

MOSMAN  ORCHESTRA inc

*presents a*

# *Gilbert & Sullivan*

Tribute

**Starring: Catherine Lukin - soprano**

**Conducted by Andrew Del Riccio**

Featuring arias from

***The Mikado***

and ***Pirates of Penzance***,

plus Sullivan's

only symphony,

***The Irish***

**Friday, September 19, 2003 at 8:00pm**

**Sunday, September 21, 2003 at 2:30pm**

**Mosman Art Gallery & Cultural Centre, corner  
Myahgah Road & Short Sts, Mosman**



## Notes on the Program

### Overture to "The Mikado" – Sir Arthur Sullivan, words by William S Gilbert

The Mikado is the most popular Gilbert and Sullivan opera, and arguably the most popular opera ever written. This opera has delighted audiences for more than a century, and spawned a number of imitations, but none were nearly as good as the original, which represented both Gilbert and Sullivan at the height of their creative geniuses.

### Poor Wandering One, from "Pirates of Penzance" – Sir Arthur Sullivan, words by WS Gilbert Soloist: Catherine Lukin, Soprano

This opera had its premiere on December 31, 1879, at the Fifth Avenue Theatre in New York with Arthur Sullivan conducting. The piece satirizes the snobbery of the *nouveau riche* in the person of Major-General Stanley. The Major-General has bought Tremorden Castle and its estate, containing a ruined chapel, and he claims the members of the old family who once possessed the place and now lie buried beneath its crumbling walls, as his ancestors "by purchase," and their escutcheon as his own.

There is a direct allusion to *H.M.S. Pinafore* in the Major-General's celebrated patter song. Mabel's song, "Poor wandering one," provides the singer with the most dazzling opportunity for brilliant vocalisation in all the operas.

### Yum-Yum's song, from "The Mikado"

### I am the very model of a modern Major General, from "Pirates of Penzance"

#### Lyrics

##### Poor Wandering One

Poor wand'ring one!  
Though thou hast surely  
strayed,  
Take heart of grace,  
Thy steps retrace.  
Poor wand'ring one!  
Poor wand'ring one!  
If such poor love as mine  
Can help thee find  
True peace of mind-  
Why, take it, it is thine!

Take heart, fair days will shine;  
Take any heart -- take mine!  
Take heart, fair days will shine;  
Take any heart -- take mine!  
Ah! Ah! Ah! Ah!  
Poor wand'ring one!  
Though thou hast surely  
strayed,  
Take heart of grace,  
Thy steps retrace.

Poor wand'ring one!  
Ah, ah! Ah, ah, ah!  
Ah, ah! Ah, ah, ah!  
Fair days will shine,  
Take heart, Take mine!  
Take heart! Take mine!  
Ah, ah! Ah! Take heart!

##### Modern Major General

(lyrics subject to change...)

I am the very model of a modern Major-General,  
I've information vegetable, animal, and mineral,  
I know the kings of England, and I quote the fights  
historical  
From Marathon to Waterloo, in order categorical;  
I'm very well acquainted, too, with matters mathematical,  
I understand equations, both the simple and quadratical,  
About binomial theorem I'm teeming with a lot o' news,  
With many cheerful facts about the square of the  
hypotenuse.  
I'm very good at integral and differential calculus;  
I know the scientific names of beings animalculous:  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

I know our mythic history, King Arthur's and Sir  
Caradoc's;  
I answer hard acrostics, I've a pretty taste for paradox,  
I quote in elegiacs all the crimes of Heliogabalus,  
In conics I can floor peculiarities parabolous;  
I can tell undoubted Raphaels from Gerard Dows and  
Zoffanies,  
I know the croaking chorus from the *Frogs* of  
Aristophanes!  
Then I can hum a fugue of which I've heard the music's  
din afore,  
And whistle all the airs from that infernal nonsense  
*Pinafore*.



-- INTERVAL --

*Symphony in E - "The Irish" - Sir Arthur Sullivan*  
*Andante/Allegro ma non troppo vivace*  
*Andante espressivo*  
*Allegro vivace e con brio*

Early in the 1860's, Sullivan's prestige as a composer was mounting rapidly. In 1863, after a visit to Ireland, he composed his *Symphony in E flat* (more familiarly known as the *Irish symphony*) which, upon its first performance at the Crystal Palace in March of 1866, was a decided success.

***Biography - Sir Arthur Sullivan - (1842-1900)***

Sir Arthur Seymour Sullivan was born in Lambeth, London, in 1842 to a very musical family. His father was a bandmaster at the Royal Military College and before age 10 Sullivan had mastered all of the wind instruments in his father's band. At age 14 he entered, as the youngest participant, and won the competition for the first Mendelssohn Scholarship. He also won scholarships at several prominent academies and conservatories, the last of which was located in Germany where Franz List listened to Sullivan's final "thesis." Sullivan returned to England at age 20, wrote the "Tempest" and became famous.

For the next ten years Sullivan was a professor of music, a teacher, and an organist. Regarded as the leading composer of the day, Sullivan had many influential friends in every circle of society including many monarchs in Europe. In addition to composing "Onward Christian Soldiers," Sullivan also composed several major choral works, including *The Light of the World*, *The Martyr of Antioch*, *The Golden Legend*, and his lone grand opera, *Ivanhoe*.

In the period from 1871 to 1896, Sullivan collaborated with W. S. Gilbert on fourteen comic operas. *The Grand Duke*, last in the line, premiered March 7, 1896.

From 1872 until his death in 1900, Sullivan suffered from extremely painful kidney stones and it is said that his most beautiful music was composed while he endured great pain. He was knighted by Queen Victoria in 1883.

***Biography - William S Gilbert - (1836-1911)***

William Schwenck Gilbert, born in London in 1836, was the son of a retired naval surgeon. Except for a kidnapping by Italian brigands in Italy at age two, and a ransomed release, he appears to have had a very normal upbringing.

Gilbert had shown a proclivity for caustic wit and sarcasm from an early age and it was this talent that put him on the path to greatness. Beginning in 1861, Gilbert contributed dramatic criticism and humorous verse (unsigned) to the popular British magazine *FUN*. Some of his work was accompanied by cartoons and sketches which were signed "Bab." Many of the characters in the G&S operas were modelled after some of Gilbert's "Bab" characters.

The period from 1868 to 1875 was a very fruitful period for Gilbert, primarily because two plays which he wrote in 1871 netted him huge financial rewards. This was also the year that he began collaborations with a composer named Sullivan which spanned twenty-five years and produced a total of fourteen comic operas.

Gilbert was knighted by Edward VII in 1907 and died in 1911, at age 74, while attempting to save a drowning woman.

**NEWS FLASH! At our next concert we will be performing choruses from The Messiah, Mozart's Serenade for Winds in C minor, and a Trumpet Concerto. Friday, December 5 at 8PM, and Sunday, December 7 at 2:30PM.**



### *Andrew Del Riccio - Musical Director*

Andrew Del Riccio has studied both trumpet and conducting in Australia and internationally. His initial studies were on trumpet with Daniel Mendelow (SSO) and James Blunt (AOBO) and led to many performances with those orchestras and other ensembles in Sydney. Since 1994 Andrew has been increasingly involved in conducting various ensembles in schools and the community. He undertook a masters degree in opera, conducting at the University of British Columbia in Canada from 1996-98.

Since returning to Australia Andrew formed The Unexpected Orchestra and since 1999 been the musical director of Mosman Orchestra. He currently is the Co-ordinator of Brass and Percussion at Trinity Grammar School in Summer Hill.

### *Soloist - Catherine Lukin*

Winner of a Regional Wenkardet-Australian Opera Scholarship, Catherine graduated from the University of New England, and continued studies in the UK with John Cameron and in Chicago with Dr Arnold Jacobs and Mr Norman Gulbrandsen on the highest scholarship awarded for vocal performance. With a keen interest in Chamber Music she has performed as a soloist in Orchestra Hall, Chicago, in Germany and throughout Sweden. In Australia she has sung the lead role of Cunegonde in Bernstein's 'Candide'. A versatile musician, Catherine also plays piano and French horn and has written several new works for children.

### *Mosman Orchestra*

**First Violins:** Julian Dresser (Orchestra Leader), Holly Butler, Beres Lindsay, Sarah Lovie, Linh Ly, Glen Preston

**Second Violins:** Denis Brown, Chris Bladwell, Bob Clampett, Penny Myerscough Clare Ryan, Robert Timmins

**Violas:** Jack Goldwing, Rebecca Pulley, Kate Hughes

**Celli:** Shona Liney, Elena Clark, Alessio Frenquelli, Mark Houghton, Mary Hossack, Peggy Nelson, Maxine Moorehead-Stephan

**Double Bass:** Clare Cory

**Flutes:** Ron Cooper, Shizuko Fukushima

**Piccolo:** Carolyn Thornely

**Oboes:** Margaret Shirley, Kate Hughes

**Clarinets:** Tracey Fraser-Swatten, Jane Bolitho

**Bassoons:** Graham Cormack, Liz Cruze

**French Horns:** Cameron Grant, Peter Hogg, Catherine Lukin

**Trumpets:** Angela Titmuss, Ben Fraser-Swatten

**Trombones:** Mark Brown, Minemi Muto, Vicki Sifniotis

**Timpani:** Jonathan Lam

### **Winner!**



MOSMAN / NORTH SYDNEY  
AWARDS OF DISTINCTION  
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