

CHRISTMAS JOY

PERGOLESI Magnificat

HANDEL Laudate Pueri Dominum

MOZART Eine Kleine Nachtmusik



Mosman Symphony Orchestra & Chorus

Andrew Del Riccio | musical director

Susan Briedis | choral director

Zara Stanton | soprano

Hamish James | tenor

Mosman Art Gallery
Sunday Dec. 10th at 2.30pm

\$30 | \$20 | U16 free admission
www.mosmanorchestra.org.au



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Message from the Musical Director



Welcome to today's concert! Today's is the final in our 2017 series for both the Mosman Symphony Orchestra and our choir, and we hope it will create a gentle, warm and positive mood for the festive season.

The orchestra will give a rousing performance of what is probably Mozart's best known work for chamber orchestra: his serenade known as *Eine Kleine Nachtmusik*, or 'a little night music'. Whether you know the title or not, you will surely be familiar with some of the themes, and we hope you will feel inclined to

hum along with the orchestra.

Our two choral works – one wrongly attributed to Pergolesi, the other an early work by Handel – are melodic and intricate, celebrating the spirit of Christmas with harmonious joy. We are also delighted to welcome our soloists, soprano Zara Stanton and tenor Hamish James, two of Sydney's most talented up-and-coming singers.

And so we hope you enjoy our last concert. 2017 has been a busy and challenging year, not just for the orchestra and choir, but for Australian society in general, facing some issues that have both united and divided us. We hope that today's delightful program will banish anxiety, make you smile and nourish you. Please enjoy it, have a truly wonderful holiday season – and we look forward to welcoming you again in 2018.

Andrew Del Riccio 2017

Notes on the Program

Magnificat, Giovanni Battista Pergolesi (1710-1736) (attrib) Francesco Durante (1684-1755)

This canticle – the name given to a hymn or chant usually with a Biblical text that forms part of a church service – takes its title from the first Latin words of the text and is usually translated as ‘my soul doth magnify the Lord’. The text comes from the Gospel according to St Luke, and the words are spoken by Mary when she visits her cousin Elizabeth, who is pregnant with John the Baptist. Elizabeth praises Mary for her faith, and Mary responds with what has become known as the Magnificat. It is most often sung or recited during evening prayer: Vespers in the Catholic and Lutheran churches, and Evening Prayer or Evensong in the Church of England.

There is some historical confusion about the composer of this particular Magnificat, however. One of the most familiar and popular pieces of Italian sacred music, for some years it was attributed to the Italian composer, violinist and organist Giovanni Pergolesi. However, it is now more often accepted as the work of Francesco Durante. The confusion arose as late as 1910 on the strength of a single manuscript copy bearing Pergolesi’s name; it was subsequently included in an edition of Pergolesi’s works, and is the subject of a popular myth. Generally speaking, however, musicologists have never accepted Pergolesi as the composer – even though these days he is much better known than Durante, some details of whose life are still unknown.



Francesco Durante

Francesco Durante was born in the Kingdom of Naples and in his early years was a pupil of Alessandro Scarlatti. He was head of the Conservatorio di Santa Maria di Loreto in Naples for thirteen years, and a renowned teacher. Among his pupils was Pergolesi himself. He was known as one of the best church composers of his style and period: his compositions are almost exclusively sacred works, including two requiems and several masses. None of these is performed today – and it is probably fair to say that his

Magnificat achieved popularity because it was wrongly attributed to his more talented student Pergolesi.

Pergolesi's range was greater than his teacher's. He was an important early composer of comic and other opera and also of sacred music; his Stabat Mater is probably his best known sacred work. He also wrote several secular instrumental works, including a violin sonata and a violin concerto. He died at the age of twenty-six of tuberculosis.

<i>Magnificat anima mea Dominum</i>	My soul magnifies the Lord
<i>Et exultavit spiritus meus in Deo salutari meo</i>	And my spirit has rejoiced in God my Saviour
<i>Quia respexit humilitatem ancillae suae</i>	For He has looked on the humility of His handmaiden
<i>Ecce enim ex hoc beatam me dicent omnes generationes</i>	And behold, from henceforth all generations will call me blessed
<i>Quia fecit mihi magna qui potens est, et sanctum nomen eius</i>	For He who is mighty has magnified me and holy is His name
<i>Et misericordia eius a progenie in progenies timentibus eum</i>	And His mercy is on those that fear Him from generation to generation.
<i>Fecit potentiam in bracchio suo</i>	He has shown the strength in His arm
<i>Dispersion superbos mente cordis sui</i>	He has scattered the proud in the arrogance of their hearts
<i>Deposuit potentes de sede et exaltavit humiles</i>	He has brought down the powerful from their thrones and lifted up the lowly
<i>Esurientes implevit bonis et divites dimisit inanes</i>	The hungry He has filled with good things and the rich sent away empty.
<i>Suscepit Israel puerum suum recordatus misericordiae suae</i>	He has received His servant Israel remembering His promise of mercy
<i>Sicut locutus est ad patres nostros Abraham et semini eius in saecula</i>	As He promised our fathers, Abraham and his descendants, forever.
<i>Gloria Patri et Filio et Spiritui Sancto</i>	Glory be to Father and to the Son and to the Holy Spirit

*Sicut erat in principio et nunc et semper et
in saecula saeculorum. Amen*

As it was in the beginning, is now, and
always will be, forever and ever. Amen

Eine Kleine Nachtmusik, Wolfgang Amadeus Mozart (1756-1791)

1. Allegro
2. Romanze: Andante
3. Menuetto: Allegretto
4. Rondo: Allegro



Mozart drawing by Dora Stock, 1789

The correct title of this piece for chamber orchestra is Serenade No 13 for Strings in G major, K. 525. Its familiar title - which translates as 'a little night music' - comes from a note Mozart made in his personal catalogue. It is generally agreed that Mozart was not giving the piece a special title, but only entering in his records that he had composed a little serenade.

Mozart wrote it in 1787 in Vienna, at about the same time he was working on the second act of his opera Don Giovanni. It is not known why he composed his serenade: perhaps he needed a change of pace from his major work. However, the serenade was not published until about 1827, sold to the publisher Johann Andre in 1799 by Mozart's widow Constanze as part of a large bundle of her husband's compositions.

The first movement is in sonata form, and it begins brightly, as a march. It is an ascending theme with repeated phrasing. A short transitional passage modulates to the second theme in the dominant key of D major, which in contrast is graceful and less urgent in character. The exposition is repeated, followed by a short transition to the development. This is very short and is a 'battle' between G major and D major, finally settling on the former. Then the first and second themes are played, with a closing theme between the second theme and the coda. This coda is extended and very cheerful in tone, ending with chords from the full orchestra.

The second movement is gentler and the tempo is slower, with recurring A and B sections. The first section is a melody in two parts, each repeated, with the first violin carrying the faster movement at the beginning of the second part, marking its transition to the B section, which is more fully rhythmical. Like the A section, the B section also has two sections marked by repeats. The A section is repeated again and played in the tonic key (G major) without repeats. There is a short coda that extends the idea of the first theme and brings the second movement to a close.

The third movement is a minuet and trio in G major; the minuet, a small-step dance in triple time derived from a folk dance, was a popular feature of much music of Mozart's period, almost always as the third movement of a work. In this case the minuet section opens with the theme, after which the three-part trio theme in D major is explored. This is more lyrical than its predecessor. The minuet and trio sections are heard once again, and the movement concludes with the repetition of the trio theme.

The fourth and final movement is a rondo, with the main theme being fast-paced and spirited. There is a short transition to the contrasting second theme, after which the first theme returns once more with a slight variation, then the first and second themes are repeated. The development is shaped like the first theme mostly; the recapitulation repeats the first and second themes in the tonic key and the coda ends the piece with a flourish and three grand chords.

Many agree that this is the most popular of all Mozart's works: one German critic adds that 'even if we hear it on every street corner, its high quality is undisputed, an occasional piece from a light but happy pen.'

Laudate Pueri Dominum HWV236, Georg Frederic Handel (1685-1759)



Born in the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel remains one of the Baroque era's best known and most loved composers. Strongly influenced by the great composers of the Italian school and the German polyphonic choral tradition, he composed a large number of sacred works, mostly settings from the Bible. However, Handel was also an opera composer – he wrote more than forty operas in thirty years - and, as one critic points out, many of his choral works and operas show a great sense of drama. His setting of Psalm 113, 'Laudate pueri', which he wrote in Rome at the age of

twenty-two in 1707, is an early demonstration of his musical and dramatic gifts.

Already enjoying a reputation as a promising composer, harpsichordist and violinist as well as an accomplished networker, Handel was invited to Italy by the Medici family, specifically by Gian Gastone de' Medici, whom the composer had met in Hamburg several years before. De' Medici had a keen interest in opera, and was ambitious to make Florence a centre of contemporary music. However, Handel did not stay in that city, possibly because his temperament did not allow him to be as subservient to the Medici family as they might have wished. After only a couple of weeks he left for Rome and potentially greater audiences for his music. Opera, however, was temporarily banned in the Papal States because it was considered profane, and so Handel composed sacred music for the Roman clergy. As well as 'Laudate pueri' – a popular choice for choral settings, including by Monteverdi, he composed the better known 'Dixit Dominus' while in Rome. He also wrote cantatas for musical gatherings, two oratorios and – once the ban on opera had been lifted – the operas Rodrigo and Agrippina.

'Laudate pueri' already shows some of the characteristics of Handelian oratorio which were much more developed in Messiah (1742): rhythmic inventiveness, understanding of different voices and how they may blend to best dramatic effect, and sophisticated orchestration.

1. *Laudate pueri dominum, Laudate nomen domini*

2. *Sit nomen domini benedictum ex hoc nunc et usque in saeculum.*

3. *A solis ortu usque ad occasum laudabile nomen Domini.*

4. *Excelsus super omnes gentes Dominus et super caelos gloria eius.*

5. *Quis sicut dominus deus noster qui in altis habitat et humilia respicit in caelo et in terra?*

6. *Suscitans a terra inopem et de stercore erigens pauperem ut collece eum cum principibus cum principibus populi sui.*

7. *Qui habitare fecit sterilem in domo matrem filiorum laetantem*

8. *Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen*

1. Praise, o servants of the Lord, Praise the name of the Lord.

2. Blessed be the name of the Lord from now and forever.

3. From the rising of the sun until its going down the name of the Lord is to be praised.

4. The Lord is high above all nations and his glory is above the skies.

5. Who is like our Lord God who lives on high and in humility looks on heaven and earth?

6. Raising the poor man from the earth, the destitute from the dung so that He can place him with princes, even the princes of his people.

7. He makes the barren woman keep her house, a joyful mother to her children.

8. Gloria to the Father and to the Son and to the Holy Spirit. Thus it was in the beginning, is now and ever will be forever and ever. Amen

Please join us for refreshments after the concert

Zara Stanton – soprano

Zara has recently completed a Bachelor of Music (Music Education) at the Sydney Conservatorium of Music, studying voice with Robyn Wells. She has her A.Mus.A in both voice and piano (distinction), and was a chorister with the Australian Girls Choir for 10 years.

Zara is heavily involved with the musical theatre scene in Sydney, as both a performer – *City of Angels* (MUSE), *Wicked* (WTC), *The Light in the Piazza* (MUSE), – and as a musical director – *A Launch of Voices* (Theatre & Company), *Curtains* (MUSE), *Legally Blonde* (MUSE).

Zara regularly performs as a soloist with The Taverner Consort of Voices. She currently teaches voice and piano at De La Salle College and is the musical director for The Jazz Factory Theatre Company.



Hamish James – tenor

Hamish is currently undertaking a Bachelor of Music (Performance) degree at the Sydney Conservatorium under the tutelage of Dr. Narelle Yeo, supported by the Bud Brown Scholarship. Singing as a boy soprano at a young age, Hamish discovered his passion for singing through the St Andrew's Cathedral Choir where he was also appointed head chorister and has performed as a soloist. Frequently involved in public performances and recitals in Sydney, this year he performed as tenor soloist for Mozart's *Great Mass in C minor* with the Sydney Conservatorium Symphony Orchestra and Choir. He also performed in the ensemble of *I Pagliacci* (Opera Carnivale) and *Die Zauberflöte* (Sydney Conservatorium Opera).

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.

Mosman Symphony Chorus

Sopranos: Ruth Elston, Lisa Hudson, Johana Iskandar, Sarah Longhurst, Mary Ellen Martin, Linda Newcomb,

Altos: Annie Burke, Rufina Ismail, Roslyn Jones, Jacqueline Kent

Tenors: Janet Grant, Eimear Hughes*, John Rothwell

Basses: Bill Kearsley, Brendan McRae*, David Stanton

* MSC soloists.

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.

Armine Gargrtsyan – concertmaster



Armine migrated to Australia 5 years ago, and has been part of Mosman Symphony Orchestra since 2011. She began playing the violin when she was 6 years old in Armenia, where she was born. She graduated in the violin faculty of The Tchaikovsky Specialized Music College for Gifted Students in Yerevan, Armenia. While studying at the specialised school she travelled and performed with the violin ensemble of the school in various locations such as Moscow. She finished her studies, receiving a Bachelor of Music Degree in Violin Teaching and Performance in Yerevan's Komitas State Conservatorium (Armenia). While studying at the conservatorium she started playing professionally in the special opera orchestra dedicated to the vocal school of the conservatorium as first violinist. After graduation she has worked with the Armenian National TV & Radio Symphony Orchestra, Yerevan's Symphony Orchestra and the Acapulco Symphony Orchestra in Mexico. She is currently employed as a casual rank and file violinist with AOBO (Australian Opera and Ballet Orchestra). She also plays on a freelance basis with other orchestras and groups in Australia and teaches both violin and piano. Armine says, *'Having played with variety of orchestras from around the world, I have been lucky to have travelled extensively to various major cities, such as Moscow, Marseilles, Chicago, Shanghai, Mexico City and other major cities in Mexico. I look forward to playing more with MSO and contributing to the community and the performing arts and music.'*

Orchestra Musicians

First violin: Armine Gargrtsyan (concertmaster*), Nicole Gillespie, Annika Herbert, Sarah Sellars

Second violin: Bianca Bacchiella (leader), Margaret Duncan, Esther Rand, Kate Robertson, Bridget Wilcken

Viola: Daniel Morris (leader#), Mark Berriman, Zhiliang Chen, Haemi Lee

Cello: Michal Wieczorek (leader+), Scott Rowe, Jennifer Thompson

Double bass: Cosimo Gunaratna

Oboe: Kim d'Espiney (soloist for Handel), Cate Trebeck

* 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

Subscriptions will open shortly for our 2018 season. Please see our website for details.

Concert 1 April 6 & 8: *Beethoven, Mozart and Haydn*

Concert 2 June 1 & 3: *Mozart, Walton and Tchaikovsky*

Concert 3 Sept 7 and 9: *Espana Viva!*

Concert 4 Nov 16 and 18: *Weber, Honegger and Beethoven*

Choral concerts to be announced soon.

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.

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When the student is ready the teacher will appear. ZEN

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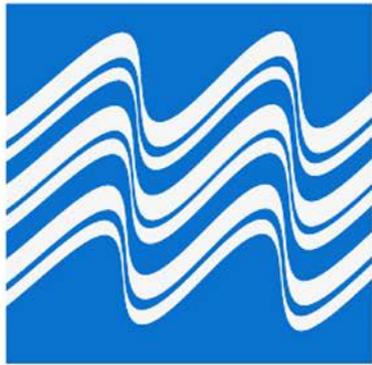
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