



Patron: Cr. Jim Reid

presents its first concert for 2009

Directed by Andrew Del Riccio

Overture to The Thieving Magpie - **Rossini**
Trumpet Concerto - **Wolfe**
Symphony No.5 - **Schubert**

Soloist:

Ken Allars - trumpet

Friday 20th March 8:00 pm
Sunday 22nd March 6:30 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

Message from the Musical Director



2009 seems to have started at a great rate of knots, with everyone rushing about, and here at Mosman Orchestra, it has been no different!

We are delighted to welcome you to our first concerts for 2009. Many of our performances this year feature members of the orchestra as soloists, with these works tying in with the various symphonies and overtures we are playing. This program, which combines humour, enthusiasm, cheekiness and a positive outlook, has resulted in something quite special. Our overture and symphony, by Rossini and Schubert respectively,

bracket an Australian work which, while only having its second outing today, captures these elements perfectly. Joe Wolfe has, as an occasional composer, managed to produce some real gems. In his trumpet concerto the mix of Caribbean and Latin rhythms bring to life a spirit that just revels in music making.

It is this music-making that sees the members of the orchestra meet weekly to rehearse and prepare our performances. This year the orchestra will give around a dozen concerts, including here in our own performances, in the Mosman Festival and for communities such as Bougainvillea Retirement Centre.

The commitment of all our members deserves recognition. As well as rehearsing weekly they also arrange the publicity that lets the public know we are playing; and organise the music, venues, instruments, lights, tea and coffee, maintain our website (www.mosmanorchestra.org.au) etc. etc.

It is through these efforts that you have a concert today, complete with refreshments at the end.

We hope you enjoy today's team effort, and can help us spread the word.

Andrew Del Riccio

Notes on the Program

Overture to “La gazza ladra” (The Thieving Magpie) - Gioacchino Rossini (1792-1868)

Gioacchino Rossini was a prolific composer. The son of working musicians, he knew that composition was his bread-and-butter, and he made the most of it. By the age of 20 he had already composed 28 works, including chamber and orchestral pieces, two masses, and eight operas. Five years later, *La gazza ladra* was his 22nd opera and his 61st composition.

But Rossini's was not hack work. Indeed, he was single-handedly responsible for raising the artistic level of comedic opera (opera buffa) at a time when the form had become stale. He also forged a new path in the operatic form with his serious works, one soon followed by Giuseppe Verdi.



La gazza ladra, or *The Thieving Magpie*, is one of the last of his "comic" works--and its tale is one that is more tragic than humorous. It was based on a true incident, well-known to Rossini's audiences, in which a French servant girl was executed as a thief, only to be exonerated after her death when it was discovered a magpie had stolen the items she had been accused of taking. In the opera's version of events, young Ninetta is accused of

stealing a silver spoon, but due to circumstances cannot prove her innocence without exposing her father, an army deserter - a crime for which he, too, might get the gallows. In the nick of time, it is discovered that a pet magpie is the real culprit, but only after a dramatic scene in which Ninetta must choose whether to sacrifice her father's or her own life.

The overture captures the elements of pomp, pathos, and humor in the opera. It opens dramatically with a pair of snare drum rolls - first loud, then softer - that immediately call to mind both images of the military and the sound of drums as a prisoner is led to the gallows. This is followed by a stately introductory march, then another drum roll segues into the overture proper, where the pace becomes spirited and at times anxious. The final theme, beginning with a triplet figure, is the best-known of the piece. Here Rossini employs a technique he used so often that musicians today still refer to it by his name: the long, slow-building "Rossini crescendo" that grows inexorably in volume and in tempo over many measures. After stating his final theme at a rather reserved pace and dynamic, Rossini employs his patented crescendo not once but twice, each time building to an ever more energetic climax.

Barbara Heninger, Redwood Symphony, California

Trumpet Concerto - Joe Wolfe

2003 - For Anthony Heinrichs and the Woolahra Orchestra - Notes by the composer.

About the concerto: Woolahra Philharmonic is, like Mosman Orchestra, a community orchestra. One night after rehearsal the winds were having fluid replacement therapy while the strings did bowing elbow warm-downs at the local pub. Anthony Heinrichs, trumpet player from the Sydney Symphony was there, the next programme was being discussed and his arm was being twisted. But which concerto?

There are many beautiful baroque and classical trumpet concertos, but they are for an orchestra of strings and not much else. Fine for a professional orchestra, whose winds are happy to get home early, but in a community orchestra people are there to play. So what else? Some 20th century concerti are rather challenging, for audience and orchestra alike. The idea of writing a trumpet concerto appealed to me: Anthony is a great player, I really like the instrument and I had some ideas that sat nicely on trumpet. Then it was closing time. The next thing I recall about it was seeing a list of concert programs with the Wolfe trumpet concerto (première) and the performance date: 21/9/2003. This focussed my attention.

About the composer. My jazz background always shows in my orchestral writing: there are syncopated tunes and rhythms, fairly frequent changes of metre and jazz flavoured harmonies. In a trumpet concerto there seemed to be no reason to hold back on any of these elements. I have written several works for orchestra, of which the most notorious and most performed is "The Stairway Suite": seven orchestral versions on "Stairway to Heaven" as it would have been written by Schubert, Beethoven and others. (Google knows where it is.)

Although I've written several works for orchestra, this is my first concerto. The first movement cadenza came first, to give Anthony time to practise it. He looked at it, said it was impossible, but with a smile, so I gathered that the level was appropriate. I showed him sketches of the score as it grew, and there were a few discussions. My questions have been mainly about breathing, and his suggestions mainly about articulations. It's been great to work with such a virtuoso. And a great pleasure to have the work brought to life by my friends in Woolahra Philharmonic and Mosman Orchestra.

For musicologists. The motif 9-8-5 (re-do-so) has become like a signature for me, and it creates the second tune in the first movement. If you invert it ("step down to tonic, then to dominant" becomes "step up to tonic, then to dominant") you have the start of the main theme. The second movement is simple and lyrical, and borrows a tune from a chamber piece I wrote a few years ago. The final movement has a syncopated string motif beginning with semiquavers, a happy tune introduced by the trumpet, and another that appears in very short interludes of chamber music. In something like a musical summary, these elements are put together with the themes from the second, then the first movement to make a finale.

Interval

Symphony No.5 in B flat Major D.485 - Franz Schubert (1797-1828)

1. *Allegro*
2. *Andante con moto*
3. *Menuetto: Allegro Molto - Trio*
4. *Allegro vivace*

In his short life, Schubert produced nearly a thousand works, ranging from songs to operas, as well as sonatas, chamber music, religious works and symphonies. Yet during his lifetime there was only a single public concert of his works and only a few songs had been published.

At the end of 1813 Schubert commenced work in his father's school as a teacher, with no enthusiasm and apparently very indifferent success. In this bleak environment, between 1813 to 1816 (i.e. before he was twenty) he attempted almost every form of composition. Many of his masterpieces, including his fifth symphony, come from this period.

Like so many of his works, Schubert's Symphony No.5 in B-flat Major was created for the enjoyment of his circle of musical friends. The composer participated regularly in an amateur chamber orchestra that met in the home of a Viennese musician, Otto Hatwig, and it was there that the Fifth Symphony received its first reading. Its public premiere did not occur until October 1841.

The modest occasion for which Schubert composed this work is reflected in its modest orchestration with only one flute and pairs of oboes, bassoons and horns accompanying the usual choir of strings, and omitting clarinets, trumpets and timpani.

The work follows the classic symphonic format of four movements. The first, marked simply *Allegro*, opens with a scant four bars of introduction before launching into its principal subject. This is a winsome melody enriched by discreet echoes in the bass instruments. Presently a second theme, somewhat lighter in character, appears in the violins and is quickly taken up by the woodwinds. Schubert's development of these ideas is highly inventive, frequently involving the combination of fragments from each theme in counterpoint

In the second movement *Andante con moto* Schubert treats two themes in alternation — the first being a lyrical idea introduced in the strings, the second emerging from a series of yearning woodwind phrases. The composer leads these subjects through far-flung harmonic provinces, their excursions making for one of the most beautiful of all his symphonic movements.

The *Minuet* third movement, in the dark tonality of G minor, is surprising in its violence and recalls the corresponding movement in Mozart's Symphony No. 40, written in that same key. Schubert balances this with a bucolic *Trio*.

He then banishes any lingering shadows with a bright and high-spirited Finale.

Joe Wolfe



Joe Wolfe's day-job is Professor of Physics at the University of NSW, studying the acoustics of musical instruments and the voice. However, his teaching ranges over many areas of physics and his enthusiastic approach to education won him the Physical Sciences and Engineering division of the 2004 Australian Awards for University Teaching. Joe

says he enjoys "bringing the physics into his classroom" with numerous demonstrations. Shortly after winning this national award he collected La Médaille Étrangère 2004 from the French Acoustical Society. This is awarded each year to honour a non-French scientist who has contributed to acoustics and has links with French acousticians.

Joe has created an extensive set of web pages explaining the physics behind a lot of phenomena (www.phys.unsw.edu.au/~jw/teaching.html). While many of these are written for his students, some sites are designed to appeal to an audience with little physics background. Many musicians, for example, are interested in the acoustics of the instrument they play, and Joe has a large site to deal with many of their questions assuming very little background in physics. "Musicians are an interesting audience because they are prepared to put the effort in," he says.

Being a jazz, orchestral and chamber music player himself, Joe writes music with the performers as well as the audience in mind: as he points out, the players will hear it more often and in more detail than will the audience. His music is noticeably influenced by his extensive background as a jazz player. Joe's other orchestral works include "Sydney Sketches" - a set of tone poems, each of which is based in different Sydney location at a different time of day.; "The Stairway Suite" - a set of orchestral variations on the pop song "Stairway to Heaven" in the styles of Schubert, Holst, Glen Miller, Mahler, Bizet and Beethoven; and an overture to celebrate the tenth anniversary of the UNSW Orchestra.



Ken Allars

Ken is aged eighteen and has just completed his HSC examinations at Newtown High School of the Performing Arts. He recently (last Monday, in fact) performed in the Encore concert at Sydney Opera House, a showcase of outstanding musical performances from the HSC, and attended this year's Australian Youth Orchestra National Music Camp in Adelaide.

He is currently studying trumpet with Daniel Mendelow, Principal Trumpet in the Sydney Symphony Orchestra and Andrew Del Riccio, the Musical Director of the Mosman Orchestra and Jazz Trumpet with Warwick Alder.

Ken started learning trumpet when he was seven. At the age of ten he was accepted into the Department of Education and Training Arts Unit Symphonic Wind Ensemble. He has toured twice to USA with this ensemble, in 2007 performing at International Band and Orchestra Conference in Chicago. A highlight of this trip was an impromptu improvised solo performance with Marvin Hamlisch on piano at the Kennedy Center in Washington DC which received a standing ovation and special regards from Senator Edward Kennedy who was in the audience. He has also toured in Germany, Austria and Japan.

More recently Ken has been performing a wide variety of musical styles, ranging from Stravinsky's Firebird with the Sydney Symphony Orchestra in August this year, to Big Band Jazz with Jazzgroove Mothership Orchestra and Judy Bailey's Jazz Connection, Latin music with Son de Tagua and Carlitos Orchestra, and even performances with members of the Wiggles.

Ken joined Mosman Orchestra when he was thirteen, and as well as being a regular ensemble member, also performed the Hummel Trumpet Concerto as a soloist with the Orchestra in 2005.

Ken is keen to continue his studies of music and to pursue a career in performance of both classical and jazz music. He is now enrolled in the Bachelor of Jazz course at the Sydney Conservatorium and is a member of the Sydney Sinfonia.

Andrew Del Riccio - Music Director, Mosman Orchestra

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney, in conducting from the University of British Columbia (Canada) and in Education from the University of Western Sydney. 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* and a heraldic trumpet ensemble. 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. Recently, he has worked with the *UNSW orchestra & Concert Band*, *Lane Cove Youth*, *Strathfield* and *North Sydney SOs* and directed concerts as an assistant conductor with the *Willoughby Symphony Orchestra*.

Andrew currently teaches at Trinity Grammar School, has a busy private teaching practice. He performs with the WIN-Wollongong Symphony Orchestra as principal trumpet is also heavily involved in scuba diving, actively researching wrecks of the New South Wales coast as a part of *The Sydney Project*.

Mosman Orchestra

First Violin: Cameron Hough (concertmaster), Geoff Allars, Alex Koustobardis, Beres Lindsay, Glen Preston, Sarah Sellars

Second Violin: Kiran Sripathy, Chris Bladwell, Denis Brown, Bob Clampett, David Healey, Ann Kanaan, Ali Meades, Brett Richards

Viola: Sam Loukas, Andrew Parkin, Vicki Sifniotis, Mark Berriman

Cello: Megan Corlette, Rufina Ismail, Danny Morris, Bronwyn Whyatt

Double Bass: Trevor Dalziell, Mark Szeto

Flute: Linda Entwistle, Jacqueline Kent, Carolyn Thornely

Piccolo: Linda Entwistle

Oboe: Cate Trebeck, Nina Herkommer

Cor Anglais: Cate Trebeck

Clarinet: Danika Allars, Natalie Jacobs

Saxophone: Andrew Smith

Bassoon: Bob Chen, Graham Cormack

French Horn: Claire Cameron, Rana Wood, Chua Tek Xin

Trumpet: Kate Wilson, Jarrah Coleman-Hewes

Trombone: Gregory Hanna, Hanno Klahn, Vicki Sifniotis

Percussion: Graham Ball, Paul Levy

Don't miss Mosman Orchestra's next concerts!

Friday June 19 8.00pm & Sunday June 21 2.30pm

Mark Brown – Guest Conductor

Cameron Hough - Violin

Wagner – Overture to Die Meistersinger von Nurnburg

Saint-Saens – Introduction and rondo capriccioso (Cameron Hough, violin)

Bizet – Symphony #1 in C major