

Mosman Symphony Orchestra

Andrew Del Riccio - conductor

Ronald Thomas - violin



BEST OF BRITISH

Friday Sept 9 at 8pm

Sunday Sept 11 at 2.30pm

Sullivan: Mikado Overture

Vaughan Williams: The Lark Ascending

Williams arr. Brubaker: Harry Potter Symphonic Suite

Delius: In a Summer Garden

Elgar: Pomp & Circumstance March No 1

Elgar: Nimrod from Enigma Variations

Mosman Art Gallery

cnr Art Gallery Way & Myahgah Rd

Tickets: \$20 | \$15 conc | U16 free admission

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Message from the Musical Director



Tally Ho!

Our program, the best of British has finally arrived.

If you are looking at the orchestra and thinking ‘there seems to be a lot of players these days’, you are certainly right. The orchestra is steadily growing, with new players joining our ranks, it seems almost every week. This year has been exciting for the orchestra, as we continue to develop our activities. We are also delighted to welcome the Bendigo Bank on board as a sponsor; their support of the orchestra is greatly appreciated by all.

Today’s program is yet another adventure for Mosman Symphony Orchestra. Over the years, the majority of our concerts have followed a more traditional formula, overture, concerto, and then a symphony after a cuppa. Sort of nice and reassuring to know what to expect, isn’t it? Until you have the same meal for 7 days running, that is! So our year of programming different concert formats has its third outing: this collection of pieces more in a proms style of performance.

We do retain a concert opener and a soloist or course. And what a soloist! Ronald Thomas has spent his illustrious career (so far) as a soloist, concert master, chamber musician and educator in both the UK and Australia, performing with some of the most famous ensembles and musicians of the 20th century. There is yet another side to Ron that many do not know of; his other creative passion: building instruments. Today you will get to hear a violin which he has built himself, adapting famous designs, to create an instrument with a rich lush tone that suits *The Lark* perfectly.

The rest of our selection of pieces runs from the sublime, to the frankly ridiculous. Opening with the 19th century’s version of *The Chasers’ War on Everything* – Gilbert & Sullivan and the overture from their hilarious operetta *the Mikado*, we wave the union flag in Elgar’s *Pomp & Circumstance March #1*. Add a bit of currency with some *Harry Potter* music and finish with the haunting, *Nimrod* from Elgar’s *Enigma Variations*, and we hope you’ll be hankering for a pastie and a pint of bitter to relax with.

Make a note of our next concert! Just to be different *this* concert is in a more traditional format, and sees us restart a Beethoven symphony cycle. Thank you for coming to hear us today, and we hope to see you in November for our next concerts!

Andrew Del Riccio

Notes on the Program

***Overture to The Mikado* – Sir Arthur Seymour Sullivan (1842 –1900)**

Sir Arthur Sullivan was an English composer, of Irish and Italian descent, best known for his operatic collaborations with librettist W. S. Gilbert, including such continually popular works as *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*.

On 22 May 1883 Sullivan was knighted by Queen Victoria at Windsor Castle. Although it was the operas with Gilbert that had earned him the broadest fame, the honour was conferred for Sullivan's services to serious music.

The Mikado, or, *The Town of Titipu* is a comic opera in two acts –the ninth of Gilbert's and Sullivan's fourteen operatic collaborations. It opened on March 14, 1885, in London, where it ran at the Savoy Theatre for 672 performances, which was the second longest run for any work of musical theatre and one of the longest runs of any theatre piece up to that time. Setting the opera in Japan, an exotic locale far away from Britain, allowed Gilbert to satirise British politics and institutions more freely by disguising them as Japanese.

The plot revolves around two major circumstances: the need of the Lord High Executioner to behead someone, and the flight of the Crown Prince from Imperial Palace to avoid marrying Katisha. *The Mikado* contains some of Gilbert's best dialogue and song lyrics.

The captivating Overture includes some of the choicest melodies from the opera: "Mi-ya Sa-ma", "The Sun Whose Rays Are All Ablaze", "There is Beauty in the Bellow of the Blast", "Braid the Raven Hair" and "With Aspect Stern and Gloomy Stride"

***The Lark Ascending (Romance for Violin & Orchestra)* – Vaughan Williams (1872-1958)**

During a long career that spanned the first half of the 20th century, Ralph Vaughan Williams sparked a new Renaissance of English music. In works ranging from symphonies and concerti to operas, ballets, and hymns, Vaughan Williams blended English folk song, hymnody, and Elizabethan music with themes inspired both by classical masters such as Bach and Handel and the impressionism of Ravel and Debussy. His work in transforming traditional sources into modern settings led the way for later British composers such as Benjamin Britten and William Walton.

A dedicated musicologist, he collected and catalogued over 800 English folk songs. In *The Lark Ascending*, Vaughan Williams found inspiration not only in English folk themes but in a poem by the English poet George Meredith (1828-1909). The composer included this portion of Meredith's poem on the flyleaf of the published work:

*He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.
Till lost on his aerial rings
In light, and then the fancy sings.*

Vaughan Williams' orchestral romance offers an impressionistic image of the lark's song and the countryside, with "our valley" represented by two folk tunes. He completed an early version of the piece in 1914 for violinist Marie Hall, who consulted with him on revisions and first performed the work in a violin-piano arrangement in December 1920. The orchestral version premiered in London at a Queen's Hall concert in June, 1921.

The work opens with a calm set of sustained chords from the strings and winds. The violin enters as the lark, with a series of ascending, repeated intervals and nimble, then elongated arpeggios. These rise into the first theme, and the orchestra quietly enters to accompany the solo in the development of this somewhat introspective, folk-like motif. The solo cadenza is reprised, then the woodwinds, led by flute and clarinet, announce the second theme, a folk dance. The full orchestra joins in, though Vaughan Williams always keeps the orchestration restrained, never forceful. At one point the soloist pauses in a trill while woodwinds play a series of bird-like calls themselves. Then the violin soars in cadenzas over the orchestra, an effect seen by some as representing the lark flying over the countryside. Another solo lark episode leads to the reprise of the original theme, finally stated by the full strings. The work comes to a quiet close, with the soloist returning to the original ascending, repeated intervals as the lark's song is, indeed, "lost on aerial rings."

I n t e r v a l

***Harry Potter Symphonic Suite* – John Williams arr. Jerry Brubaker**

In the new millennium, John Williams was asked to score the film adaptations of the widely successful book series, Harry Potter. He went on to score the first three instalments of the film franchise. Like the main themes from Star Wars, Jaws, Superman, and Indiana Jones, fans have come to identify the Harry Potter films with Williams' original compositions.

This "symphonic suite" was put together by Jerry Brubaker. The music runs continuously, but falls into seven distinct sections:

1. *Flight and Travel*. A lilting theme used throughout the film - notably when the owls arrive at Harry's home to summon him to Hogwarts School.
2. *Broomstick Practice*. Three trumpets mock the chums' first efforts, where Neville Longbottom (the clumsy school-pal) ends up dangling from the roof top - the first of his many mishaps.
3. *Hogwarts Forever!* This majestic tune characterises the turreted school, the moving staircases, and the banquet.
4. *Diagon Alley*. Flutes and percussion portray the hustle and bustle of Diagon Alley, and a quirky violin solo the grotesque clerks of Gringotts Bank.
5. *Voldemort*. Horns and bassoons utter a ghastly motif, evoking the terror of Voldemort whenever he appears.
6. *Anyone for Quidditch?!* A brilliant fanfare-like theme on brass accompanies the bristling excitement of the game.
7. *Harry's Parents*. Blossoming from strings to full orchestra, this typical Williams melody underpins Harry's recollections of his beloved deceased parents.

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. At the age of 16 Elgar 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.

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 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.

Pomp and Circumstance March No.1 opens with a rousing introduction, after which a jaunty, quite lively march tune is given. The orchestration is colourful 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.

Variation IX (Adagio) "Nimrod" from Enigma Variations Op.36 - Edward Elgar (1857-1934)

The Enigma Variations is a set of a theme and its fourteen variations written for orchestra by Elgar in 1898–1899. Elgar dedicated the piece to "my friends pictured within", each variation being an affectionate portrayal of one of his circle of close acquaintances.

After its 1899 London premiere, the piece achieved popularity and was given international performances. The people portrayed in the variations include his wife Alice, Augustus J. Jaeger and Elgar himself. The enigma is not the identity of the persons portrayed, as those are known, but rather a hidden theme that is, in Elgar's words, "not played". This enigma has been the subject of much speculation, as Elgar took its secret with him to the grave.

Variation IX (Adagio) "Nimrod"

August Johannes Jaeger of Novello & Co. was for many years Elgar's closest friend and a valued adviser. Jaeger is German for 'hunter' and Nimrod is 'the mighty hunter'. Augustus J. Jaeger was employed as music editor by the London publisher Novello & Co. For many years he was Elgar's closest friend and a valued adviser. The name of the variation refers to *Nimrod*, an Old Testament patriarch described as "a mighty hunter before the Lord" - the name *Jäger* being German for hunter. According to the composer, his noble variation is the

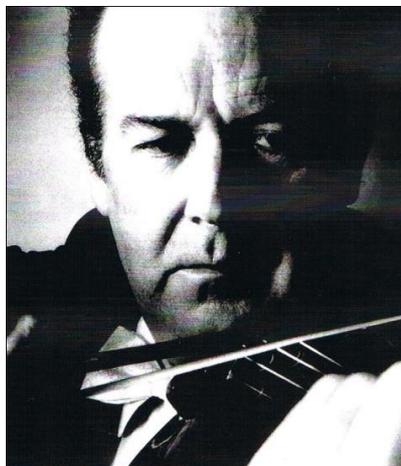
record of a long summer evening talk between the two men, when Jaeger discoursed elegantly on the slow movements of Beethoven. Indeed, The second movement of Beethoven's Piano Sonata No. 8 ' *Pathétique* ' is suggested in the opening bars of *Nimrod*.

This variation has become popular in its own right and is sometimes used at funerals, memorial services, and other solemn occasions. It is always played at the Cenotaph in London on Remembrance Sunday.

Please join us after the concert for refreshments

Don't miss Mosman Orchestra's next concerts!
Friday 18 November 8.00pm & Sunday 20 November 2.30pm
Rossini – William Tell Overture
Beethoven – Piano Concerto #3, featuring soloist **Andrew Rumsey**
Beethoven – Symphony #1

Ronald Thomas



Born in Australia, Ronald Thomas began the violin at the age of four with lessons from his father. At sixteen he made his national debut performing the Beethoven Violin Concerto with the Melbourne Symphony Orchestra. The following year after winning a scholarship to Europe, he continued his studies with Max Rostal in London and Switzerland.

At the age of 21 he won the Carl Flesch International Violin Competition. Following a critically acclaimed recital at the Wigmore Hall in London he was offered concerto engagements with major orchestras in England including the Royal Philharmonic, Birmingham and Bournemouth Symphony Orchestras.

He also began broadcasting recitals for BBC radio and was a concerto soloist at the first night of the BBC Promenade concerts. While continuing to give recitals and perform concertos throughout the country he was a member of the English Chamber Orchestra.

Later as a member concertmaster and soloist with Sir Neville Marriner and the Academy of Saint Martin In the Fields, he performed with them for a number of years in concerts, recordings and world tours.

He formed his own ensemble The New London Soloists Ensemble which toured the USA. During this time he returned to Australia frequently to play with and conduct the ABC orchestras.

In 1976 he became concertmaster, then Musical Director of the Bournemouth Sinfonietta, where he remained for ten years giving many concerts, solo concerts, broadcasts and recordings.

In the 1980s he was invited by Sir Gorge Solti to be guest concertmaster for a special anniversary series of concerts by the London Philharmonic Orchestra appearing at the Edinburgh Festival and the Royal Festival Hall in London. At this time he was also the guest concertmaster of the London Symphony Orchestra.

He moved to Australia in 1987 to become artistic director of the Australian Opera and Ballet Orchestra. Whilst in Australia he formed The Soloists of Australia which made a number of recordings for Chandos Records as well as appearing at the Perth Festival. He was also Lecturer of violin at the Sydney Conservatorium.

At present he is leader of the Sydney String Quartet and Master of Chamber Music at Trinity Grammar School in Sydney.

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 and is also heavily involved in scuba diving, actively researching wrecks of the New South Wales coast as a part of The Sydney Project.

Visit Mosman Orchestra in Cyberspace!

Our website has lots of information about the orchestra and upcoming concerts, but did you know that you can also have fun with it too? Have a look at our Children's Corner for activities such as colouring in and a quiz, a link to us on YouTube, and photos taken of us by members of the Mosman Camera Club.

www.mosmanorchestra.org.au

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Patron: Jim Reid

First violin: Anny Xia (concertmaster/soloist), Geoff Allars, Julian Dresser, Beres Lindsay, Manuella Mignot, Sarah Sellars, Elena Vershinina

Second Violin: Armine Gargrtsyan, Denis Brown, Mark Casiglia, Kate Howse, Alex Koustobardis, Calvin Ng, Brett Richards, Bridget Wilcken, David Yan

Viola: Vicki Sifniotis, Bob Clampett, Mark Berriman, Danny Morris

Cello: Nicole McVicar, Rufina Ismail, Yvette Leonard, Jacqueline Maybury, Sarah Vale,

Double Bass: Trevor Dalziell, Jason Smith, James Zhang

Flute/Piccolo: Linda Entwistle, Jacqueline Kent, Karen O'Keefe

Oboe: Cate Trebeck

Clarinet/Bass Clarinet: Danika Allars, Kate Sweeny, Jason Kok

Bassoon: Bob Chen, Graham Cormack

French Horn: Louisa Long, Tom Schlosser, Claire Cameron, Marian Lessley

Trumpet: Kate Wilson, Jarrah Hewes-Coleman, James Blunt, Jonathan Baker

Trombone: Greg Hanna, Hanno Klein, Lauren Smith

Tuba: Glen Pink

Percussion: Lisa Beins, Dorothy-Jane Daniels,

Harp: Joanne Bae

Special Children's Concert!

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