

Mosman Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Ollivier-Philippe Cuneo, Greta Lee, Beres Lindsay, Glen Preston

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

Viola: Sam Loukas, Mark Berriman, Vicki Sifniotis

Cello: Megan Corlette, Lindsay Wood, Julie Cuneo, Danny Morris

Bass: Moya Molloy, Mark Szeto

Flute: Carolyn Thornely, Jacqueline Kent, Linda Entwistle

Piccolo: Linda Entwistle

Oboe: Cate Trebeck, Caroline Fargher

Clarinet: Danika Allars, Natalie Jacobs

Bassoon: Bob Chen, Graham Cormack

French Horn: Rana Wood, Claire Cameron, Louisa Long, Catharyn McBride

Trumpet: Liam O'Shea, Jarrah Hewes-Colman, Andrew Del Riccio

Trombone: Jayson McBride, Chris Aschman, Vicki Sifniotis

Tuba: Paul Touyz

Percussion: Ben Taylor, Kathryn Woodhead, Paul Levy

Harp: Maryanne Tucker

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Mosman Orchestra 2008 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 19 and 21

Tchaikovsky: *Marche Slav*

Mozart: *Piano concerto #12 in A major K414* - Angela Wong, piano

Dvorak: *Symphony #4*

Program 4 – December 5 and 7- "Just Getting Started" - Overtures for one and all

Rossini: *William Tell*

Wolfe: *Trumpet Concerto* – Ken Allars, trumpet

Dvorak: *Carnival Overture*

Mendelssohn: *Overture to a Midsummer Nights Dream*

Wagner: *Overture to Meistersingers of Nuremburg*



Music Director: Andrew Del Riccio

presents

***'Incidentally...'* The Unsung Hits of Classical Music**

Guest Conductor

David Angell

Mussorgsky - *Night on the Bare Mountain*

Humperdinck - *Overture to Hansel and Gretel*

Copland - *Quiet City*

Grieg - *Peer Gynt Suite no.2*

Sibelius - *Karelia Suite*

Friday 20th June 8:00 pm

Sunday 22nd June 2:30 pm

Venue: The Grand Hall

Mosman Art Gallery and Community Centre

Join us for a glass of champagne afterwards

Mosman Orchestra gratefully acknowledges support from the Mosman Council

www.mosmanorchestra.org.au

Notes on the Program

3. *Peer Gynt's Homecoming; Stormy Evening at Sea*; this music is the Prelude to Act V. Peer Gynt, now an old man, is returning to Norway and encounters some weather problems on his sea voyage.
4. *IV. Solveig's Song*; Act IV of the play takes place in Northern Africa, with the exception of one scene at the very end. Ibsen flashes to a scene in Norway where Solveig, Peer Gynt's abandoned True Love, sits at her spinning wheel singing..

Karelia Suite, Op.11 - Jean Sibelius (1865-1957)

Intermezzo - moderato

Ballade - tempo di minuetto

Alla marcia - moderato

In 1892, the young Sibelius was married and the couple went for a honeymoon in the Finnish province of Karelia. This area on the Russian border, with its landscape of forest and lakes, is setting to many incidents in the Finnish national cycle of myths and legends known as the Kalevala. The combined influence of legend and landscape had a deep influence on Sibelius; this rapidly bore fruit in a series of compositions which established his status as a major national composer.

At this time Finland was a semi-autonomous province of Russia, but the Tsar and his government were having a hard time keeping the lid on a rising tide of nationalist feeling.

The following year (1893) Sibelius was asked to provide music for a historical pageant commemorating various incidents in Finland's history. From the set of eight or so incidental pieces he wrote, he subsequently extracted three to form a suite for concert performance.

1. *Intermezzo*: In 2/4 time, the jaunty Allegro march-like theme begins low down in the orchestra, rising and falling on the wave of an orchestral crescendo-diminuendo. The 'snap' of the dotted quaver-semiquaver figuration, and a few syncopated bars, are vital rhythmic elements of the piece.
2. *Ballade*: In the *Ballade* the orchestra is reduced to oboes, clarinets, bassoons and strings, but with addition of the cor anglais which is used to great effect as the piece progresses. This ruminative piece depicts a fifteenth century Swedish king, Karl Knutsson, being entertained by a minstrel.
3. *Alla marcia*: As the title suggests, this is a most exhilarating march. Written for the full orchestra, including piccolo but omitting the cor anglais, this music was incidental to a tableau depicting a castle siege.

***Night on the Bare Mountain* - Modeste Mussorgsky (1839 - 1881) (orch. Rimsky-Korsakov)**

Night on the Bare Mountain is a tone poem by Modest Petrovich Mussorgsky, a Russian composer and member of *The Five* (also known as *The Mighty Handful*), a group dedicated to producing a distinctly Russian kind of music. *Night* was originally drafted in 1867 as *St. John's Night on Bare Mountain*, inspired by a short story by Gogol in which a peasant witnesses a witches' sabbath on the Bald Mountain near Kiev on St John's Eve. It was apparently never performed in Mussorgsky's lifetime, but he adapted the music for use in other forms.

When Mussorgsky died in 1881 he left much music either unfinished or in a format which seemed to contemporary ears to have a primitive starkness. Its sheer originality was little appreciated then, and his friend Rimsky-Korsakov took it upon himself to partially rework Mussorgsky's material, adding a more cultured veneer to what Mussorgsky had left.

A Night on the Bare Mountain is a famous example of this posthumous collaboration. Rimsky-Korsakov partially rescored and polished the work without losing its elemental diabolism, turning it into a vividly exciting orchestral evocation; the brass venomous, the strings wailing like banshees, but with the demons dispelled at daybreak and the radiance of the sunrise glowingly conveyed.

Millions of twentieth-century listeners owe their initial acquaintance with *A Night on the Bare Mountain* to Walt Disney's 1940 film *Fantasia*, which featured a specially produced version based on the Rimsky-Korsakov recomposition in form and content but Mussorgsky's original in orchestration, as edited and revised by Leopold Stokowski. Stokowski was familiar to some extent with Mussorgsky's style, having conducted the U.S. premiere of the original version of *Boris Godunov* in 1929 and subsequently produced a symphonic synthesis of *Boris* for concert purposes.

***Overture to Hänsel und Gretel* - Englebert Humperdinck (1854-1921)**

Humperdinck was a student of and assistant to Richard Wagner. The influence on technique, form and orchestration is quite clear. Humperdinck's inspiration, though, is unique and original.

The libretto for Humperdinck's opera *Hänsel und Gretel* was written by his sister Adelheid Wette, based on the Grimm fairy tale. She asked her brother to set it to music as a Christmas entertainment for her children. Later, Engelbert and Adelheid decided to turn this modest home project into a full-scale opera.

Hänsel und Gretel premiered on December 23, 1893 at Weimar. It was an instant hit and remains an everlasting masterpiece. The composer Richard Strauss, who was the assistant conductor for the premiere, called it "a masterwork of the first rank." It has been associated with Christmas since its earliest performances, and is often performed at Christmas time.

The overture combines several themes from the opera; first, we hear a beautiful chorale played by the french horns and bassoons. This is the hymn Hänsel and Gretel sing before they go to sleep in the dark woods - "Evenings when I go to bed, fourteen angels around my head." The mood is shattered by a trumpet call that imitates the screeching "Hokus Pokus" sung by the witch as she spies Hänsel and Gretel nibbling at her house. As in the opera, this cry is ignored by the children, who tell each other it is just the wind.

The commotion that ensues finally settles down into a flowing melody, taken from the dance of the dew-fairies in the morning. Then, the woodwinds begin a quiet march that grows in excitement. This march comes from the end of the opera, when all the children imprisoned in sugar shells are freed by Hänsel and Gretel and dance in joy. The overture continues to combine all of these themes together in a thick tapestry of sound until a gentle close.

***Quiet City* - Aaron Copland (1900-1990)**

Cate Trebeck - cor'anglais, Andrew Del Riccio - trumpet

Perhaps more than any other composer, Aaron Copland was able to define the sound of America in music. In his early compositional period, Copland drew from the dissonant sounds found in European art music of the time, but as he became more interested in composing for ballet and theatre, he looked to American and Latin American folk music for his inspiration. In such famous works as *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, his use of wide melodic intervals and open-sounding orchestration conjure up an image of the wide spaces of the frontier.

The Irwin Shaw play *Quiet City* had been commissioned for the Group Theatre by Harold Clurman and was directed by Elia Kazan. The play was dropped after only two Sunday performances, most likely due to internal dissension.

In 1940, Copland knitted together this ten-minute piece from the incidental music he had written the previous year to accompany the play. Copland's decision to replace the original instrumentation, a chamber quartet of clarinet, saxophone, trumpet and piano, with a larger ensemble of strings, trumpet and cor anglais, has tended to deepen rather than sacrifice the intimacy and poignancy of the music. The piece was premiered on January 28, 1941, by conductor Daniel Saidenberg and his Saidenberg Little Symphony in New York City.

Quiet City evokes the nocturnal introspections of the dwellers of a great city, beginning in stillness before slowly building up to a climax and then receding into silence again. The voice of the lone trumpeter, joined by that of the dark-toned cor anglais, rises and falls against the clear sound of the strings, in a cathartic release of the nostalgia, melancholy, regrets, and anxieties that distressed individuals in an urban society feel most acutely at night. According to Copland, the piece was "an attempt to mirror the troubled main character of Irwin Shaw's play," who had abandoned his Jewishness and his poetic aspirations in order to pursue material success by Anglicizing his name, marrying a rich socialite, and becoming the president of a department store. The man, however, was continually recalled to his conscience by the haunting sound of his brother's trumpet playing. Continuing the assessment in his own autobiography, Copland observed that "Quiet City seems to have become a musical entity, superseding the original reasons for its composition".

Interval

***Peer Gynt Suite No. 2, Op. 55* - Edvard Grieg (1843-1907)**

One of Grieg's most famous orchestral works is the incidental music he composed for Henrik Ibsen's allegorical fantasy *Peer Gynt*. Ibsen (1828-1906) wrote the long verse play in 1867 while living in Italy, and in 1874 wrote to Grieg, whom he had met in Italy eight years earlier, inviting him to provide incidental music for a production of the play. Grieg reluctantly agreed and spent the next two years creating approximately an hour and fifteen minutes of instrumental music, dances, and songs.

The production of *Peer Gynt* with Grieg's completed music opened in Oslo on 24 February 1876 with the composer conducting.

Though the complete incidental music to *Peer Gynt* is occasionally performed today, the music is best known in a pair of orchestral suites Grieg extracted from the score a decade later. The *Peer Gynt* suites, published in 1888 and 1893, have remained some of his most popular concert music. The *Suite No. 2*, op. 55 consists of four numbers taken from different parts of the play:

1. *Abduction of the Bride; Ingrid's Lament*; this was the Prelude to Act II. Peer has crashed a wedding and kidnapped the bride. Grieg sets up a musical dialogue which he described: "In the Andante, Ingrid, lamenting, later imploring, even threatening, and in the Allegro furioso, Peer Gynt, who tells her to go to Hell!" This heinous kidnapping results in Peer Gynt's banishment from Norway.
2. *Arabian Dance*; this example of Exoticism comes from Act IV of the play. Peer is living a life of leisure in Northern Africa. Reclining on cushions while smoking a hookah and drinking coffee, he is entertained by a group of nubile young Arabian women who dance for him.

Message from the Musical Director



A warm welcome to our audience for this season's concerts! I hope you enjoy our offering of music written to support events, be it an opera overture or music for a play.

Incidentally, events occur in orchestras as well. One such involves our Concertmaster for the last 5 years, Kathryn Crossing. An accomplished violinist, musician and leader, she is also an experienced music educator and is leaving Sydney to take up a position at the Wollongong conservatorium, starting in July.

With her last two concerts as Concertmaster of Mosman Orchestra, I would like to acknowledge her wonderful work with the orchestra, her high level of musicianship and the sense of community she brought to a demanding position.

Likewise, we have had to farewell Val Densmore, one of our two fabulous oboists, who has had to return to the United States. The whole orchestra hopes she will be able to return to our shores in the near future and once again be a part of Mosman Orchestra. Until then, she is sorely missed.

I hope you will join with me in wishing both Kathryn and Val all the best for the future. Hopefully, we will see them again soon.

Andrew Del Riccio

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. David is also active in chamber music and in pit bands. As a violist and chorister he has performed for internationally famous conductors including Sir Charles Mackerras, Stuart Challender and Richard Bonyngue.

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 (<http://users.tpg.com.au/ddangell/>) 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. The Bourbaki Ensemble frequently appears on 2MBS-FM; its first commercial recording, to be released later this year, features oboist Rachel Tolmie performing works by Copland, Ives, Wilcher and others.

In December 2002 David was invited to become the founding conductor of Orchestra 143, a chamber orchestra based in Turramurra 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: programmes have included works by Johann Sebastian Bach's sons Johann Christian and Carl Philipp Emanuel, as well as by Corelli, Boyce, Purcell, Arriaga and Wassenaer.

In 2002 David co-wrote and conducted the soundtrack for the film "Compost Monster", which has been screened in Sydney and in London. He is the editor of a revised score of the Concerto for Strings by Margaret Sutherland, and has contributed translations of Russian and Italian poetry to the Lied and Art Song Texts website.

This is David's second performance with the Mosman Orchestra.