

# MOSMAN ORCHESTRA

Patron: Cr. Jim Reid

Musical Director: Andrew Del Riccio

# Celebrate Youth!

with Mosman Orchestra and its guest conductor **Mark Brown**

*Prelude to Die Meistersinger von Nürnberg* - Wagner

*Introduction and Rondo Capriccioso* - Saint-Saens

*Symphony No.1 in C Major* - Bizet

Soloist: **Cameron Hough** - violin

Friday 9<sup>th</sup> June 8:00 pm  
Sunday 21<sup>st</sup> 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 Mosman Council

[www.mosmanorchestra.org.au](http://www.mosmanorchestra.org.au)

## Message from the Musical Director



Welcome to our second concert program for 2009! The orchestra is delighted to welcome back Mark Brown as our guest conductor, who last directed the orchestra 4 years ago.

*Celebrate Youth!*, our theme for these concerts is very apt for our entire year as the orchestra features young soloists from our own ranks. It also reminds me that, try as we might, we need more young players to keep our numbers up so we can perform quality programs for you, our audience. So, if you know a young player, especially a younger string player, encourage them to get in touch with us, as we would love to have some more players.

Our program also features youth, be that of our youthful soloist, Cameron Hough, performing the Introduction and Rondo Capriccioso that Saint-Saens composed at the relatively youthful age of 28, Bizet's only symphony written in his *teens*, and Wagner's majestic overture from *Die Meistersinger*. But how is that youthful? You'll have to spend a few hours watching the entire opera (which was broadcast last weekend on 2MB-FM) and see the young knight, Walther, Eva the heroine and all the pranks of the apprentices of the town to fully appreciate Wagner's fun-filled side! But be assured, *Meistersinger* is a bright and bubbly event that the overture pays homage to. We hope you enjoy our music making today!

### **Don't miss Mosman Orchestra's next concerts!**

Friday 4<sup>th</sup> September 8.00pm & Sunday 6<sup>th</sup> September 2.30pm

Andrew Del Riccio - Conductor

Claire Cameron - Horn

Mozart – Overture The Magic Flute

Richard Strauss – Horn Concerto No.1

Brahms – Variation on a Theme by Haydn

## *Notes on the Program*

### ***Prelude to "Die Meistersinger von Nürnberg", Op.47 - Richard Wagner (1813-1883)***

*Die Meistersinger von Nürnberg* occupies a unique place amongst Wagner's works. It is the only comedy among his mature operas, and the only one centered in a historically well-defined time and place rather than a mythical or legendary setting. It is the only mature Wagner opera to be based on an entirely original story, devised by Wagner himself. It was first performed at the Königliches Hof- und National-Theater, Munich, on June 21, 1868. The conductor at the premiere was Hans von Bülow.

The opera takes place in Nuremberg during the middle of the 16th century. The plot revolves around the real-life guild of Meistersinger (Master Singers), an association of amateur poets and musicians who developed a craftsman-like approach to music-making, with an intricate system of rules for composing and performing songs. Learning that the winner of an upcoming song contest will win the hand in marriage of Eva, a local maiden, Walther, a young knight who is already in love with Eva, determines to enter the contest. The scheming town clerk, Beckmesser, is also attempting to woo Eva. The town cobbler Hans Sachs helps Walther to compose a Mastersong with which Walther ultimately defeats his rival Beckmesser and wins Eva.



The Prelude to *Die Meistersinger*, as in most of the composer's great music-dramas, is a sort of musical epitome of the entire work. This masterly piece of orchestration tells of the guild, with its cast-iron rules, of Walther's attempts to gain admission to its conservative circle; and of the ultimate victory of Art over all inartistic barriers.

It opens with a grand march, representing the masters of the guild central to the opera's story. Stately and majestic, the grand march represents all that is right with tradition and academia. A brief lyrical episode leads to the march of the guildsmen, who represent the rock-solid virtues of the medieval artisans.

The next element, in direct contrast to the formality of the march, is the lyricism of the Prize Song. Its appearance provides a brief pastorale interlude, eventually giving way to the strange polyphonic climax as the composer presents his themes in two separate keys at once.

The resulting natural tension soon resolves into Wagner's counterpoint expression of the narrow minded academics Beckmesser (Hanslick) represents. Wagner ends the piece with the two march themes, returned to their original sense of august majesty.

## ***Introduction and Rondo Capriccioso - Camille Saint-Saens (1835 - 1921)***

Camille Saint-Saëns began composing music at the precocious age of three, and at eleven debuted as a concert pianist, offering as an encore to play any Beethoven sonata the audience could name. The brilliant child grew into a virtuoso pianist and internationally acclaimed organist. He composed abundantly - publishing nearly 300 compositions in his 86 years

Like many other French Romantic composers such as Edouard Lalo and George Bizet, Saint-Saëns held a deep interest in the style of Spanish dance music. This style permeates his solo violin works, particularly the *Havanaise Op. 83* and the *Introduction and Rondo Capriccioso*.

In the 1850s, Saint-Saëns became acquainted with a fellow musical prodigy, the Spanish violinist Pablo de Sarasate (1844-1908). In 1859, Sarasate approached the celebrated composer and commissioned a violin concerto, which the flattered Saint-Saëns proceeded to compose. (This piece became Saint-Saëns' *Violin Concerto No. 1 in A major*.) Four years later in 1863, Saint-Saëns wrote yet another solo piece for Sarasate: The *Introduction and Rondo Capriccioso in A minor* for violin and orchestra. Sarasate premiered this piece in Paris on April 4, 1867.

The slow introduction, marked *Andante malinconico* ("melancholy"), becomes gradually more animated and ends in a mini-cadenza that opens the rondo, *Allegro ma non troppo*. The syncopated theme stated by the violin has a distinct Spanish flavor, and features huge leaps and brilliant arpeggios. The orchestra opens the bridge to a contrasting lyrical theme, *con morbidezza* ("with tenderness"), played in 2/4 by the soloist over the 6/8 time of the orchestral accompaniment. Even the rondo theme reappears in a more introspective mood, before the orchestra bursts once more into the bridge passage. A solo oboe makes the final statement of the rondo and the violin moves from a short cadenza of triple-stopping to a brilliant coda, undoubtedly written as a showcase for Sarasate's virtuosity.

## ***Interval***

## ***Symphony No.1 in C Major - Georges Bizet (1838-75)***

Most music-lovers know that Wolfgang Mozart was a child prodigy who died tragically young; but fewer are aware of the French composer Georges Bizet's very similar fate. Precociously talented from an extraordinarily young age, Bizet entered the Paris Conservatoire at age nine and proceeded to win every prize that famed institution offered. Unlike Mozart, his popular and critical reception was mixed before his death at the early age of thirty seven. Following his death, however, several of his works were recognized as masterpieces, and the magnificent body of music that he

created leaves us wondering what he might have accomplished had he remained longer in this world.

Symphony in C was written during a one-month time span when Bizet was seventeen. The symphony was unmentioned by Bizet in his letters and unknown to his early biographers. Unearthed from the archives of the Paris Conservatoire nearly 80 years after its composition, its first performance was given on February 26, 1935 under the baton of Felix Weingartner.

One of Bizet's teachers at the Paris Conservatory was Charles Gounod, and Bizet's Symphony in C bears a strikingly close resemblance to Gounod's Symphony No.1 in D major, which was premiered earlier in 1855. It has been speculated that Bizet purposely suppressed his own symphony in deference to his professor's work. Since it has resurfaced, however, Bizet's Symphony in C has far outshone Gounod's symphony in the repertoire.

The symphony opens with a movement in traditional sonata form, with a bubbling main theme outlining chordal patterns and a contrasting legato second theme, introduced by the oboe, in longer notes.

Perhaps the most famous theme from Symphony in C is the mournful, exotically haunting oboe melody from the Adagio second movement. This elegant melody, sparsely accompanied by pizzicato strings, is briefly interrupted by the central fugal section of the movement.

The third movement is the most perfect in form. It consists of a fast minuet contrasted with arioso passages. The first theme breaks out of the usual 4- and 8-bar phrases and is used as counterpoint for the following string theme. The ensuing trio is a peasant-like dance which draws upon the first theme as its chief material.

The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the march-like rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

## ***Mark J Brown, Bmus (hons)***

Mark is a double graduate of the NSW State Conservatorium of Music, having gained both a Bachelor of Music (Honours) in Trombone Performance (1996) and a Certificate of Piano Tuning and Technology (1982). He studied trombone with Arthur Hubbard and Ron Prussing as well as conducting with Henryk Pisarek.

His professional trombone credits include Sydney Symphony Orchestra, Australian Opera and Ballet Orchestra, English National Ballet, Sydney Philharmonia, Sydney Seasons of Phantom of the Opera,

Les Miserables, Beauty and the Beast, Miss Saigon, Crazy for You, My Fair Lady, the Merry Widow, the Mikado, Michael Crawford Australian Tour, NSW Police Band, Tommy Tycho, Ed Wilson Big Band, international contracts with P&O Cruises and club gigs, backing variety artists and rock bands.

In 1994 Mark was awarded the Bellhouse Memorial Conducting Scholarship and in 1995 was selected for the Ku-ring-gai Philharmonic Orchestra Conductor in Training program under Maestro Henryk Pisarek. During this time he was also assistant conductor to Steve Williams with the Conservatorium Wind Orchestra. He later travelled to the Czech Republic and attended the International School for Conducting studying under Maestros Kirk Trevor, Tsung Ye and Johannes Schafli.

From 1999-2005 Mark was director of the large band program at St Patrick's College Sutherland where he also taught low brass and trombone. He also directed the stage band at Sydney Technical High School, was Director of Music at Sutherland Shire Brass, and conductor of both concert bands at Port Hacking High School. In 2006 Mark was contracted the NSW Police Band as guest Principal Euphonium and Trombone.

He is currently Director of Ensembles at Manly Selective Campus, Musical Director of Bands at SCEGGS Darlinghurst and Musical Director of the Lane Cove Youth Orchestra. He is also the conductor of the Conservatorium High School Wind Sinfonia, Sydney Youth Orchestra's Wind Orchestra and the Education Department's Performing Arts Unit Symphonic Wind Orchestra.



## *Cameron Hough*

Cameron has been Concertmaster of Mosman Orchestra for six months, and this is his first solo appearance with the orchestra.

He has been playing violin for 17 years, as well as viola and mandolin, and is currently learning from Scott Taggart in Wollongong. Cameron has almost ten years of experience as an orchestral musician, starting with the Bluescope Steel Youth Orchestra in Wollongong and currently playing with Orchestra 143, North Sydney Symphony Orchestra, and of course Mosman Orchestra, and will appear as a soloist with Orchestra 143 in their July concert playing Vivaldi and Telemann.

Cameron was previously the concertmaster of the South Coast Orchestra, and has played with the

Wollongong Symphony Orchestra, Steel City Strings, the Illawarra Choral Society and the Sutherland Orchestra, as well as in the orchestra for several musicals such as West Side Story, Les Miserables, and The Producers. Away from the concert hall, he is a keen chamber music player, as well as playing in such diverse ensembles as backing strings for a Blue Mountains indie rock band, through to a bluegrass pub band named "Doodlebug".

Previous highlights of Cameron's career include touring New Zealand and Tasmania as soloist with the Bluescope Steel Youth Orchestra, playing Vivaldi's "Summer" concerto, playing at the Concert Hall of the Sydney Opera House, and as orchestra manager and concertmaster for a world-premiere musical at the Theatre Royal, Sydney.

The Saint-Saens showpiece that Cameron will be playing with Mosman Orchestra this concert has been a wonderful challenge to prepare for - especially while juggling full time work as an acoustics engineer and playing in three orchestras- and he is looking forward to bringing this exciting and energetic work to life in the Mosman Art Gallery.



## ***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 Chilmaid. 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, Dominique Brown, Tristan Entwistle, Alex Koustobardis, Beres Lindsay, Glen Preston, Sarah Sellars

***Second Violin:*** Ruth Day, Chris Bladwell, Denis Brown, Bob Clampett, David Healey, Ali Meades, Brett Richards

***Viola:*** Vicki Sifniotis, Mark Berriman

***Cello:*** Megan Corlette, Rufina Ismail

***Double Bass:*** Trevor Dalziell, Moya Molloy, Mark Szeto

***Flute:*** Linda Entwistle, Jacqueline Kent

***Piccolo:*** Linda Entwistle

***Oboe:*** Cate Trebeck, Nina Herkommer

***Clarinet:*** Natalie Jacobs, Danielle Burns, Ian Sykes

***Bassoon:*** Nigol Martin, Graham Cormack

***French Horn:*** Claire Cameron, Rana Wood

***Trumpet:*** Kate Wilson, Andrew Del Riccio

***Trombone:*** Gregory Hanna, Hanno Klahn, Lauren Smith

***Percussion:*** Graham Ball