

Mosman Symphony Orchestra and The Macquarie University Singers

MOZART

Marriage of Figaro Overture
Clarinet Concerto
Requiem

Tim Chung - guest conductor

Danika Allars - clarinet

Jenny Liu - soprano

Amanda Wagg - alto

Richard Butler - tenor

Alexander Knight - baritone

Blessed Sacrament Church
Clifton Gardens
Sunday June 24th at 2.30pm



Tickets: \$20 | \$15 student/pensioner | U16 free
Book online: www.mosmanorchestra.org.au

Message from the Musical Director



Welcome to Mosman Symphony Orchestra's second concert program (with a difference) for 2012! Actually, there is more than just one difference to our concert today, reflecting our growth and commitment to bringing quality orchestral music into Mosman.

I am delighted to welcome back Timothy Chung as our 2012 guest conductor. For a dozen years, I have had the privilege of working with Tim at Trinity Grammar School, and also in various concerts around Sydney. They have always been musically rewarding and great

fun. I know the orchestra has also had terrific fun working with Tim and I am sure you will hear this enjoyment and love of music shine through the different emotions today's program brings.

It is also a real honour to welcome the Macquarie University Singers for our performance of Mozart's Requiem. This is a work they know well; their last performance of it a few weeks ago was a fantastic concert. If you get the opportunity to attend one of their concerts, go! Also in this concert, the entire orchestra is delighted to see our principal clarinettist, Danika Allars, out the front performing Mozart's beloved clarinet concerto. Danika has played with the orchestra for many years, and has also conducted our children's concerts in recent times with great success.

It is today's all-Mozart program that prompted us to move venue as well. Combining the choir and orchestra into our usual space, the Grand Hall at the Mosman Art Gallery, was quite possible, and we conducted a combined rehearsal there. We did notice there was no room for the audience, which seemed a shame, hence our move to Blessed Sacrament. We are very grateful to the church, staff and clergy here, especially Fr. James McCarthy for allowing us to perform here today.

But there is still more! Due to commitment clashes, today's concert also has a guest concert master, the renowned violinist Shuti Hwang. Shuti is a permanent member of the Sydney Symphony Orchestra and concert master of the North Sydney Symphony Orchestra. We also gratefully acknowledge both organisations for letting Shuti out to play today.

There's not much more to say, apart from hoping you enjoy our concert today, and we would love to see you at our next concerts on August 31 & September 2. It promises to be another enjoyable program, but with a twist! We will play Beethoven's Second Symphony, kick up our heels with Offenbach's Overture to Orpheus and the Underworld (including the Can-Can), and perform... a trombone concerto! Please visit our website to find out more about this and our other 2012 concerts.

Andrew Del Riccio

Notes on the Program

Wolfgang Amadeus Mozart (1756-1791) - *Overture to The Marriage of Figaro, K492*

Mozart's *Le nozze di Figaro*, (*The Marriage of Figaro*) K492, is a comic opera in four acts which was first performed on May 1, 1786, having been completed two days earlier. The libretto was by Lorenzo da Ponte, adapted from the second of a trilogy of plays by Pierre Beaumarchais. Beaumarchais's comedy of manners was a scathing social critique of the ruling classes. In order to secure approval for its performance in Vienna, da Ponte and Mozart had to downplay the drama's political aspect by omitting the main character's call to revolution. Yet their opera still preserves the essence of the play – a tale of a nobleman being brought to his knees by his servants.

Beaumarchais's two related comedies, *Le Barbier de Séville* and *La Folle Journée, ou Le Mariage de Figaro*, had remarkable operatic consequences. Mozart might well have written operas on both of them if Giovanni Paisiello had not already produced a popular setting of *Le Barbier* (a circumstance that did not stop Rossini, who produced his own masterwork in 1816, after obtaining Paisiello's approval).

The Marriage of Figaro was Mozart's first full-scale collaboration with his great librettist Lorenzo da Ponte, and it brought him the greatest success he was to enjoy in his lifetime. Michael Kelly, the Irish tenor who sang the roles of Don Basilio and Don Curzio in the first production, recalled in his *Reminiscences*:

“Even at the first full band rehearsal, all present were roused to enthusiasm... and those in the orchestra vociferated ‘Bravo! Bravo, Maestro! Viva, viva grande Mozart!’ beating the bows of their violins against the music desks.”

The effervescent *Overture to Figaro* does not make use of any thematic material from the opera itself, but captures the vivacious essence of the work.

The overture opens with a repetitive motif in the strings which is answered by the horns; a full orchestral tutti including clarinets ensues. An elegant secondary subject is introduced by the winds. A grand crescendo worthy of Rossini introduces the brief coda. The entire piece is a lively curtain raiser for both concert and operatic venues.

Clarinet Concerto in A Major, K622

Danika Allars, Clarinet

Allegro

Adagio

Rondo: Allegro

This concerto is the last major work Mozart finished before his death in 1791. He recorded it in his personal catalogue without a date. The *Requiem*, as we know, didn't make it into the list.

As you will read later in the program, the history of the *Requiem* has been full of ambiguity. Some of its riddles have now been solved, damaging a fair amount of

romantic myth and cinematic drama in the process. But an accurate account of the Clarinet Concerto seems more uncertain today than ever.

We know Mozart had Anton Stadler, a fellow-freemason, in mind when he wrote his *Clarinet Concerto*. Stadler was also the principal clarinettist in the Court orchestra in Vienna, and seems to have been an artist of remarkable skill and musicianship. The concerto was given its premiere by Stadler in Prague on October 16, 1791.

Mozart wrote a string of masterpieces for clarinet, all for Stadler. In so doing, he came to understand the full potential of an instrument that was still very new. Clarinets gave a soft, expressive colour to many of Mozart's most personal later works; the A major Piano Concerto (No.23), the revised Symphony No.40, and of course the dark Requiem.

As there is no autograph for this concerto and as it was published posthumously, it is difficult to understand all of Mozart's intentions, particularly in respect of the solo instrument for which it was written. It is thought that Mozart originally intended the piece to be written for basset horn, but later rewrote and finished it for the basset clarinet, a modified clarinet whose range extended a major third lower than the modern orchestral clarinet. The concerto is known today in an anonymous transcription, dating from about 1800, adapted to suit the type of A clarinet that has been commonly used since then.

(In the context of today's program, it is worth noting that one of the other works written for Stadler and his extended clarinet was the clarinet concerto by Franz Xaver Süssmayr, famous for having completed Mozart's *Requiem*.)

Mozart chose for his concerto an orchestral ensemble of flutes instead of more penetrating oboes; no brass instruments except for two horns, and a full complement of strings.

The first movement begins with flowing melodies that exploit the clarinet's rich tone in an atmosphere of gracious lyricism. It continues as the clarinet breaks free from the orchestral sound, and Mozart takes full advantage of the artist's technical command and the instrument's range with gymnastic leaps from the highest to the lowest notes.

The *Adagio* second movement is undoubtedly one of Mozart's most sublime slow movements, as the clarinet spins a tale of deep loneliness and loss. This movement displays the exquisite singing quality of the clarinet and the musicality of the clarinettist.

The *finale* is a mercurial *rondo* that captures the chirpy quality of the comedic clarinet. The opening rondo theme is presented by the clarinet, establishing an atmosphere of levity. Mozart contrasts the rondo theme with other melodies that are harmonically adventurous and unexpectedly moving.

Requiem in D minor K626 - (completed by Franz Xaver Süssmayr)

There are many uncertainties about the last few months of Mozart's life, but it was around July of 1791 Mozart that received a commission for a requiem from a stranger who advanced half the fee and insisted upon anonymity. We now know that the envoy was sent by Count Franz von Walsegg, an amateur musician who wanted the work for a requiem Mass to commemorate the Feb 14 anniversary of his wife's death. The Count is infamous for having routinely commissioned works by composers and passing them off as his own.

Mozart, as usual in need of money, accepted the lucrative commission, but was occupied in the completion of other works, among which was the *Clarinet Concerto* for his friend Anton Stadler, completing that score in early October. At this point, the history becomes ambiguous, mostly because of the myths and controversies surrounding how much of the piece was completed by Mozart before his death, and which of Mozart's pupils had a hand in finishing it.

The autograph manuscript shows the finished and orchestrated *Introit* in Mozart's hand, as well as detailed drafts of the *Kyrie* and the *sequence Dies Irae* as far as the first nine bars of *Lacrimosa*, and the *offertory*.

Before approaching Süssmayr, Mozart's widow Constanze handed the fragmentary score to Joseph von Eybler, another more talented pupil of Mozart who had helped to nurse the composer in his last days. Eybler soon gave up his attempt to complete it, and it is believed Constanze approached others before Süssmayr eventually took over the task. Again, there is uncertainty about the extent to which Süssmayr received instruction from Mozart before his death, on how he intended the work to be arranged and orchestrated.

The first performance of Mozart's *Requiem* was arranged by his friend and admirer Baron van Swieten, on 2 January, 1793, in Vienna. This was given as a benefit concert for Mozart's widow Constanze. This was nearly a year before the first performance by the 'owner' of the work, Count Walsegg, who eventually conducted the *Requiem* in December, 1793.

The *Requiem* is undeniably music of deep expressive value, beginning with the hesitant, mournful plea for mercy expressed in the furious double fugue of the *Kyrie*. There is high drama in the choral outbursts of the *Dies irae*, and a sense of awesome power in the duet between the bass soloist and the trombone in the *Tuba mirum* and *Rex tremenda* that follow it.

The smooth choral writing in the *Recordare* stands as an island of repose in the midst of the hellish *Dantesque* visions evoked in other verses of this funereal sequence. And the *offertory* prayer, recalling the promise of salvation God made to Abraham, is set in the style of a forceful baroque motet.

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Please join us after the concert for refreshments



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Tim Chung – guest conductor



Tim began his music training as a Choral Scholar at St Andrew's Cathedral School and has devoted most of his life to teaching, conducting and singing. He has directed many Sydney based ensembles including the Willoughby Symphony Choir, Coro Innominate, the Joubert Singers, Sydney Philharmonia Choirs and Sydney University Musical Society, and was founding artistic director and conductor of VOX and Polyphony. Tim is also the conductor of the Radio Community Chest Combined Church Choir's annual performance of Messiah which is held in Sydney Town Hall each December.

Tim has also conducted Joseph and the Amazing Technicolour Dreamcoat (2007, 2011), the Sound of Music (2008) and Oliver (2009) for Artes Christi Performing Arts in the Seymour Centre, Sydney. In 2010, he was the Musical Director for MACKILLOP – The Musical. Later this year, Tim will conduct Fiddler on the Roof.

As a freelance singer, he has performed extensively in Sydney, Melbourne, Newcastle and Regional NSW and is regularly engaged as a soloist with the Australian

Brandenburg Orchestra and Choir (Allegri, Buxtehude, Bach, Vivaldi, Handel & Mozart) under the direction of Paul Dyer. He has been alto soloist in over 30 cantatas for the Sydneian Bach Choir Cantata Series at Sydney Grammar School. Tim has also performed as a soloist with Sydney University Graduate Choir, Coro Innominate, Newcastle University Choir, Joubert Singers, St Andrew's Cathedral Choir, the Marais Project, Recital with Tommie Andersson (Lute Songs), St Mary's Cathedral Choirs, Willoughby Choir, Leichardt Espresso Chorus, the SBS Youth Orchestra and many other ensembles. As a professional chorister, Tim has performed in numerous recordings and concerts with Cantillation for ABC Classics and the SSO, Pinchgut Opera (Handel, Purcell), the Song Company (Sydney Entertainment Centre with "The Priests") and ACO Voices. He was the countertenor soloist for the 2011 ABO season of "Celestial Vivaldi" and this year's "Eternal Bach" series. He is currently principal conductor of the Macquarie Singers and Head of Music (Performance) at St Aloysius' College, Kirribilli.

Danika Allars – clarinet



Danika is a Sydney-based clarinet player, instrumental tutor and conductor. Since joining the Mosman Symphony Orchestra in 2005 as a high school student, Danika has continued as a dedicated member of the orchestra both as the principal clarinettist and as an assistant conductor. Danika recently graduated from the Sydney Conservatorium of Music with a Bachelor of Music (Education). She studied clarinet under Roslyn Dunlop.

Danika now spends the majority of her time tutoring at several Sydney schools as band conductor and clarinet and saxophone tutor. She also runs her own private music studio.

In addition to these commitments, Danika is the Musical Director of the Inner West Community Band, a group Danika co-founded at the beginning of 2010, in order to provide a community-based ensemble for woodwind, brass & percussion players of all ages. They regularly perform around Sydney, and also host their own concerts including a culture series through which the band features the musical traditions of different countries, and collaborates with local artists and groups.

Danika likes to remain active as a member of community music organisations, and has 15 years of ensemble experience including with the Conservatorium Wind Symphony and Choir, Sydney Youth Orchestra, Sydney Wind Symphony and the Sydney University Wind Orchestra (SUWO). She was also an active committee member of SUWO over the past 4 years, including president in 2010.

This is Danika's first solo appearance with the orchestra and she is incredibly grateful to have been offered such a rare and wonderful opportunity to perform Mozart's sublime clarinet concerto.

Jenny Liu - Soprano



Soprano Jenny Liu is currently studying for an Advanced Diploma of Opera at the Sydney Conservatorium of Music, having completed a Bachelor of Music Performance in 2011, specialising in the development of a solo operatic and concert career. She is under the tutelage of Maree Ryan, Chair of the Vocal Studies and Opera Unit.

Jenny was a finalist in the Dame Joan Sutherland and Richard Bonynge Scholarship in 2007 and 2009, winning the Marja Baudish award in 2009, and receiving the highly prestigious Helen Myer scholarship each year from 2008 to 2011. Jenny has

performed live national broadcasts on 2MBS-FM and ABC Classic FM, solo recitals with Schubert Society, and a recital tour alongside David Miller A.M., and the Glazunov String quartet.

Jenny has been in the chorus for the SCM's production of Nicolai's *Die Lustige Weiber von Windsor*, and performed the title role in Schumann's *Der Rose Pilgerfahrt* in 2010. Jenny has been the soprano soloist for concerts including *About Bach and Christmas*, a concert with guest artists from the Royal Northern College of Music, London, conducted by Neil McEwan A.M, Haydn's *Missa Brevis*, Mozart's *Requiem* conducted by Carolyn Watson, Handel's *Messiah*, and in Penrith Symphony Orchestra's concert, *The Americas*, conducted by Paul Terracini.

Jenny has also had the pleasure of performing as the soprano soloist in the world premiere of Matthew Orlovich's *Communion of Reparations*, and the principal role in *Telling the Truth*, under the baton of Roland Peelman.

Amanda Wagg – alto



Amanda has recently completed two years of study in the Sydney Conservatorium of Music Opera School, and is currently preparing to move to Cardiff, UK to continue her operatic studies at the Royal Welsh College of Music and Drama. She is the recipient of the Leverhulme Scholarship and will be undertaking a two year Master of Arts in Opera Performance.

Amanda has been a Telstra Wholesale Young Artist with Pacific Opera, and has performed regularly with The Song Company, Cantillation and Sydney Philharmonia Choirs, and has appeared as a soloist with many ensembles including the Choir of Christchurch St

Laurence, the Eastern Sydney Chamber Orchestra, the Macquarie Singers and Rockdale Opera. Recently, Amanda has performed Manuel De Falla's *Siete canciones populares Espanolas* for Artsong NSW, was Mezzo soloist in Rossini's *Petite Messe Solonelle* with Willoughby Choir and Mozart's *Requiem* with Sutherland Shire Choral Society. Recent operatic roles have included *Clorinde* in Campra's *Tancrede* and *la Soeur Ainee* in Milhaud's *Les Malheurs D'Orphee*. In 2011 she performed the role of *Philidel* in Purcell's *King Arthur* and *Ramiro* in Mozart's *La Finta Giardiniera*.

In 2011 she made her cabaret singing debut in the James Long and Melvin Morrow comedy, *Golden Summers: An Exhibition of Masterpieces That Sing*.

Since completing her undergraduate degree in Music Education (Violin), Amanda has taught at Pymble Ladies' College and tutored at the Sydney Conservatorium Open Academy. She is the Education Consultant for the internationally renowned, ARIA winning a cappella ensemble, *The Idea of North*, and has recently developed a programme to integrate the ensemble's music with the NSW music curriculum. She is currently directing a Music Festival at Loretto Kirribilli, and continues to teach singing privately.

Richard Butler – tenor



Richard Butler started singing as a boy in Britain at Newcastle and Durham Cathedrals. He was awarded a choral scholarship at King's College, Cambridge under the direction of Stephen Cleobury where he read Classics. Having left Cambridge, Richard then became tenor lay clerk at Westminster Cathedral where he remained until December 2007. Recent career highlights include the role of *Corydon* in a series of international performances of *Acis* and *Galatea* for the Gabrieli Consort, *Haur-Contre* soloist in a Purcell *Odes* program at the Amsterdam Concertgebeow and in Poland for the same, the *Sailor* in *Dido and Aeneas* at the Beaune International Music Festival, *Huntsman* in Blow's *Venus and Adonis* at Wigmore Hall and Tenor soloist in Bach's *B Minor Mass* for the English Baroque Choir at St John's, Smith Square. Richard has also sung the role of *Evangelist* in both the *St John* and *St Matthew Passions*.

Most recently Richard was part of the quartet, 'Die Familie' in Kurt Will's *Seven Deadly Sins* in Milan with Ute Lemper, sung the titular role in Britten's *St Nicholas* in Cardiff and performed the role of *Secrecy* in a semi-staged production of *The Fairy Queen* for Harry Bickett and the English Concert at the Cadogan Hall, St George's Hall in Bristol and in Madrid, Malaga and Castellon. Since arriving in Australia, Richard has been appointed tenor lay-clerk at St Mary's Cathedral, Sydney and was soloist in the Mozart *Requiem* for Christ Church St Laurence and *Messiah* for St James' King St and St Andrew's Cathedral. He performed the principal tenor role in Purcell's *Dioclesian* for Pinchgut Opera and will be performing as *Mercury* for the

same company in this year's production of Rameau's *Castor and Pollux*. Also this year he is playing the part of *Ruggiero* in the opera by Francesca Cacchini.

Alexander Knight – baritone



Young baritone Alexander Knight is in his first year of an Advanced Diploma of Opera, and is currently studying with Marre Ryan, chair of Vocal Studies and Opera, at the Sydney Conservatorium of Music, having graduated with a Bachelor of Performance last year. He has performed with many Australian ensembles in venues around NSW and the ACT, including the Penrith Symphony Orchestra, Sydney Chamber Choir and the Sydney University Graduate Choir as a featured soloist, and The Song Company.

This year Alexander has performed in Bach's *St John Passion* with the Sydney Chamber Choir and Mendelssohn's *Paulus* with the Sydney Uni Graduate Choir. In 2011 he was soloist for the Sydney Symphony Orchestra's opening season performance of Grieg's *Peer Gynt* under the baton of Vladimir Ashkenazy, and a soloist in Mozart's *Requiem* with Manly-Warringah Choir, and also at Christ Church St Laurence. In the same year, he was a soloist with Coro Innominate for their performance of Bach's *Magnificat*, and played the principal role of *The Gamekeeper* in Sydney Chamber Opera's production of Janacek's *The Cunning Little Vixen*.

Alexander has performed prominent roles in many large productions including Schubert's *Mass in E flat*, Handel's *Messiah* and *Saul*, Haydn's *Missa Sancti Nicolai* and *Nelson Mass*, Beethoven's *Mass in C* and *9th Symphony*, Britten's *Rejoice in the Lamb*, Monteverdi's *1610 Vespers*, and Nicholai's opera *Die Lustigen Weiber von Windsor* as a principal artist. He also had the pleasure of performing as soloist in the world premiere of Matthew Orlovich's *Communion of Reparations*.

Macquarie University Singers

Sopranos: Angelika Acock, Pam Aitken, Pamela Aked, Irene Anderson, Rosemary Atkinson, Roz Avakian, Jan Bastick, Virginnia Braddock, Mary Brogan, Catriona Champion, Monica Connolly, Laurelle Edwards, Dana Gardos, Lyn Graham, Rita Holland, Sami Kamal, Maria Karlsson-Lillas, Hilda Kwan, Jane Kwiet, Kit Leung, Beth McKillop, Margaret Murray, Priscilla Norris, Robyn O'Keefe, Lyn Osman, Carole Reece, Sandra Scott, Louise Stow, Ann Swinburne, Olive Thirsk, Christina Tromp, Rosalind Wang, Pamela Warren, Robyn Whittaker, Rosemary Williams, Debbie Zheng.

Altos: Bea Axford, Elizabeth Baillie, Lydia Bell, Barbara Blainey, Robyn Blainey, Sue Bockerman, Carmel Chamberlain, Jennifer Cox, Fran Cunneen, Beverley Day, Gina Dolphin, Betsy Donati, Megan Dunn, Sharon Finn, Angela

Foster, Leona Geeves, Dierdre Ho, Rosalind Ho, Andy Jarvis, Jill Kaldor, Jackie Kegel, Doreen Macfarlane, Phyllis McGee, Margaret McMurtrey, Brigitte Noble, Mary-Ann Pontifex, Joan Scott, Brenda Scully, Christine Shannon, Jan Shaw, Rosemary Smith, Tin Soe, Clair Urbach, Francoise Ware, Rhonda Weston.

Tenors: May Chan, Bryan Cox, Shaun Disney, John Kinnear, Albert Oh, Boris Shuter, Lesia Taylor, Mieke Van Stee, Fred Warren.

Basses: Gabriel Chan, Terry Freeman, Keith Garratt, Paddy Gaul, Graham Georgeson, John Hardy, Peter Hume, John Joyce, Bob McKillop, Ralph Parsons, Ken Thirsk, Peter Turnbull

Mosman Symphony Orchestra

Patron: Jim Reid

First violin: Shuti Huang (concertmaster), Geoff Allars, Ronald Chan, Julian Dresser, Nicole Gillespie, Stephanie Khoo, Beres LINDSAY, CALVIN NG.

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Viola: Vicki Sifniotis, Bob Clampett, Mark Berriman, Judy Mitchell, Danny Morris.

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

Double Bass: Trevor Dalziell, Jonathon Gamra, Moya Molloy, James Zhang.

Flute: Linda Entwistle, Jacqueline Kent.

Oboe: Hiromichi Hosoi, Cate Trebeck.

Clarinet: Danika Allars, Zara Stanton, Kate Sweeny.

Bassoon: Bob Chen, Graham Cormack.

French Horn: Claire Cameron, Cindy Sims, RANA WOOD

Trumpet: Kate Wilson, Jarrah Hewes-Coleman, William Sandwell.

Trombone: Lauren Smith, Greg Hanna, Vicki Sifniotis.

Percussion: Lisa Beins.

Organist: Peter Kneeshaw.

Mosman Symphony Orchestra 2012 Concert Dates

Thank you for your company today. We hope to see you again at some of our concerts scheduled over the rest of the year:

August 31 and September 2 – Offenbach – *Overture to Orpheus & The Underworld*; Grondahl – *Trombone Concerto*; Beethoven *Symphony #2*

November 23 and 25 – Brahms' *Double Concerto*; Tchaikovsky's *Symphony #2 "The Little Russian"*

December 14 – Handel – *Messiah*

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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