

# MOSMAN SYMPHONY ORCHESTRA

**Andrew Del Riccio | musical director**

**Bridget Bolliger | flute**

**Rachel Tolmie | cor anglais**

**MENDELSSOHN Hebrides Overture**

**HONEGGER Concerto da Camera**

**MOZART Jupiter Symphony**

**SATURDAY MARCH 16TH AT 8 PM**

**SUNDAY MARCH 17TH AT 2.30 PM**

**MOSMAN ART GALLERY**

**\$30 | \$20 Student/Pensioner | U16 free**

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

Mosman Symphony Orchestra gratefully acknowledges the support of:



**Mosman**  
COUNCIL

## Message from the Musical Director

---

Good afternoon or evening! Welcome to our first concert for 2019. It is terrific to have our audience in attendance to witness the culmination of our efforts in the first part of this year – performing music by Mozart, Mendelssohn and Honegger.

Honegger is not a universally known figure in music, but he is a rather important one. He composed many works from symphonies, chamber music and piano works to oratorios and a series of symphonic movements, two of which are programmatic: *Pacific 231*, depicting a steam locomotive journey, (Honegger was a train nut) and *Rugby*. His *Concerto da Camera* for flute and cor anglais is at times ethereal, solemn and whimsical. I know you will thoroughly enjoy Bridget and Rachel's interpretation of his music. We round out the concert with two favourites – Mendelssohn's *Hebrides Overture* and Mozart's *Jupiter Symphony* – music that hardly needs introduction!

This year is seeing a few changes in our backroom organisation. The most visible will be that our esteemed treasurer Rufina Ismail is stepping down from this role. She has been involved with the orchestra for many years: as a cellist and percussionist, holding our financial reins, selling tickets at concerts, plus other tasks that only get noticed if they are not done. She has done these all quietly and with an efficiency that is the envy of many community orchestras! Most recently, Rufina has been organising our chorus – singers, music, musicians, and a choir conductor. We look forward to seeing her here at Mosman Symphony Orchestra in a more relaxed role, just singing and enjoying music making! There is also an invisible series of changes going on – in our official organisation as an incorporated body. While the orchestra has been incorporated since 1999 with a constitution and all this entails, the world has moved on and it was clear that our organisation needed to do likewise. We are putting in place a revised constitution in the very near future. The thanks for this go to the committee and especially our Public Officer, Greg Hanna for doing the leg work in rewriting, codifying, removing inconsistencies and adding efficiencies to our organisation. Both Rufina and Greg deserve a huge round of applause for their contributions.

But what does it mean to the audience? It really means we continue to provide the Mosman community with concerts of orchestral music and a place for the community to play music in an orchestra. It gives members and listeners alike a respite from everyday life and a place to be involved in something bigger than ourselves. We respond to music in many ways, be it playing or listening. To have this chance to do so live is a gift. Enjoy!

**Andrew Del Riccio March 2019**

## Notes on the Program

---

### **Overture 'The Hebrides' Op. 26 by Felix Mendelssohn (1809-1847)**

This well known concert overture – that is, an overture intended for concert performance rather than as a prelude to a theatrical work -- was inspired by Mendelssohn's 1829 excursion to the Scottish island of Staffa in 1829. The piece, sometimes called Fingal's Cave after the basalt cave on the island, is a tempestuous one-movement work in sonata form. Mendelssohn loved Scotland and the country's sights and sounds stimulated his romantic sensibility: his Symphony No 3 is usually known as the 'Scottish', too. After seeing Staffa, probably from the deck of a ferry, he wrote an exuberant letter to his sister Fanny, describing the scene. He even added a few bars of the melody that he used at the beginning of the overture. He revised it many times, and it received its first performance (as *Overture to the Isles of Fingal*) in London in 1832. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.



Fingal's Cave



## Concerto da Camera by Arthur Honegger (1892-1955)

**I Allegretto amabile**

**II Andante**

**III Vivace**

This concerto for the unusual combination of cor anglais, flute and string orchestra was written by Arthur Honegger in 1948. On tour in the United States he was commissioned in 1947 by the pianist and musical patron Elizabeth Sprague Coolidge (1864-1953) to write a sonata or chamber work treating the cor anglais as a solo instrument. Coolidge, a wealthy and knowledgeable American, commissioned work by many European composers, including Poulenc, Stravinsky, Britten, Prokofiev, Webern, Schoenberg and Ravel. Honegger accepted the commission in early August, deciding on a concerto form. However, he became ill with angina and coronary thrombosis soon afterwards, and did not start writing the *Concerto da camera* until the following year. It was first performed in Zurich in May 1949.



Arthur Honegger 1949

Honegger described this piece in these words: 'The first part is based on very simple themes of popular character which stand out against the background of string harmonies from which they arise. The andante contains a melodic theme, which progresses from solemnity to a sharp brilliance in an atmosphere of somewhat melancholy calm. The finale has the feeling of a scherzo.' The soloists perform in counterpoint to each other and the orchestra, rather than in imitation and dialogue, especially in the second movement, where the flute flutters over and around the cor anglais' warmly expressive lines.

Honegger was born in France though his family was Swiss. As a young composer he was named as one of 'Les Six', a group of French composers that also included Georges Auric, Darius Milhaud, Francis Poulenc, Louis Durey and Germaine Tailleferre. He never liked the label much, as his style was not at all similar to anybody else's in the group – and he actively detested the music of Eric Satie, who was an honorary member of the group. Like Ravel with his 'orchestrated crescendo' *Bolero*, Honegger came to regret the popularity of his best known piece, with the subtitle *Pacific 231* which sought to replicate the sound of a Pacific-class steam locomotive and which was immediately adopted by the public.

Honegger actively supported his fellow composers, often complaining about the difficulties of earning a living as a composer, of satisfying a public that wished only to hear the music of the past. However though his *Concerto da camera* is technically atonal, it has been described as 'gracious for the player and delightful for the listener'.

## INTERVAL

### **Symphony No. 41 in C major K551 'Jupiter' by Wolfgang Amadeus Mozart (1756-1791)**

**I Allegro vivace**

**II Andante cantabile**

**III Menuetto: Allegretto – Trio**

**IV Molto allegro**

This symphony is the last of a set of three that Mozart composed during the summer of 1788; it is also the last symphony he composed. The conductor and musicologist Nikolaus Harnoncourt has said that Mozart wrote the three as a unified work, evidence being that the 'Jupiter' has no introduction, but a grand finale instead. Why Mozart decided to write these three works remains a mystery: he would have been financially better off writing smaller works. Whatever the reason, it is generally agreed that the symphonies were Mozart's fitting farewell to a form in which he excelled, and the 'Jupiter' in particular is among the finest symphonies ever composed. It was one of the first symphonies ever to be recorded: the first known recording dates from 1913, by the Victor Concert Orchestra.

The violinist and impresario Johan Peter Salomon is supposed to have given the symphony its popular subtitle in London around 1821, long after Mozart's death, comparing the flourishes of trumpets and drums in the first movement to the sound of Jupiter's thunderbolts. The name stuck when it was included on the title page of a version for solo piano, and it is interesting to speculate what Mozart might have thought about this reduction of his most noble work and the nickname. (Possibly the same as Beethoven's reaction to the piano sonata that someone christened the 'Moonlight'.)

The first movement begins with a theme that is both martial and lyrical, while the second contrasting theme features a chromatic scale. Then Mozart adds a cheeky reference to a well known concert aria '*Un bacio di mano*': there is no reason for this, tonally or harmonically, so we are left with the supposition that Mozart included it because he could. However, its inclusion does point up one of the features of the symphony as a whole, for Mozart was seeing just how many expressive and compositional contrasts he could cram into a single symphony. From the very beginning, this is a symphony of extremes.

The beautiful second movement has one of the longest themes Mozart ever composed – a sarabande of the French type in F major that is eleven bars in length. One critic has described it as 'among the most achingly sensual pieces of instrumental music that Mozart ever wrote'.

The third movement, a minuet, has echoes of popular Austrian folk dance, and midway through the movement the woodwinds play a chromatic progression before the full orchestra returns. In the trio the four-note figure that will form the main theme of the last movement appears rapidly, but in a minor key.

The four-note theme in the final movement refers to a single unaccompanied melodic line that can be traced back to the sixteenth century. Mozart uses this as the basis of a dazzling fugue – the compositional high-water mark of the late eighteenth century, according to one musicologist. It is well known that Mozart was very fond of this most involved form of counterpoint, and here he gives his love of the form full rein. His reference to sixteenth-century plainchant as well as one of the most complex forms of compositional craft – and the addition of pure exhilaration that is absolutely his own – mark this as one of the most innovative symphonic finales in the repertoire. Who knew that Mozart was such a postmodernist?

There is some doubt whether Mozart ever heard a performance of his last symphony. But it gradually became popular, admired by critics, theorists, composers and biographers. It was Brahms who remarked in 1896 that ‘I am able to understand too that Beethoven’s first symphony did impress people colossally. But the last three symphonies by Mozart are much more important. Some people are beginning to feel that now.’ And audiences have continued to love the ‘Jupiter’ ever since. **JK**

***Please join us for refreshments after the concert***



## Bridget Bolliger – flute



Australian-Swiss flautist Bridget Bolliger was born in Sydney, where she distinguished herself early, studying under Jenny Andrews, Jane Rutter and Vernon Hill and performing the Ibert Flute Concerto with the Sydney Symphony Orchestra at the age of 15.

At 18 Ms Bolliger travelled to Switzerland to study with Peter-Lukas Graf at the Basel Music Academy. For four consecutive years she was awarded the coveted Study Grant of the Migros/Ernst-Göhner Stiftung, while also winning the UBS Flute Competition in Zürich, the Kiefer Hablitzel Award in Bern and a prize at the Swiss Woodwind Competition in St Gallen. She attended masterclasses with Alain Marion, Jean-Pierre Rampal and William Bennett, and played Principal Flute with the Gustav Mahler Youth Orchestra under Claudio Abbado and Vaclav Neumann, the

Schleswig Holstein Festival Orchestra under Christoph Eschenbach and the European Community Youth Chamber Orchestra under James Judd.

After graduating with the prestigious Soloist's Diploma, Ms Bolliger was appointed Principal Flute with the St Gallen Symphony Orchestra. She also appeared as Guest Principal Flute with the Basel Symphony Orchestra, Zürich Opera Orchestra and Zürich Chamber Orchestra, under conductors such as Nello Santi, Horst Stein, Franz Welsler-Möst and Rafael Frühbeck de Burgos.

Ms Bolliger spent three years in Brazil as Principal Flute of the Sinfonica de São Paulo, before returning to Australia where she has played with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, The Queensland Orchestra, Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra, under conductors including Vladimir Ashkenazy and Patrick Summers.

Bridget Bolliger has appeared as concerto soloist with the St Gallen Symphony Orchestra, Basel Symphony Orchestra, Basel Radio Orchestra, Collegium Musicum Basel, Gruppo

Concertistico della Svizzera Italiana (Lugano), Orquesta Sinfónica Simón Bolívar al Teatro Massimo (Palermo), Orquestra Sinfonica do Norte (Porto, Portugal) and the Sinfonica de São Paulo. She has performed the Mozart Flute and Harp Concerto with harpists Elena Zaniboni, Marielle Nordmann and Sarah O'Brien.

As a chamber musician, Ms Bolliger has appeared at the Ainey International Music Festival in Burgundy, the Curitiba International Music Festival in Brazil, the Huntington Estate Music Festival in New South Wales and the Australian Festival of Chamber Music in Queensland. She has collaborated with many distinguished Australian and British musicians, and with members of the Chicago and Montreal Symphony Orchestras.

Ms Bolliger is founder of the New Sydney Wind Quintet, which has become one of Australia's leading chamber ensembles, releasing two CDs, commissioning a work from Ross Edwards and giving numerous world premieres. Ms Bolliger is also founder and Artistic Director of the annual Sydney Chamber Music Festival.

As a flute teacher and chamber music coach, Bridget Bolliger has tutored and given masterclasses in Switzerland, Brazil and Australia. She has taught at the Jugend Musik Schule (Rorschach) and was assistant to Michel Debost at the Oficina de Música de Curitiba. She has taught at the Sydney Conservatorium of Music, the University of New South Wales and the Sydney Conservatorium High School, and given masterclasses for the New England Conservatorium of Music, the Sydney Flute Society and the Australian Flute Festival.

Bridget Bolliger is a Powell Artist, playing on a handmade, 14-carat gold Verne Q. Powell flute.

*"Once again flautist Bridget Bolliger played her way into the hearts of music-lovers."*  
Zürcher Zeitung

*"Bridget Bolliger enchanted the public at the Cathedral of San Lorenzo, distinguishing herself with interpretative grace and delicious virtuosity."*  
Rivista di Lugano

*"Flautist Bridget Bolliger's graceful, virtuosic and beautifully-sounding playing was especially admirable."*  
Berner Zeitung

*"Bridget Bolliger's playing is rich with light and colour. She delivered the challenging music with warmth and fresh originality."*  
Corriere del Ticino

*"Bridget Bolliger made a lasting impression with her delicate power. The Andante's endless melody hovered over the strings like priceless crystal."*  
Zürcher Zeitung

## Rachel Tolmie – cor anglais



Rachel Tolmie holds a Master of Music degree from the Sydney Conservatorium of Music and a post-graduate diploma from the Royal College of Music, London. She has extensive orchestral and chamber music performance experience, and is an experienced oboe teacher. Rachel has appeared as soloist with the EastWest Philharmonic Orchestra, Central Coast Symphony Orchestra, Concertante Ensemble, Con Spirito, Bourbaki Ensemble and Balmain Sinfonia. Rachel performs regularly with the brilliant pianist John Martin. Together they have released four CDs. Rachel also recorded a solo album with the Bourbaki Ensemble, conducted by David Angel. Her latest CD, *Bushfire*, with the Concertante Ensemble was released in 2011. Rachel is also the author of 'An Introduction to the Cor Anglais and Oboe', which is published by Wirripang Publications. In December 2011 Rachel graduated with a Master of Music degree from Sydney University.

# Mosman Symphony Orchestra

---

## Andrew Del Riccio – Musical Director



Andrew Del Riccio is a Sydney-based trumpeter, teacher and conductor. He has performed extensively with many of Sydney's leading ensembles including the Sydney Symphony, Australian Opera and Ballet and Australian Chamber orchestras, and is the founder of the Blues Point Brass Quintet, St Peters Chamber Orchestra and the Unexpected Orchestra. He holds degrees in performance and education having studied at the Sydney Conservatorium and the universities of British Columbia, Western Sydney and New England. Andrew has also won scholarships to study trumpet and baroque performance practice at the Schola Cantorum Basiliensis in Switzerland, and conducting in the Czech Republic. Since completing his Master of Music degree in opera conducting in Canada he has taught music at Trinity Grammar School, specialising in brass pedagogy, band and chamber music and taking a leading role in developing brass and ensembles at the primary school level. Since 2008 he has also been an adjudicator with the Fine Music 104.5 FM Young Virtuosi competition.

Andrew has been musical director of the Mosman Symphony Orchestra since 1999 and a guest conductor for several other Sydney-based orchestras and orchestral ensembles. He also runs a busy private teaching practice, and numerous students of his have progressed to careers in music performance, as well as education and management.

Outside of musical life, Andrew was until recently an avid scuba diver, exploring wrecks and habitats off the New South Wales coast and elsewhere. As health issues have stopped this activity, he is now considering how best to put up his feet and relax, spending his free time on the south coast with his wife Lucy and their effervescent hound Joey.

## **Anny Bing Xia – concertmaster**

Anny Bing Xia is a highly experienced professional violinist with an impressive record of achievements in China and Australia. After graduate studies in Shanghai Conservatorium of Music, Anny pursued the Master of Performance in Music and moved to Sydney from 1998. She was first taught by Peter Zhang, continued her studies with Alice Waten and completed her post graduate studies under Charmian Gadd at Australian Institute of Music.

Anny is actively involved as a performer with the Australia Opera and Ballet Orchestra, Australia Violin Ensemble and WIN Wollongong Symphony Orchestra (WWSO). She has recorded for ABC radio, TV shows and done solo performance recordings for the Australian Fox Studio.

As a student, Anny has won numerous awards and has performed as a soloist internationally, as well as recent tour of China with Russian pianist Konstantin Shamray (Sydney International Piano Competition winner) that was highly successful. She has received critical acclaim for her performance of works by Mozart, Tchaikovsky, Brahms, Beethoven, Schubert and Debussy as well as special praise for her playing of the famous Chinese traditional piece “Butterfly Lovers”, described as ‘ [the] sweet, soft tones of her violin sound which brings out our inner-most poetic yearnings’.



## **Orchestra Musicians**

**First violin:** Anny Bing Xia (concertmaster\*), Cameron Clarke, Julian Dresser, Armine Gargrtsyan, Nicole Gillespie, Joyce Hang, Calvin Ng, Peter Purches, Sarah Sellars, Justin White

**Second violin:** Emily Jones (leader), Shari Amery, Paul Bartels, Sarah Hatton, Daniel McNamara, Bridget Wilcken, Haydn White, Darrell Woods

**Viola:** Eda Talu (leader#), Mark Berriman, Zhiliang Chen, Bob Clampett, Carmel Glanville, Daniel Morris, Hannah Shephard, Zhiliang Chen

**Cello:** Michal Wieczorek (leader+), Danni Ding, Yvette Leonard, Ian Macourt, Jennifer Mast, Karly Melas, Scott Rowe, Lewis Wand, Micaela Williams

**Double bass:** Clare Cory, Nicole McVicar

**Flute:** Linda Entwistle, Jan Squire

**Clarinet:** Judy Hart, Allan Kirk

**Oboe:** Kim d'Espiney, Cate Trebeck

**Bassoon:** Bob Chen, Graham Cormack

**French horn:** Sandra Miletic, Derek Shandiang Wang

**Trumpet:** Ben Blunt, David Moore

**Percussion:** Lisa Beins

**\* Chair of Concertmaster in memory of Carolyn Clampett**

**# Chair of Principal Viola is sponsored by Audi Centre Mosman**

**+ Chair of Principal Cello is sponsored by Smiling Smiles Orthodontics, Mosman**



## Mosman Symphony Orchestra Concert Dates

---

**Concert 2. Jun 1 & 2** 'A British Journey to Russia': *Britten 3 Sea Interludes, Handel Water Music and the Tchaikovsky Violin Concerto*

**Concert 3. Aug 24 & 25** Showcasing *Leon Liang's Adagio (new Australian work), Chopin's Piano Concerto in E, and Shostakovich Symphony No. 9*

**Concert 4. Nov 9 & 10** Featuring *Brahms' Symphony No. 4*

**Choral Concert May 5** at Scots Kirk. *Vivaldi Dixit Dominus*

***If you would like to receive information about our concerts by email please contact us at [publicity@mosmanorchestra.org.au](mailto:publicity@mosmanorchestra.org.au) and we will be happy to add you to our mailing list.***



# adlibMUSIC

**'Home of Sheet Music, Accessories and Musical Giftware'**

We are a sheet music specialty store for all musicians, with access to over 100,000 titles for piano, strings, brass, woodwind, voice, guitar, percussion, and ensembles. We also offer a range of instruments and accessories including digital pianos, music stands, reeds, metronomes and more, plus an extensive range of musical giftware!

A: Ground Floor, Suite 1, 845 Pacific Hwy, Chatswood, NSW

T: 02 9412 3703 | W: [adlibmusic.com.au](http://adlibmusic.com.au) | E: [info@adlibmusic.com.au](mailto:info@adlibmusic.com.au)





# MOSMAN SYMPHONY ORCHESTRA



*40 years of providing classical music  
to the Mosman community*

get involved...

players

sponsors

volunteers

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