunday September 21, 2:30pm

'Just Getting Started'

Andrew Del Riccio - conductor

Overtures for one and all, including

William Tell

Overture to a Midsummer Nights Dream

Meistersingers of Nuremburg

Dvorak: Carnival Overture

Friday December 7, 8pm & Sunday December 9, 2:30pm