

MOSMAN SYMPHONY ORCHESTRA HANDEL'S MESSIAH

Andrew Del Ricco - musical director

Timothy Chung - guest conductor

MOSMAN SYMPHONY CHORUS

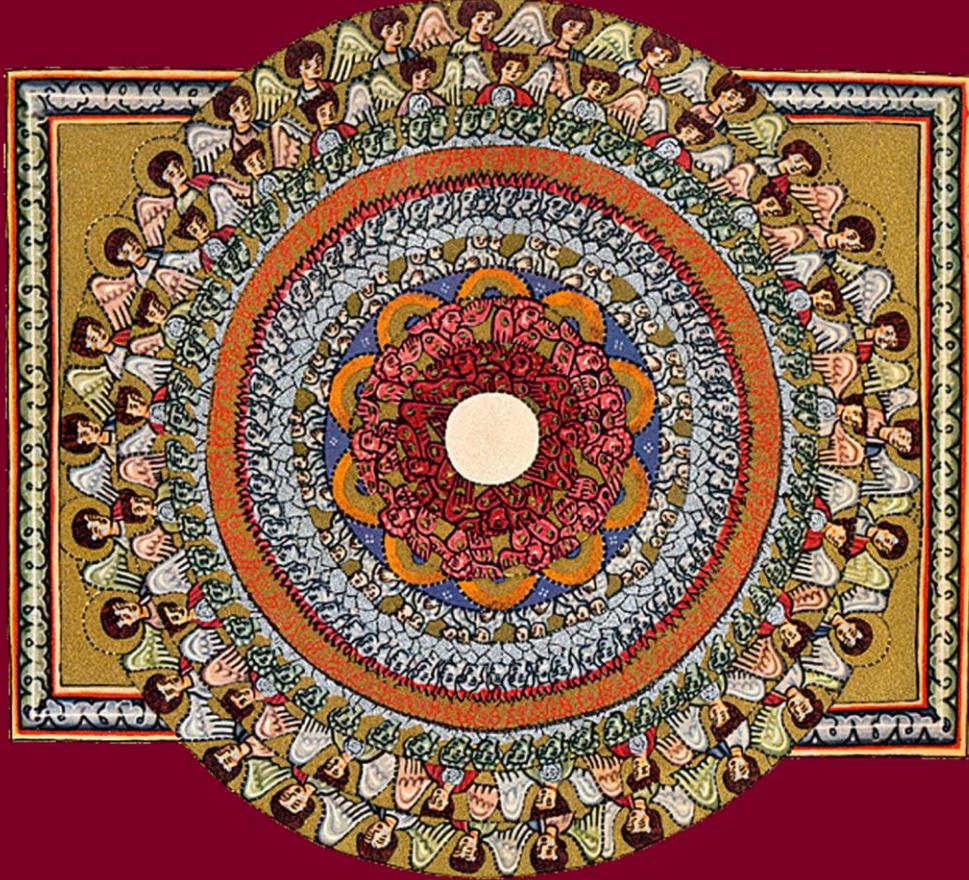
Susan Briedis - director

Ashlee Woodgate *soprano*

Barbara Jin *alto*

Evan Kirby *tenor*

Tristan Entwistle *bass*



**Sunday Dec 11th at 2.30pm
Scots Kirk, Belmont Rd, Mosman**

**\$25 | \$20 Students/Pensioners | U16 free admission
Book online: www.mosmanorchestra.org.au**

Mosman Symphony Orchestra gratefully acknowledges the support of:



Lane Cove ph. 9420 5050
www.appledental.com

Mosman
Community Bank® Branch



Audi
Centre Mosman

Message from the Musical Director



On behalf of Mosman Symphony Orchestra, the orchestra committee I would like to wish all our audience, supporters and friends a wonderful holiday season and a musical 2017. As one thing ends, another starts, and we see out this year in true Christmas fashion with a performance of Handel's *Messiah*. In addition, we welcome back renowned conductor Timothy Chung on his third visit to Mosman. It is always a delight to have Tim with us, and I am sure today's concert will be no exception. Our soloists too come with prestigious pedigrees, many will

appear again soon with Tim in *Messiah* at the Sydney Town Hall.

So *Messiah* is what ends our year, but what glimpses are there for 2017, which is around the corner? We have a wonderful mix of works in the pipeline for you: French masterpieces, some classics from the 'Big Three' Bach, Beethoven and Brahms, as well as entertaining soloists including Anthony Aarons, Georgia Lowe and Gregory Kinda. Keep an eye on our website (and in this program) for dates and details.

Please sit back, relax in the warm surrounds of Scots Kirk and enjoy the sound of our orchestra and chorus. We look forward to welcoming you back next year!

Andrew Del Riccio December 2016

Notes on the Program

Messiah HWV 56 - George Frederic Handel (1685-1759)

Messiah is one of the best-loved and most-performed works in the choral repertoire. Composed by Handel over 24 days in the summer of 1741, the work was first performed at a charity concert in The Great Music Hall on Fishamble St, Dublin on 13 April 1742. Expecting a larger than usual audience, the organisers asked that ladies would wear dresses without hoops and that men would leave their swords at home. The organisers were not disappointed. The premiere was a triumph with more than 700 attending the first performance.

The modest choir consisted of 16 men & 16 boys from St Patrick's & Christchurch cathedrals and the male soloists were drawn from the choir. Jonathan Swift, the author of *Gulliver's Travels*, was now the Dean of St Patrick's, and he tried to stop his choir being involved, on the grounds that a music hall wasn't the right place for a sacred subject, and that one of the soloists, Susannah Cibber, was a woman of loose morals. It is said however, that another clergyman in the audience was so moved by her performance of *He was despised* that he stood up and shouted "Woman, for this be all thy sins forgiven thee".

Unlike most oratorios, Messiah does not tell a story. The libretto was designed and selected from the Old and New Testaments by Handel's friend, biblical scholar & patron of the arts, Charles Jennens (1700-1773), who described the work as '*a meditation of our Lord as Messiah in Christian thought and belief.*'

(The verses listed include only those numbers which are being performed today.)

PART ONE: *The way is paved for the Redeemer's coming. After His Advent is announced, there follow descriptions of the events of the nativity.*

1. Overture

2. Recitative: Tenor Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her Iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

3. Aria: Tenor Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

4. Chorus And the glory of the Lord shall be revealed, and all flesh shall see together; for the mouth of the Lord hath spoken it.

5. Recitative: Bass Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

6. Aria: Bass But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

7. Chorus And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8. Recitative: Alto Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US.

9. Aria: Alto & Chorus O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! O thou that tellest good tidings to Zion, arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.

10. Recitative: Bass For, Behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11. Aria: Bass The People that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. Chorus For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

13. Pifa (Pastoral Symphony) *The pifa takes its name from the pifferari – Italian shepherd pipers who came down from the hills during Advent & played music in front of images of the Madonna.*

14 a. Recitative: Soprano There were shepherds abiding in the field, keeping watch over their flocks by night.

14 b. Recitative: Soprano And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.



Pifferari playing before a shrine to the Virgin Mary.
Anonymous 19th century woodcut.

15. Recitative: Soprano And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

16. Recitative: Soprano And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

17. Chorus Glory to God in the highest, and peace on earth, good will towards men.

18. Aria: Soprano Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

19. Recitative: Alto Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

20. Aria: Alto & Soprano He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

21. Chorus His yoke is easy, and his burden is light.

INTERVAL

PART TWO: *Describing the Passion, death, and resurrection of Jesus. It concludes with the familiar Hallelujah Chorus. One of Handel's servants is said to have come upon him directly after he had composed this portion, and heard him exclaim, "I did think I did see all Heaven before me, and the great God Himself!" It was at this point in the oratorio, during one of the early London performances, that King George II is said to have spontaneously risen to his feet in a spirit of exaltation. Audiences have traditionally repeated this practice ever since.*

22. Chorus Behold the Lamb of God, that taketh away the sin of the world.

23. Aria: Alto He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

24. Chorus Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

25. Chorus And with His stripes we are healed.

26. Chorus All we, like sheep, have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all.

27. Recitative: Tenor All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

28. Chorus He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. Recitative: Tenor Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

30. Aria: Tenor Behold, and see if there be any sorrow like unto His sorrow.

31. Recitative: Tenor He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

32. Aria: Tenor But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

37. Chorus The Lord gave the word; great was the company of the preachers.

38. Aria: Soprano How beautiful are the feet of them: that preach the gospel of peace, and bring glad tidings of good things.

40. Aria: Bass Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

41. Chorus Let us break their bonds asunder, and cast away their yokes from us.

42. Recitative: Tenor He That Dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

43. Aria: Tenor Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

44. Chorus Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART THREE: *The promise of redemption.*

45. Aria: Soprano I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

46. Chorus Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. Recitative: Bass Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

48. Aria: Bass The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

53. Chorus Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

Thank you for your company today. We hope to see you again next year!

Here are our concert dates for 2017. Please make a note for your diary ...

17 and 19 March

26 and 28 May

1 and 3 September

10 and 12 November

Plus ...

23 and 25 June Family concert

10 December Christmas concert

Dates may change: please check our website www.mosmanorchestra.org.au

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

Timothy 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. 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 directed many Sydney based ensembles including the Willoughby Symphony Choir, Coro Innominata, 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. He is currently principal conductor of the Macquarie Singers and Head of Music (Performance) at St Aloysius' College, Kirribilli.

Susan Briedis – Chorus Director

Susan graduated with B. Mus. Hon. from Sydney University majoring in Composition. She studied voice with Florence Taylor and Dorothy Mewes and was a founding member of the professional vocal ensemble The Leonine Consort where she functioned as a singer, arranger and accompanist.

In 1982 Susan joined the staff of SCEGGS Darlinghurst where she produced and conducted a series of shows and provided incidental music to plays. In 1988 she took up the position of Director of Music at Ravenswood School, where she was able to continue her involvement in music theatre, creating the incidental music to Shakespeare's *A Midsummer Night's Dream*, and *Much Ado About Nothing* and presiding over numerous performances, the most memorable of which include the Mozart requiem, Britten's *Saint Nicholas* and Humperdink's opera *Hansel and Gretel*. Susan has conducted several choirs, most notably the Taverner Consort of Voices, with whom she has been intermittently involved since 1985. She also has a thriving private teaching practice.



Soloists

Ashlee Woodgate – soprano



In 2015, young soprano Ashlee Woodgate graduated with distinction and a Bachelor of Music (Performance) from The University of Newcastle Conservatorium. She studied voice with Dr. Christopher Allan.

Currently she is continuing her studies at the Sydney Conservatorium of Music Opera Studio pursuing a Masters of Music Studies (Opera Performance), working with Maree Ryan AM, Chair of Vocal Studies and Opera.

Ashlee has performed in numerous recitals as soloist, most notably with the Newcastle University Orchestra conducted by Christopher Bearman OAM. Opera credits include performances in Pacific Opera's production of *The Cunning Little Vixen*, with Alexander Briger as conductor and excerpts as Fiordiligi in *Così fan tutte* at Newcastle Conservatorium conducted by Ian Cook. During 2016 she performed as Susanna in *The Marriage of Figaro* with Opera Hunter conducted by Christopher

Bearman OAM, and the Herald of Dawn in Henry Purcell's *The Fairy Queen* at Sydney Conservatorium conducted by Dr. Neal Peres da Costa with the Early Music Ensemble. She is currently in preparation for performances as Despina in Mozart's *Così fan tutte* conducted by Dr. Stephen Mould for the Sydney Conservatorium of Music.

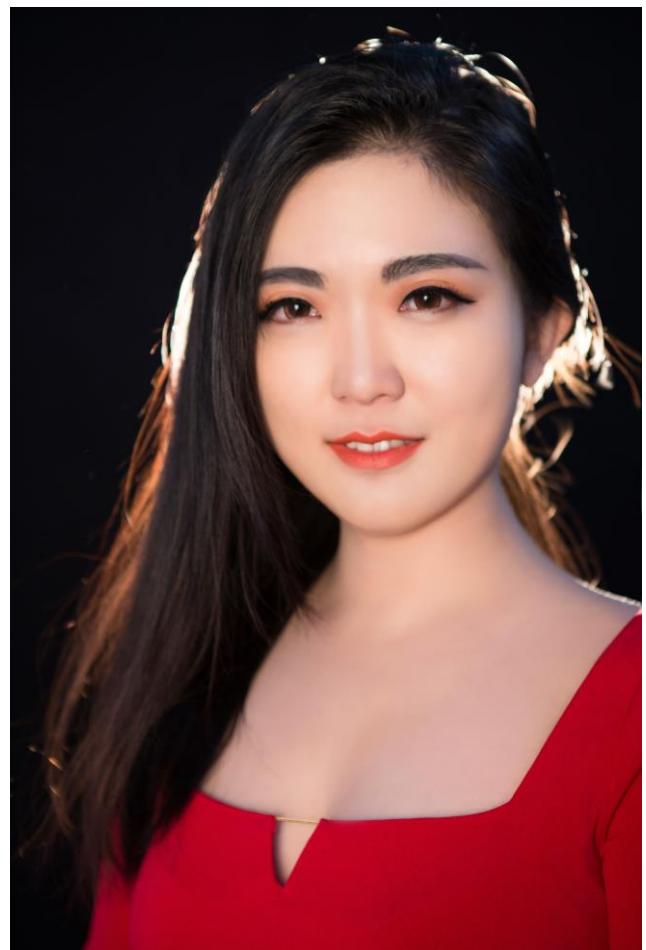
Masterclasses have seen her working with Greta Bradman, Emma Matthews (for Musica Viva), Miriam Allan and Deborah Humble. Ashlee has received numerous awards and scholarships including the Patricia Lucas Music Achievement Scholarship, the Helpmann Family Scholarship and the Norman Bushman Scholarship, all relating to studies and scholarship in voice.

Barbara Jin – alto

Chinese mezzo-soprano Barbara (Yuanyuan) Jin studied for three years on scholarship at the Xinghai Conservatory of Music, China, under the tutelage of Ruogi He as part of the undergraduate program. In 2013, she relocated to the Sydney Conservatorium of Music to complete her Bachelor of Music as a recipient of the International Student First Prize Scholarship. She is now in her final year of a Masters of Opera Performance, studying with Maree Ryan AM, chair of vocal studies and opera. She is a recipient of the Diane Wishart and Quin Quin Foundation scholarships.

Barbara's operatic credits have included Mercedes (*Carmen*), La Badessa, La Suora Zelatrice and La Suora Infermiera (*Suor Angelica*), Miss Fitzhenry, Lady Jersey and Second Nun (Williamson's *English Eccentrics*), and Dawn's Attendant, Mopsa and Secrecy (*The Fairy Queen*). ClassikON commented of her performance in *The Fairy Queen*, "Ms Jin has impeccable diction, most suitable for a piece sung in English and a very flexible voice suitable for a variety of singing genres." Barbara has also appeared in the ensemble for Adamo's *Little Women*, Bernstein's *MASS* as a Street Singer at the Sydney Opera House Concert Hall, and in the premiering opera, *Ui no Fa'aoe*. In October 2016, Barbara was portraying Dorabella in *Cosí fan tutte* at the Sydney Conservatorium of Music, conducted by Stephen Mould. In January 2017, she will play the role of Mrs McLean in Carlisle Floyd's *Susannah* with Opera New England.

Barbara's awards include the Outstanding Student Award at the Xinghai Conservatory of Music; first prize in German Art Song for the Hong Kong International Singing Competition; first prize in 19th Century Music; first prize in Opera for the Great Composers Competition and second prize in the Nuremberg Music Festival. She has participated in masterclasses with international conductor, Semyon Rozin in 2015, and with Greta Bradman in 2016.



Evan Kirby – tenor



Canberra Tenor Evan Kirby is currently studying in the elite Bachelor of Music Vocal Performance at the Sydney Conservatorium of Music. He studies voice under the guidance of Ms Maree Ryan AM, Chair of Vocal and Opera Studies and is the recipient of scholarships from the Conservatorium, St. Andrew's College, The Sydney Eisteddfod and the Patim fund.

Credits as an oratorio soloist include Mozart's *Great Mass in C minor* (Manly-Warringah Choir, conductor Dr Carlos Alvarado); *Requiem* (Igitur Nos Orchestra and Choir, conductor Matthew Stuckings and University of Canberra Chorale, conductor Alan Hicks); Handel's *Messiah* (Penrith Symphony Orchestra, conductor Paul Terracini, Hornsby Ecumenical Choir, conductor Phillip Linquist); *Israel in Egypt* (Sydney Conservatorium Early Music Ensemble, conductor Dr Neil McEwan AM); Haydn's *Harmoniemesse* (Choir of Christ

Church St Laurence, conductor Dr Neil McEwan AM); *Nelson Mass* (Eastern Sydney Chamber Orchestra, conductor Luke Spicer and Igitur Nos Orchestra and Choir, conductor Matthew Stuckings); and Stainer's *The Crucifixion* (St Stephen's Uniting Church Choir, conductor David Hood). In 2017, Evan is also performing as the tenor soloist in Beethoven's 9th Symphony (Penrith Symphony Orchestra, conductor Paul Terracini), Vaughan Williams' *Serenade to Music* (Sydney Philharmonia Orchestra and Choir, conductor Brett Weymark) and Rossini's *Stabat Mater* (Kur-ring-gai Philharmonic Orchestra, conductor Peter Ellis).

Opera credits include the roles of Reverend Mr Jones and Dr Wilkinson in Malcolm Williamson's *English Eccentrics* (Con Opera, conductor Dr Stephen Mould); and King Kaspar in Menotti's *Amahl and The Night Visitors* (Penrith Symphony Orchestra, conductor Paul Terracini).

Tristan Entwistle – bass

Sydney born baritone Tristan Entwistle completed a Bachelor of Music (Performance) under the tutelage of Ms Maree Ryan AM at the Sydney Conservatorium of Music in 2015, where he is currently pursuing a Masters of Music Studies (Opera Performance), and holds the Patricia Lucas Music Achievement Scholarship.

Since his operatic debut in 2015 as Guglielmo in Mozart's *Così fan tutte* with new youth company "Operantics", Tristan has performed the roles of The Drunken Poet/Corydon (*The Fairy Queen*), Barone Douphol and Dottor Grenvil (*La Traviata*), Edmund Bertram (*Mansfield Park – Australian premiere*), Old Yue (*Chang'E and the Moon – World premiere*), and Giuseppe Palmieri (*The Gondoliers*). He has also since reprised his role as Guglielmo with Penrith Symphony Orchestra, and with the Sydney Conservatorium Opera.



Tristan's concert repertoire includes *Lucifers Tanz* (Stockhausen – Australian premiere), *Symphony No. 9* (Beethoven), *Messiah* (Handel), *Requiem* (Mozart), *Fantasia on Christmas Carols* (Vaughan-Williams), *Requiem* (Fauré), *Missa in tempori belli* (Mass No. 10 in C Major – Haydn), *Great Mass in C minor* (Mozart), *Mass* (Bernstein), and *Stabat Mater* (Rossini). In 2014/15, he held the bass scholarship at the Choir of Christ Church St Laurence, Sydney.

Tristan is a founding member, principal artist and Artistic Advisor of Operantics, a new youth opera company in Sydney. His current engagements include performances of *Messiah* with Sydney Combined Church Choirs (annual Town Hall Messiah), Beethoven's 9th Symphony with Penrith Symphony Orchestra, and the role of Elder McLean in *Susannah* (Floyd) with Opera New England.

Mosman Symphony Orchestra

First violin: Armine Gargrtsyan (concertmaster*), Talitha Fishburn, Nicole Gillespie, John Hilp, Sarah Sellars

Second violin: Marni Ramoni (leader), Adriana Bond, Lucy Fogarty, Sarah Hatton, Nicole McVicar, Kate Robertson, Bridget Wilcken

Viola: Daniel Morris (leader#), Mark Berriman, Zhiliang Chen, Brett Richards

Cello: Michal Wieczorek (leader+), Karly Melas, Michaela Williams

Double bass: Cosimo Gunaratna, Moya Molloy

Oboe: Kim d'Espiney, Cate Trebeck

Bassoon: Graham Cormack

Trumpet: William Sandwell, Andrew Del Riccio

Timpani: Kaylie Dunstan

Organ: Heather Moen-Boyd

*Chair of Concertmaster in memory of Carolyn Clampett

Chair of Principal Viola sponsored by Audi Centre, Mosman

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

Patron: Dr John Yu

Mosman Symphony Chorus

Director: Susan Briedis

Sopranos: Susan Briedis, Elaine Davey, Jenny Eggleton, Mary Ellen Martin, Ingrid Rieger, Naomi Roseth, Margaret Stanley, Mary Vinter

Altos: Robyn Blainey, Carolyn Edwards, Linda Entwistle, Rufina Ismail, Roslyn Jones, Madeleine Juchau, Jacqueline Kent, Lindy MacPherson, Judy Williams

Tenors: Oreste Aquilina, Paul Christmas, Gina Cottee, Janet Grant, Lynelle Gullick, John Kibby, John Tuohy

Basses: Bob Clampett, Allan Kirk, Roger Pratt, Kurt Rott, David Stanton, Michael Wille

musicteachers.com.au

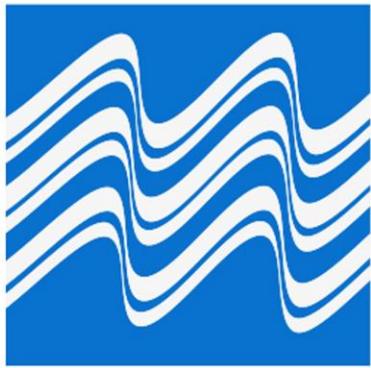
When the student is ready the teacher will appear. ZEN

At musicteachers.com.au we're now celebrating over 20 years bringing students together with professional music teachers to experience the joys of music making. Of course choosing the right teacher is probably the most important decision a parent will ever make when embarking on a musical education for their child.

Since 1994 our on-line community of music educators has provided a direct link to prominent teachers all of whom are active in music education. Students and Teachers are also invited to stay in tune with the many exciting opportunities currently available for young musicians by subscribing to our FREE musicteachers.com.au email news broadcasts.

For further information or to receive our FREE musicteachers.com.au email news broadcasts contact Catherine or Warrick Dobbie email – contactus@musicteachers.com.au or phone 0412 642 048.





MOSMAN SYMPHONY ORCHESTRA



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

get involved...

**players
sponsors
volunteers**

www.mosmanorchestra.org.au