



Patron: The Hon Joe Hockey MP
Member for North Sydney and Minister for Human Services

Musical Director: Andrew Del Riccio

For its September Concert Series, Mosman Orchestra is joined by **CANTORION**, a choir directed by **Janet Swain**, to present....



pera And More

Program:

Cantorion and Mosman Orchestra: Opera Choruses:

Verdi	Overture to Nabucco
Verdi	Va Pensiero (Nabucco)
Bellini	Vieni, Norma (Norma)
Gilbert & Sullivan	When Britain Really Ruled the Waves (Iolanthe)
Verdi	Anvil Chorus (Il Travatore)

Interval

Cantorion: Unaccompanied songs:

Josquin Des Prez	El Grillo
Traditional	I'll Fly Away
Cathie Ryan	Somewhere Along The Road

Mosman Orchestra:

Bizet	Excerpts from Carmen Suites 1 and 2
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Friday 16th September, 8.00pm
Sunday 18th September, 2.30pm
Mosman Art Gallery and Community Centre

Mosman Orchestra gratefully acknowledges the support of
The Mosman Council, The Learning Group Pty Ltd and Vermillion Design.
www.mosmanorchestra.org.au/

Notes on the Program

Overture to Nabucco - Giuseppe Verdi, 1813 - 1901

The opera, Verdi's third, is considered to be the one that permanently established his reputation as a composer. The opera was designed by Verdi as a lesson in statecraft, and in the emotional qualities necessary for leadership. Set in Biblical times (Nabucco is King Nebuchadnezzar), the story deals with the conquest and enslavement of the Hebrews by Nabucco's Babylonian armies - the Hebrews in turn capturing Nabucco's daughter. In the course of the opera there are power struggles, intrigue, loyalties, betrayals, love, and coups, musically composed with a dramatic tension that was uniquely Verdi's.

Chorus: Va Pensiero (Nabucco Act III) - Giuseppe Verdi

This chorus is sung by the Hebrew slaves as they await their fate at the hands of the Babylonian tyrants.

Va', pensiero, sull'ale dorate;
va', ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!
Del Giordano le rive saluta,
di Sionne le torri atterrate...
Oh mia patria sì bella e perduta!
Oh membranza sì cara e fatal!
Arpa d'ôr dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!
O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il signore un concerto
che ne infonda al patire virtù

Fly, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!
Greet the banks of the Jordan
and Zion's toppled towers.
Oh, my country so lovely and lost!
Oh, remembrance so dear and so fraught with
despair!
Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak of times gone by!
Mindful of the fate of Jerusalem,
either give forth an air of sad lamentation,
or else let the Lord imbue us
with fortitude to bear our sufferings!

Chorus: Vieni, Norma (Norma Act I) - Vincenzo Bellini, 1801 - 1835

Norma was written at the peak of Bellini's career and the first performance was given in Milan on December 26, 1831. The libretto was written by Felice Romani, who collaborated with Bellini on all his most successful operas.

The action takes place in Ancient Gaul after its invasion by the Romans. Norma, chief of the Druid priestesses, has broken her sacred vows and entered into a marriage with a Roman officer, Pollione. Pollione's passion for her has cooled and has taken a lover, a young priestess named Adalgisa. The story weaves betrayal and forgiveness around the triangle, but the greatness of Norma's character finally wins back Pollione's love, although their reunion ends with both their deaths.

Norma viene: le cinge la chioma
La verbena ai misteri sacrata;
In sua man come luna falcata
L'aurea falce diffonde splendor.
Ella viene, e la stella di Roma
Sbigottita si copre d'un velo;
Irmisul corre i campi del cielo
Qual cometa fioriera d'orror.

Norma comes now, her hair
Girt with the mystic verbena;
In her hand, shining like the crescent moon,
Gleams the golden sickle.
She comes: and the star of Rome
Veils itself in terror;
Irmisul courses the fields of heaven.
Like a comet, the prophet of doom.

Solo and Chorus "When Britain Really Ruled the Waves" (Iolanthe, Act II) - Music Arthur Sullivan, 1842 - 1900; Libretto William Gilbert, 1836 - 1911

"Iolanthe", or "The Peer and the Peri", opened at the Savoy Theatre on November 25, 1882, three nights after the final performance of *Patience* at the same theatre, and ran for 398 performances. Both Gilbert and Sullivan were at the height of their creative powers at this time and many people feel that *Iolanthe*, their seventh work together, is the most perfect of their collaborations.

In this "fairy opera," the House of Lords is lampooned as a bastion of the ineffective, privileged and dim-witted. The political party system and other institutions also come in for a dose of satire. Yet, both author and composer managed to couch the criticism among such bouncy, amiable absurdities that it is all received as good fun.

Strephon, an Arcadian shepherd, wants to marry Phyllis, a Ward of Chancery. Phyllis does not know that Strephon is half fairy. But Phyllis' guardian, the Lord Chancellor, and half the peers in the House of Lords are sighing after her. Soon the peers and the fairies are virtually at war, and long friendships are nearly torn asunder. But all is happily sorted out, thanks to the "subtleties of the legal mind".

When Britain really ruled the waves-
(In good Queen Bess's time)
The House of Peers made no pretence
To intellectual eminence,
Or scholarship sublime;
Yet Britain won her proudest bays
In good Queen Bess's glorious days!

When Wellington thrashed Bonaparte,
As every child can tell,
The House of Peers, throughout the war,
Did nothing in particular,
And did it very well:
Yet Britain set the world ablaze
In good King George's glorious days!

And while the House of Peers withholds
Its legislative hand,
And noble statesmen do not itch
To interfere with matters which
They do not understand,
As bright will shine Great Britain's rays
As in King George's glorious days!



Anvil Chorus (Il Trovatore, Act II) - Giuseppe Verdi

Il trovatore (The Troubadour) is an opera in four acts by Giuseppe Verdi to an Italian libretto by Leone Emanuele Bardare and Salvatore Cammarano, based on the play *El Trobador* by Antonio García Gutiérrez. Its first performance was at Teatro Apollo, Rome, January 19, 1853. It is the second opera in the so-called "popular trilogy" together with *Rigoletto* and *La Traviata*.

The opera is set in Biscay and Aragon, at the beginning of the 15th Century. It tells the story of the long-lost son of old Count di Luni who was raised by Gypsies. Manrico, the Troubadour, is in love with Leonora who is also coveted by the young Count di Luni. The two men fight over her, and only after Manrico's imprisonment and execution does the Count learn that Manrico was his long-lost brother

The rousing and well-known *Anvil Chorus* depicts Spanish gypsies striking their anvils at dawn and singing the praises of hard work, good wine, and their gypsy women.

Vedi! Le fosche notturne spoglie
De' cieli sveste l'immensa volta;
Sembra una vedova che alfin si toglie
I bruni panni ond'era involta.
All'opra! all'opra!
Dàgli, martella.
Chi del gitano i giorni abbella?
La zingarella!

Versami un tratto; lena e coraggio
Il corpo e l'anima traggon dal bere.

Oh guarda, guarda! del sole un raggio
Brilla più vivido nel mio/tuo bicchiere!
All'opra, all'opra...
Dàgli, martella...
Chi del gitano i giorni abbella?
La zingarella!

See! the heaven's great vault
removes its gloomy, night-time tatters!
It seems like a widow who takes off at last
the dark clothes that enfolded her.
To work! To work!
At it! Hammer!
Who brightens the gypsy man's days?
The gypsy maid.

Pour me a draught: strength and courage
the body and soul draw from drinking.

Oh, look, look! A ray of the sun
sparkles brighter in my/your glass!
To work! To work!
At it! Hammer!
Who brightens the gypsy man's days?
The gypsy maid!

INTERVAL

El Grillo (Oh, What A Song!) - Josquin Des Prez

O what a song!
The cricket's a mighty singer,
each note he does prolong.
Very pretty sings the cricket,
very pretty, very, very pretty sings the cricket!
O such a song the cricket starts a singing.
He's not vain like the foolish songbirds
as they pipe each little song.
Flutt'ring round, boasting their gaudy fin'ry,
he sits all evening long.
O what a song!
The cricket's a mighty singer!
Stars seem brighter up above
when he is singing his song of love,
song of love.

I'll Fly Away - Traditional American Folksong, as heard in the movie "O Brother Where Art Thou?)

Somewhere Along The Road - Cathie Ryan

Excerpts from Carmen Suites 1 and 2 - Georges Bizet, 1838 - 1875

*Prelude, Aragonaise, Seguedille, Les dragons d'Alcala, Les Toreadors,
Marche des Contrebandiers, Habanera, Chanson du Toreador
La Garde Montante, Danse Boheme*

At the centre of the story of this opera is Carmen's seduction of Don Jose, a young corporal. Jose tosses aside the good girl Micaela, who loves him, in favour of Carmen. Carmen in turn ignores him and turns her attention to the dashing bullfighter Escamillo. In the end, Carmen's scornful taunts put Jose in a jealous rage, and he stabs her to death. The two suites from Carmen, extracted after the composer's death, contain orchestral settings of some of the opera's most famous passages.

Cantorion Choir is a community choir based in Neutral Bay. It was established 5 years ago, when participants in a weekly singing class decided they would like to form an ongoing choir.

"Cantorion" is the Welsh word for songs, and we sing songs from all over the world in soprano, alto, tenor and bass parts with female and male voices. Members of the choir obviously love to sing, and its consistent membership is testimony to the fun that we have together, exploring different singing styles and repertoire. The choir meets every Tuesday during school terms from 7 - 9pm at St Augustine's Church hall in Wycombe Rd, Neutral Bay.

Last year we made our first CD of original compositions and arrangements.

We usually sing a cappella (unaccompanied) but are teaming up for the first time for this concert with Mosman Community Orchestra, extending our experience and our vocal cords with some of the world's most famous opera choruses.

The musical director, **Janet Swain**, has worked with choirs as director, arranger and composer for the past 15 years. She has established two community choirs, one in the Blue Mountains, and Cantorion, in Sydney, as well as numerous small ensembles and children's choirs. She has also facilitated many workshops and short courses at evening colleges and summer schools. Janet also teaches choirs at St Scholastica's College in Glebe, and members of the gospel choir are joining Cantorion for these performances.

Janet has written many songs in the folk/pop style and has recorded her own CD of original songs (see her website at www.janetswain.com) She has also composed for large scale events including the relighting of the Olympic Cauldron, and the Bicentenary of the Battle of Vinegar Hill.

Janet studied theatre and music at the University of Western Sydney, and completed her honours degree at Macquarie University.

Anyone interested in joining or for further information can contact Peter Clayton on 99041732.

Cantorion:

Sopranos – Heather Mansell, Elizabeth Pfanner, Lesley Symons, Lily Quan, Patsy Gattermeier, Carol Jenkins, Alice de Witt, Janet Swain

Altos - Sue Buckle, Pat Colquhoun, Carolyn Shalhoub, Lorraine Mae, Anna Birch, Sue Payne

Tenors- Stephen Nettleton, George Ignatiou

Basses – Peter Clayton, Peter Haylen, Eric Hansen, David Smiley

Gospel Choir, St Scholastica's College:

Bianca D'Albora, Veronica Elliott, Emma Mogan, Erica Phillips, Eva Trifonas, Alexandria Tyrall, Lorraine Wise.

Mosman Orchestra

Musical Director: Andrew Del Riccio, M.Mus (UBC), Grad.Dip.Mus. (Sydney), B.Mus.

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney and in conducting from the University of British Columbia (Canada). He has received scholarships that enabled him to study at the Schola Cantorum Basiliensis in Switzerland, The Boston Conservatory, and conducting master courses in the Czech Republic and in London.

Andrew has performed with many of Sydney's leading ensembles including the Sydney Symphony and Opera Australia, as well as founding the Blues Point Brass Quintet. His conducting interests have led to the formation ensembles in Australia and Canada, with an emphasis on performing twentieth century repertoire and premiering new works from Australia and the Pacific Rim. With the Mosman Orchestra Andrew has conducted world premieres of works by Michiel Irik and Mathew Chilmaid. In 2003, he was a guest conductor at University of NSW, giving performances with the Symphony Orchestra & Wind Band.

Andrew is the Coordinator of Brass & Percussion at Trinity Grammar School. As well as being Music Director of The Mosman Orchestra, he also directs The Unexpected Fanfare, a heraldic trumpet ensemble; runs a busy private teaching practice and is involved in various facets of scuba diving such as monitoring research on Port Jackson sharks & Weedy Seadragons, cleanup operations, teaching of scuba diving as well as exploring the wrecks of Sydney's coastline.

Members of the Orchestra

First Violin: Kathryn Crossing* (concertmaster), Geoff Allars, Sharna Clemmett, Alex Koustoubekdis, Beres Lindsay, Glen Preston, Clare Ryan, Heather Shannon.

Second Violin: Julian Dresser, Chris Bladwell, Denis Brown, Bob Clampett, Ruth Day, Robert Timmins.

Viola: Lihn Ly

Cello: Lindsay Wood, Elena Clark, Katherine Hipwell.

Bass: Moya Molloy, Peter Thwaites

Flute: Carolyn Thornely, Jacqui Kent

Oboe: Cate Trebeck

Clarinet: Danica Allars, Antony Westwood

Bassoon: Graham Cormack, Bob Chen

French Horn: Claire Seligman, Rana Wood, Annalisa Gatt

Trumpet: Ken Allars, Eddie Laidler

Tuba: Daniel Meoli

Timpani: Ben Taylor, Richard Hall

*Kathryn Crossing's chair proudly sponsored by The Learning Group.