

MOSMAN SYMPHONY ORCHESTRA & CHORUS

Andrew Del Riccio - musical director

CHRISTMAS CONCERT

Fauré: Requiem

Willcocks: Christmas Carols



Neil Thompson - guest conductor

Jenny Liu - soprano

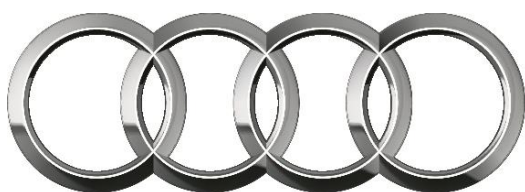
Tristan Entwistle - baritone

Friday December 4th 2015

Mosman High School



Mosman Symphony Orchestra gratefully acknowledges the support of:



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Message from the Musical Director



Hello and thank you for being here and reading our program, at this special Christmas concert – our final performance for the year. 2015 has been a stellar year for Mosman Symphony Orchestra and we hope you have enjoyed our concerts as much as we have enjoyed bringing them to you.

This is our first community concert at Mosman High School featuring the Mosman Symphony Chorus and soloists Jenny Liu and Tristan Entwistle. Tonight's program begins with the sublime Fauré Requiem. It is a work of delicate beauty and quiet reflection. Of course Christmas

is not Christmas without some carols, so we will also be performing some spectacular setting of carols by David Willcocks, who conducted the famous Kings College Choir for many years. After that, it's over to you to join the choir and orchestras in a community sing along of some old favourites. We're sure you'll know the words, but just in case you don't they're printed in the program.

2016 is shaping up to be another exciting year. We will be bringing you symphonies by Beethoven and Tchaikovsky, concerti by Donizetti, Rachmaninov and Bach as well as works by Wagner, Mozart and Handel. It will be a cornucopia of dazzling music making, and we hope to see you in the audience!

May I conclude by wishing you and your families all the very best for the festive season and the New Year.

Andrew Del Riccio – musical director

Notes on the Program

Requiem in D minor by Gabriel Fauré (1845-1924)

Fauré's career was a long and illustrious one. Born in the Midi-Pyrenees region of southern France, he studied organ, piano and choral music and his teachers included Camille Saint-Saens. After graduating he worked as an organist and choirmaster at a series of churches until 1877, when he took over Saint-Saen's post as choirmaster at the Madeleine In Paris, where he remained for more than twenty years. He also taught composition at the Paris Conservatoire, becoming director in 1903, and his students included Maurice Ravel and Nadia Boulanger.



Unlike many composers, Faure was not drawn to composing a requiem because of the death of someone he loved; however, his father died two years before he began making sketches for the work and his mother died during early stages of its composition. He wrote the work between 1887 and 1890; it received its first performance in 1888 at La Madeleine in Paris for a funeral mass, but he kept working on it thereafter. He scored the work for a mixed choir, soprano and baritone soloists, an orchestra of low strings, woodwinds and violins, and an organ. His final revision premiered in July 1900 at the Trocadero in Paris.

Faure was a composer of intimate works for the most part, and he wanted to write a new kind of church music, something different from the operatic *bel canto* style that was popular in Paris at the time, and also different from the Germanic Romantic style that dominated the rest of Europe. Composers of the day tended to write for increasingly large orchestras, with more complicated textures and phrases that stuck to the divisions of the bar lines. Fauré opted for smaller ensembles and spare orchestrations, omitting violins when he thought they were not necessary. He uses subtle gradations in harmony, dynamic and colour to achieve the effects he wants, drawing melodic inspiration from the tunes and rhythms of Gregorian chant, while being scrupulously precise in his directions on rhythm, dynamics and phrase length.

At the same time, he did draw inspiration from a number of German masters. Like Bach and Beethoven, Fauré set a standard sacred Latin text, though he felt free to edit it, inserting

words and leaving out phrases where it suited his vision. There are structural parallels between the requiems of Fauré and Brahms, and they had the same view of the Mass of Death: as something that would comfort the living, rather than offering visions of the terror to come. Even so, Fauré's setting is remarkably subdued, omitting entirely anything to do with wrath or hellfire, and adding texts for Pie Jesu and In Paradisum, which are not part of the traditional requiem but emphasise the granting of eternal rest.

Most of Fauré's text is in Latin, except for the Kyrie, which is Koine Greek. He followed a French Baroque tradition by not setting the Dies Irae, and slightly altered the texts of the Introit, the Kyrie, Pie Jesu, Agnus Dei and In Paradisum, substantially changed the text of the Offertory, did not set the Benedictus (conventionally an adjunct to the Sanctus) and added two texts from the Order of Burial, Libera Me and In Paradisum.

Fauré told a journalist in 1902, 'It has been said that my Requiem does not express the fear of death, and someone has called it a lullaby of death. But it is thus I see death, as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.' To a friend he added, 'Everything I managed to entertain in the way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.'

The Requiem is in seven parts.

I Introit et Kyrie

The work begins slowly in D minor. After one orchestral bar, the choir enters pianissimo in six parts and stays on it in chordal harmony for the entire text 'Requiem aeternam'. In gradual harmonic progression and a sudden crescendo, a first climax is reached on 'et lux perpetua'. The tenors repeat the prayer for eternal rest on a simple melody, and the sopranos continue that praise is due in Jerusalem, then all voices exclaim 'Exaudi'. The Kyrie begins with the same melody that the tenors sang before, but now in unison or soprano, alto and tenor. The call 'Christe' is strong and urgent the first time, repeated more softly thereafter. The final call 'Kyrie' is pianissimo.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet

Grant eternal rest to them, o Lord
And let perpetual light shine on them
A hymn befits you, God in Zion
and a vow to you shall be fulfilled in Jerusalem
Hear my prayer
For unto you all flesh shall come

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy upon us
Christ have mercy upon us
Lord have mercy upon us

II Offertoire

The offertoire begins in B minor with a canon of altos and tenors in short succession in a prayer 'O Domine, Jesu Christ, rex gloriae' to free the souls of the departed from eternal punishment. The sequence is repeated beginning one step higher for the next line, and again one step higher for the following more urgent call to Jesus. The baritone enters with 'Hostias et preces', offerings given with praises, beginning on one repeated note. The choir repeats the first line of the text on the same motif as the beginning but with more elaborate polyphony, rounded off by an uplifting Amen in B major.

*O Domine Jesu Christe, Rex Gloriam,
libera animas defunctorum
de poenis inferni, et de profundo lacu.*

O Lord Jesus Christ, King of Glory,
free the souls of the dead
from infernal punishment and the deep abyss.

*Libera eas de ore leonis
ne absorbeat eas tartarus
ne cadant in obscurum*

Free them from the mouth of the lion
do not let hell swallow them up,
do not let them fall into the darkness.

*Hostias et preces tibi
Domine laudis offerimus
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.*

Sacrifices and prayers of praise
we offer to you, Lord.
Receive them from the souls of those
whom we commemorate today.

*Fac eas, Domine,
de morte transire ad vitam
Quam olim Abrahae promisisti,
et semini eius,*

Let them, Lord
pass from death to life
As you once promised to Abraham
and to his seeds

III Sanctus

In contrast to other requiems, where the Sanctus is often illustrated with great vocal and instrumental flourishes, Faure's Sanctus is extremely simple. The sopranos sing softly a rising and falling melody of only three notes, which the male voices repeat, accompanied by a rising melody in the violins. This pattern is repeated several times, with the volume reaching forte on 'excelsis'. The dreamy accompaniment is replaced by firm and powerful major chords with a horn fanfare and the male voices declare 'hosanna in excelsis'. This is answered by the sopranos in diminuendo, and the music softens and reverts to the dreamy arpeggios it began with. The final note is in E flat major and the full choir repeats 'Sanctus' with the altos joining in.

Sanctus, Sanctus, Sanctus
Domine Deus Sabaoth
Pleni sunt caeli et terra gloria tua
Hosanna in excelsis!

Holy, Holy, Holy
Lord God of Hosts
Heaven and earth are full of your glory
Hosanna in the highest.

IV Pie Jesu

The solo soprano sings the prayer to Jesus for everlasting rest. The one line of the text is repeated three times, the first two times asking for rest then intensified for everlasting rest. The words 'Dona eis, Domine, dona eis requiem' are more expansive, and the last call begins as the first and leads again to alternating between two notes in an even lower range, until the last 'requiem' has a gentle upward motion.

Pie Jesu Domine
dona eis requiem
requiem sempiternam

Merciful Lord Jesus
grant them rest
eternal rest

V Agnus Dei

This begins in F major with a fluent orchestral melody, then the key changes to the minor mode. The sopranos alone begin the section 'Lux aeterna luceat eis' and the choir closes with a reprise of the Introit, the opening of the mass ('Requiem aeternam') before the orchestra picks up the 'Agnus Dei' melody to close the movement.

Agnus Dei qui tollis peccata mundi

Lamb of God, who takes away the sins of the world

Dona eis requiem

give them rest

Agnus Dei, qui tollis peccata mundi

Lamb of God, who takes away the sins of the world

Dona eis requiem sempiternam

grant them eternal rest

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum
Quia pius es

May eternal light shine on them, Lord
with your saints, for eternity
for you are merciful

Requiem aeternam dona eis, Domine
Et lux perpetua luceat eis

Grant eternal rest to them, Lord
and let perpetual light shine upon them.

VI Libera Me

The baritone soloist sings the first section alone, the text 'Libera me' in a wide ranging melody with some sharp leaps. The text is continued by the choir in four parts. 'Dies irae' is expressed by fortissimo chords, giving way to the prayer for rest. The choir repeats the opening statement of the baritone in unison, and soloist then choir end the movement softly.

<i>Libera me, Domine de morte aeterna in die illa tremenda quando caeli movendi sunt et terra dum veneris judicare saeculum per ignem</i>	Free me, Lord from death eternal on that day of dread when the heavens and earth shall move when you shall come to judge the world by fire
<i>Tremens factus sum ego et timeo dum discussion venerit atque ventura ira</i>	I am made to tremble, and to fear When destruction shall come And also your coming wrath
<i>Dies illa dies irae calamitatis et miseriae dies magna et amara valde</i>	That day, that day of wrath of calamity and misery the great and exceedingly bitter day
<i>Requiem aeternam dona eis, Domine Et lux perpetua luceat eis</i>	Grant eternal rest to them, Lord And let perpetual light shine on them

VII In Paradisum

The text of the last movement is taken from the order of burial. 'In paradisum deducant angeli' rests on a continuous shimmering motion in fast broken orchestral triads. The sopranos sing a rising expressive melody, enriched by chords from the other voices, in six parts, on the final 'Jerusalem'. The sopranos conclude, followed by the others, with the words 'Requiem aeternam'.

<i>In Paradisum deducant te Angeli In tuo adventu</i>	May angels lead you to paradise at your coming
<i>Suscipiant te martyres Et perducant te In civitatem sanctam Jerusalem</i>	May martyrs receive you And may they lead you into the Holy City, Jerusalem
<i>Chorus angelorum te suscipiat Et cum Lazaro quondam pauper Aeternam habeas requiem</i>	May the chorus of angels receive you And with Lazarus, who once was a pauper may you have eternal rest.

CHRISTMAS CAROLS



The three carols sung by the choir were arranged by Sir David Willcocks (1919-2015). He was particularly well known as Director of Music at King's College, Cambridge, whose famous choir he directed from 1957 until 1974, making frequent broadcasts and recordings and giving concerts worldwide. Willcocks was Director of London's Royal College of Music, president of the City of Bath Bach Choir and the Exeter Festival Chorus. When he retired from the Royal College, he resumed conducting and editing scores. He passed away in September this year at the age of 96.

Ding Dong Merrily On High

Ding dong merrily on high,
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angels singing.
Gloria, Hosanna in excelsis.



E'en so here below, below,
Let steeple bells be swungen,
And 'lo, io, io!
By priest and people sungen.
Gloria, Hosanna in excelsis.

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.
Gloria, Hosanna in excelsis.

O Come All Ye Faithful

O come all ye faithful, joyful and
triumphant,
O come ye, O come ye To Bethlehem.
Come and behold Him, born the King of
Angels;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels, sing in exultation,
Sing all ye citizens of heaven above.
Glory to God in the Highest;
O come, let us adore Him...



Yea, Lord, we greet Thee, born this happy morning,
Jesu to thee be glory given.
Word of the Father, now in flesh appearing;
O come, let us adore Him...

Hark the Herald Angels Sing

Hark the herald angels sing
'Glory to the newborn King!'
Peace on earth and mercy mild
God and sinners reconciled

Joyful, all ye nations rise
Join the triumph of the skies
With the angelic host proclaim:
'Christ is born in Bethlehem'

Hark! The herald angels sing
'Glory to the newborn King!'

Christ by highest heav'n adored
Christ the everlasting Lord!
Late in time behold Him come
Offspring of a Virgin's womb

Veiled in flesh the Godhead see
Hail the incarnate Deity
Pleased as man with man to dwell
Jesus, our Emmanuel

Hark! The herald angels sing
'Glory to the newborn King'

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings
Ris'n with healing in His wings
Mild He lays His glory by

Born that man no more may die
Born to raise the sons of earth
Born to give them second birth

Hark! The herald angels sing
'Glory to the newborn King!'



The rest of the carols are for you, the audience! Please sing along with us and help us celebrate the joys of the festive season.

Silent Night

Silent night, holy night
All is calm, all is bright
Round yon virgin, mother and child
Holy infant, so tender and mild
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, Holy night
Shepherds quake, at the sight
Glory streams from heaven afar
Heavenly hosts sing Hallelujah.
Christ the Saviour is born,
Christ the Saviour is born

Deck the Halls

Deck the halls with boughs of holly,

Fa la la la la, la la la la.

Tis the season to be jolly,

Fa la la la la, la la la la.

Don we now our gay apparel,

Fa la la, la la la, la la la.

Sing the ancient Yuletide carol,

Fa la la la la, la la la la.

See the blazing Yule before us,

Fa la la la la, la la la la.

Strike the harp and join the chorus.

Fa la la la la, la la la la.

Follow me in merry measure,

Fa la la la la, la la la la.

While I tell of Yuletide treasure,

Fa la la la la, la la la la.

Fast away the old year passes,

Fa la la la la, la la la la.

Hail the new, ye lads and lasses,

Fa la la la la, la la la la.

Sing we joyous, all together,

Fa la la la la, la la la la.

Heedless of the sun and weather,

Fa la la la la, la la la la.

Joy To The World

Joy to the world! The Lord is come

Let earth receive her King!

Let every heart prepare Him room

And heaven and nature sing

And heaven and nature sing

And heaven, and heaven and nature sing



He rules the world with truth and grace
And helps the nations prove
The glory of his righteousness
And wonders of his love
And wonders of his love
And wonders, and wonders of his love

Joy to the world! The Saviour reigns
Let men their songs employ
While fields and floods
Rocks, hills and plains
Repeat the sounding joy
Repeat the sounding joy.
Repeat, repeat the sounding joy.

We Wish You A Merry Christmas

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year

Good tidings we bring
To you and your kin
We wish you a Merry Christmas
And a happy New Year!

Please join us after the concert for refreshments



Jenny Liu – soprano



Soprano Jenny Liu has completed a Bachelor of Music Performance at the Sydney Conservatorium of Music, and has studied an Advanced Diploma of Opera. In each year from 2008-2011, Jenny was awarded the highly prestigious Helen Myer Merit Scholarship.

In 2014, Jenny put her studies on hold and made her professional debut with Opera Australia in the role of *Tuptim* in Rogers & Hammerstein's *The King and I* (Helpmann Award winner – Best Musical), performing the role over two hundred times in its entire touring season.

Jenny has been a finalist in the Dame Joan Sutherland and Richard Bonyngé Scholarship in 2007 and 2009, winning the Marja Baudish award in 2009. In 2012, she was a semi finalist in the Australian Singing Competition, winning the Ingrid Davidson Award and The Radzynski Family Prize. She has also been a finalist in the Australian Opera Foundation German Scholarship in 2013. Jenny has performed the role *Susanna* in *Le Nozze di Figaro* (Mozart), *Carolina* in *Il Matrimonio Segreto* (Cimarosa), *Diane* in *Orpheus in the Underworld* (Offenbach), *Serpina* in *La Serva Padrona* (Pergolesi), and *Bastienne* in *Bastien et Bastienne* (Mozart). Jenny has also had the pleasure of performing as the soprano soloist in various oratorios including Orff's *Carmina Burana* under the baton of Richard Gill, Handel's *Messiah* and Mozart's *Requiem in D minor*, as well as the world premieres of Matthew Orlovich's *Communion of Reparations*, and the role of Sylvia Plath in *Telling the Truth*. Jenny will perform the roles *Susanna* and *Barbarina* in Opera Australia's *Le Nozze di Figaro* in 2016.

Tristan Entwistle – baritone

Australian baritone Tristan Entwistle completed his Bachelor of Music (Performance), majoring in classical voice at the Sydney Conservatorium of Music under the tutelage of Ms Maree Ryan in 2015. During this time, he also studied in Munich, Germany as part of the Bel Canto Summer School. His passion for music began at an early age as a violinist. After developing a taste for the stage, he quickly made the transition to pursuing a career in opera.

Since his opera debut as Guglielmo in *Così fan Tutte* with Operantics in 2015, Tristan has performed the role of Giuseppe in *The Gondoliers* (Gilbert and Sullivan Opera Sydney) and was a featured soloist in the Sydney Conservatorium's centenary performance of *Mass* by Leonard Bernstein at the Sydney Opera House.



In 2016 Tristan will perform Baron Douphol in *La Traviata* (Opera New England), Old Yue in *Chang'E and the Moon* (independent, world premiere) and Edmund Bertram in *Mansfield Park* (Operantics, Australian premiere).

His concert performances also include *Fantasia on Christmas Carols*, Vaughan Williams (Phoenix Choir), *Mass in G Major*, Schubert (Choir of Christ Church St Laurence, Phoenix Choir), *Communion Service in F*, Darke (Choir of Christ Church St Laurence), *Missa in tempore belli*, Haydn (Conservatorium High School Orchestra), *Great Mass in C*, Mozart (Manly-Warringah Choir) and *Stabat Mater*, Rossini (Blackheath Choral Festival)

Tristan holds the position of Artistic Advisor with Operantics, and in addition to performing with the company, he will also serve as director and music director in two of their 2016 productions.

He will continue his Conservatorium studies with Maree Ryan in pursuing a Master of Music Studies (Opera Performance) in 2016.

Mosman Symphony Orchestra

Neil Thompson – guest conductor



Having begun on viola in his hometown Whyalla, Neil's career has taken him all around the world, including to Europe as soloist. Neil has performed and toured with the Adelaide, Melbourne, Tasmanian and Sydney Symphony Orchestras (upon holding an SSO fellowship in 2012), as well as with the Australian Chamber Orchestra and its sister orchestra ACO2 with whom he was an 'Emerging Artist'. He enjoyed two years of touring with 'The Cat Empire' and features as soloist and guest artist on their DVD 'Live at the Bowl'. Neil regularly performs at the Sydney Opera House with the Australian Opera and Ballet Orchestra for Opera Australia and the Australian Ballet.

Primarily involved in playing chamber-music, he has been fortunate enough to have performed alongside Pekka Kuusisto, Kristian Winther, Richard Tognetti, Dmitry Sitkovetsky, Vladimir Ashkenazy, Simone Young, Brett Dean, Lisa Moore and others.

2015 has been a particularly exciting year for him having been invited to join the highly acclaimed 'Omega Ensemble' as well as co-founding 'The Nano Symphony' with his wife, clarinettist Catherine Thompson.

With conducting mentors including Richard Gill and Keith Crellin, Neil has directed performances of Schubert's 'Great' 9th Symphony (in Adelaide). His current conducting engagements include Killara High Symphony and String Orchestras and as guest with the Mosman Symphony Orchestra.

Emily Jones – acting concertmaster



Emily began playing the violin when she was 6 years old. During her time at SCECGS Redlands, she was involved in a number of string ensembles, and was associate concertmaster of the Senior Orchestra. She was also a member of the Sydney Youth Orchestras throughout her childhood until 2009, where she held concertmaster positions on numerous occasions in various ensembles (including the Sydney Youth Philharmonic and Peter Seymour Orchestras). While studying her Bachelor of Music, Emily played with the University of New South Wales Orchestra, holding the

position of concertmaster in 2008.

Along with her private students, Emily is currently a string tutor at Cromer Public School and Stellar Music School. In her spare time, Emily enjoys playing with her dog Molly, doing further post-graduate study, and tutoring for local music camps. Emily regularly performs in the North Sydney Symphony Orchestra as Associate Concertmaster, and is Principal Second Violinist in the Mosman Symphony Orchestra. She is also a founding member and first violinist of Forza Quartet.

Mosman Symphony Orchestra Concert Dates

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

Please make a note for your diary ... here are our concert dates in 2016!

11 and 13 March

20 and 22 May

5 and 7 August

9 and 11 September

11 and 13 November

9 and 11 December

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.

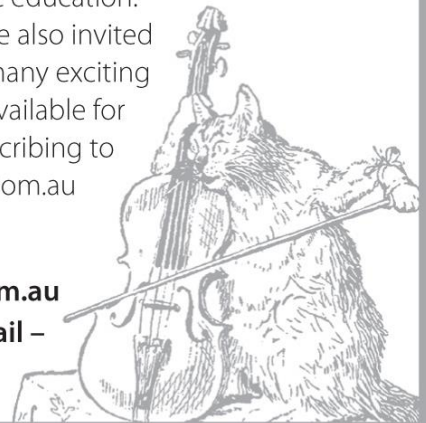
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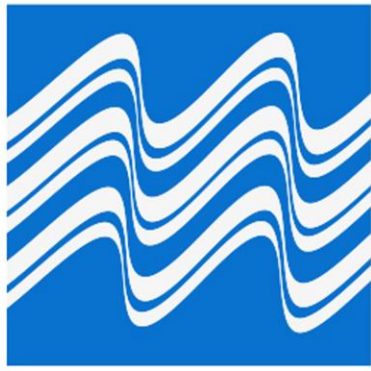
When the student is ready the teacher will appear. ZEN

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