



Director: Andrew Del Riccio

and

QUEENWOOD SCHOOL ORCHESTRA

Director: Mary Carter

Combine to present:

Bizet - *The Carillon from L'Arlesienne Suite No. 1*

Mozart - *Sinfonia Concertante K364*

Kathryn Crossing - Violin & Alex Todicescu - Viola

Williams arr. Lavender - *Tribute to John Williams*

Beethoven - *Symphony #8 in F Major Op. 93*

Friday 4th April 8:00 pm

Sunday 6th April 2:30 pm

Venue: The Grand Hall

Mosman Art Gallery and Community Centre

Join us for a glass champagne afterwards

Mosman Orchestra gratefully acknowledges support from the Mosman Council
www.mosmanorchestra.org.au

Message from the Musical Director



Notes on the Program

***The Carillon* from *L'Arlésienne Suite No. 1* - Georges Bizet (1838-75)**

Performed by the Queenwood School Orchestra

Born in Paris on October 25, 1838, Bizet grew up in a happy, musical family that encouraged his talents. Known for one of the world's most popular operas, *Carmen*, Georges Bizet deserves attention as well for other works of remarkable melodic charm and which are now central to the repertory of classical music.

In 1872, Bizet's splendid incidental music for Alfred Daudet's play *L'arlésienne* initially received a poor reception. A month after the first production, Bizet rescored the four extracts that form the *first suite* for full orchestra. His friend, the composer Ernest Guiraud, arranged the equally sunny and melodious *second suite* after Bizet's death. Both have proved more durable than the play. Lyrical and spirited by turns, the melodies are rooted in Provençal folk songs and dances, yet have all the color and drama associated with the composer of *Carmen*.

The first suite comprises four movements: *Prelude*, *Intermezzo*, *Adagietto* and *Carillon*. The last movement, as its title suggests, imitates a bell chime. The bells sound an accompaniment, a repetition of three notes, against a sprightly little dance theme in the violins and other instruments, which is followed by a pastoral subject of a quaint sort. At its conclusion the carillon effect is reproduced and the suite comes to its close.

***Sinfonia Concertante for Violin and Viola* (K364) - Wolfgang Amadeus Mozart (1756–1791)**

Performed by Mosman Orchestra with soloists Kathryn Crossing, Violin and Alex Todicescu, Viola

Allegro maestoso

Andante

Presto

At the time of its composition in 1779, Mozart was on a tour of Europe that included Mannheim and Paris. The composition's complex orchestral dynamics reflects the increasing technical competence of the European orchestra of that era and was strongly influenced by Mozart's visit to the Mannheim court orchestra during his European tour of 1777 to 1779. Mozart had been experimenting with the Sinfonia concertante genre and *K364* can be considered his most successful realization in this cross-over genre between Symphony and Concerto.

In this work Mozart adds to the symphonic richness of texture by dividing the orchestral violas into two separate groups, thus giving the music an extra tenor line which deepens

the sonority. In addition, to ensure that the solo viola would be fully audible he scored its music in the key of D major, not E flat major, thus requiring the player to tune a semitone sharp in order to produce the keener-edged tone required. This technique is uncommon when performed on the modern viola and is used mostly in performance on original instruments.

Not only is the *Allegro maestoso* one of Mozart's largest-scale opening movements with a rich diversity of themes, but it provides very little respite for either of the soloists, one or other of whom is constantly being required to make eloquent statements that demand equally eloquent answers. The magnificent and challenging cadenza for the two instruments is Mozart's own.

The central *Andante* is a long lament in C minor, quite operatic in its singing lines, the violin tone often sounding as veiled and viola-like as that of the viola itself.

After the emotional outpouring of the second movement, the *Presto* finale acts like the closing of a door on things that have been too hard to bear. Its jovial progress is a delight, though for the soloists there is no relaxation. They must hold enough power in reserve to hit their respective top E flats which Mozart operatically demands from them towards the end.

***A Tribute to John Williams* - Arranged by Paul Lavender**

Performed by the combined Mosman and Queenwood School Orchestras

- Adventures On Earth (Finale from E.T.)
- Harry's Wondrous World
- Theme From 'Jaws'
- Raiders March
- Star Wars (Main Theme)
- Theme From 'Superman'



In 2004 the Kennedy Centre Honours program paid tribute to America's favorite film composer, including a performance of several of Williams' classic scores. Paul Lavender adapted the televised musical tribute into a concert edition for all orchestras who enjoy performing the ever-imaginative music of John Williams.

John Williams is the master of the long-term Hollywood relationship. He has remained loyal to directors such as Steven Spielberg (scoring all but a few of his feature films) and Oliver Stone. He is also the master of the sequel, scoring more sequels for separate major motion picture series than any other composer in the history of Hollywood.

Symphony No. 8 in F Major, Opus 93 - Ludwig von Beethoven (1770-1827)

Performed by Mosman Orchestra

Allegro vivace e con brio

Allegretto scherzando

Minuet

Allegro vivace

Beethoven's eighth symphony was one of the final products of what his biographers have called the "heroic decade" - ten years of amazing creativity between 1802 and 1812. At the beginning of this period is a revealing document known as the "Heiligenstadt Testament" - in which Beethoven comes to terms with his ever-encroaching deafness. In the face of this, the ultimate challenge to a composer, his output over the next decade was indeed heroic: the third through eighth symphonies, the "Razumovsky" quartets, the final two piano concertos, the violin concerto, Fidelio, and dozens of smaller works.

The eighth was written in tandem with the seventh in the winter of 1811 and 1812, and they were completed within weeks of one another in the fall of 1812. They are very different works, however. The seventh is a big, sprawling, boisterous piece with vastly expanded forms in nearly every movement. In contrast, the eighth is one of the shortest of Beethoven's symphonies, returning to the more compact dimensions of Haydn and Mozart. It also contains some of Beethoven's most subtly comical musical moments.

The first performance of the *Symphony No.8* was part of a program which also included repeat performances of the *Seventh* and the "battle symphony" *Wellington's Victory*, both of which had been premiered a few months earlier. Though the *Symphony No.8* was to be the centerpiece of the concert, it was clearly upstaged by the mighty *Seventh*, receiving no more than polite applause from the audience.

It begins with a delicious opening movement (*Allegro vivace e con brio*) set in sonata form. It is a miniature by the standards of Beethoven's other opening movements but all of the necessary elements are here. The exposition begins with a bright group of main themes, and there is a brief transition that concludes with a witty little moment: the bassoon is briefly left alone - like the party guest who finds herself suddenly talking away loudly during a short lull in the conversation - before the strings enter with the lyrical second theme. The exposition closes with a surprisingly aggressive codetta. The development is dramatic, with loud interrupting brass chords, but the drama is all decidedly tongue-in-cheek. This sense of deliberately overblown drama continues in the recapitulation and coda, with several theatrical pauses for effect. The very ending however, is a droll little statement of the opening theme.

In Beethoven's symphonies, the designation *Scherzo* came to mean a fast, light movement, but in this symphony's second movement, marked *Allegretto scherzando*,

the word retains its original Italian meaning: a trifle or a joke. The movement as whole is a joke directed at one of Beethoven's best friends, an amateur musician and inventor named Johann Nepomuk Mälzel who had recently invented the first metronome. The insistent repeated chords that are heard throughout this movement are an orchestral version of a ticking metronome. There are a few contrasting episodes, and in the end the metronome winds down, leaving the orchestra free to rush ahead into a short blustery coda.

In late 18th-century symphonies, the third movement was invariably a courtly *Minuet*. Beginning with his second symphony, Beethoven replaced the *Minuet* with a faster, and undanceable *Scherzo*. With deliberate irony, the eighth has a *Minuet*. This is no powdered-wig affair, though, but a robust dance that seems to pay tribute to Beethoven's former teacher Haydn, who had died a few years before. The central trio section places a horn duet and solo clarinet above a rumbling bass line. The movement closes with a repeat of the *Minuet*.

The last movement (*Allegro vivace*) begins with a furiously rushing theme, stated first quietly by the strings and then shouted by the entire orchestra with oddly-placed accents. The second theme seems almost like a kind of afterthought and is disposed of very quickly. The development section is a brief fugue that never really gets off the ground. Real development is saved for a tremendously long coda that seems like a parody of conventional Classical symphonic conclusions. The coda is usually there to reassure us that we are indeed back to the tonic key. The ending here overstates the point just enough to be comical.

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.

Andrew Del Riccio - Musical Director, Mosman Orchestra

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: Jacqueline Kent, Linda Entwistle

Oboe: Cate Trebeck, 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