

MOSMAN SYMPHONY ORCHESTRA HANDEL'S MESSIAH

Mosman Symphony Occasional Chorus
Andrew Del Riccio - musical director



Jenny Liu - soprano
Timothy Chung - countertenor

Pascal Herington - tenor
Daniel Nicholson - bass

Sunday Dec 8th at 2.30pm
Scots Kirk, Mosman

All profits to the Chris O'Brien Lifehouse
\$25 | \$20 Student/Pensioner | Under 16 free

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Chris O'Brien
Lifehouse



Message from the Musical Director



Welcome to Mosman Symphony Orchestra's final, and very special concert for 2013. Today we are celebrating the inaugural performance of Mosman Symphony Occasional Chorus, or, for those just love acronyms – M-SOC. We think it's a great name, but of course it leads to the question, WHY 'occasional'? We named the choir this way to indicate that it is a choir for Occasions (capital O) not a choir that sings on occasion, or occasionally! In the future, there will be more occasions. Keep an eye (and ear) out for these events! Right now, there are members from many choirs present, and I wish to sincerely thank them for giving their time and voices to sing with us today, and in our rehearsals over the past few weeks. Also, Mosman Symphony

is greatly appreciative of the leaders of many choirs who lent their assistance and support, spreading the word and encouraging people to join in with us.

So to today's Occasion, apart from our chorus' maiden voyage through The Messiah; , which is in support of the Chris O'Brien Lifehouse at Royal Prince Alfred Hospital. So many people are touched by cancer and are familiar with the late Dr O'Brien through TV programs and later the very public founding of the Lifehouse concept and his own journey with the disease, it was a natural move for the committee of the orchestra to dedicate this concert in support of the Lifehouse. That is because I've had to go through this experience earlier this year, and am now one of the first patients to be attending the Lifehouse for follow-up monitoring. Personally, I was amazed at the wonderful care I received while hearing just how much better it would be once the Lifehouse opened. This is a cause that directly assists patients and their families at a traumatic time in their lives and we are proud to be able to offer support to it.

The year 2013 has been one of great achievements for the orchestra. We have seen our audience numbers grow, membership in the orchestra grow and our performance standards rise. It has been exciting, challenging and above all, terrific fun. We are looking forward to putting the final touches to our 2014 dates. These are listed in the program and full details will be up on our website soon. There will be more exciting events, great soloists and more reason to write those dates in your diary and come along!

Andrew Del Riccio, December 2013



Chris O'Brien Lifehouse

All profits from this concert, plus all donations we receive, will go to the recently opened Chris O'Brien Lifehouse.

Professor Chris O'Brien became a familiar face with the Australian public via the Channel Nine show *RPA*, which followed his work as a cancer specialist at the hospital, and details of his own three-year battle with an aggressive brain tumour.

Chris had a vision in 2003 for transforming care for cancer patients in Australia and he crusaded for integrated cancer care until his death on 4 June, 2009. His vision became a reality with the opening of the Chris O'Brien Lifehouse in November this year, alongside The Royal Prince Alfred Hospital.

Lifehouse's mission is to improve the quality of life of cancer patients, carers and their families by advancing the understanding, diagnosis, treatment, cure and prevention of the disease. It aims to provide everything a patient needs in one place, including allied health, complementary therapies and psycho-social support.

The Chris O'Brien Lifehouse is a not for profit public benevolent institution.

Thank you to the following local businesses who have shown their support for Lifehouse by donating nearly \$700 worth of goods, to be shared by some lucky-door prize-winners today.

We hope their generosity will inspire you to make a further donation to Lifehouse today. Thank you.

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- ..And Scots Kirk, for their beautiful venue for our concert.

Notes on the Program

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

Handel, arguably the most cosmopolitan and versatile theatrical composer of the baroque period, was born and trained in Germany, achieved mastery and success in every musical genre while in Italy, and then settled for nearly five decades in England, during which time he assimilated all its musical styles and specialised in operas and oratorios.

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 premiered in Dublin on 13 April 1742. The libretto for *Messiah* was designed and selected from the New and Old Testaments by literary scholar Charles Jennens (1700-73).

Handel conducted *Messiah* many times, often altering it to suit the needs of the moment. Consequently no single version can be regarded as the “authentic” one, and many more variations and rearrangements were added in subsequent centuries, including a version by Mozart.

Jennens conceived of the work as an oratorio in three parts, which he described as: "Part One: The prophesy and realization of God's plan to redeem mankind by the coming of the Messiah. Part Two: The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty. Part Three: A Hymn of Thanksgiving for the final overthrow of Death".

(The libretti 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 (Counter Tenor)

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 (Counter Tenor)

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

9. Aria (Counter Tenor) & 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. Pastoral Symphony

14. (a) Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

(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.

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 (Counter Tenor)

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 (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 labour, 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 spontaneously rose to his feet in a spirit of exaltation. Audiences have traditionally repeated this practice ever since.

23. Aria (Counter Tenor)

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.

36. Aria (Counter Tenor)

Thou Art on High; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

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 spiritual messages represented by Christ's teachings are set forth for the instruction and benefit of all.

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.

(I Corinthians 15 : 21-22)

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.

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Please join us after the concert for refreshments

Mosman Orchestra in 2014

Thank you for your company today and for your support during 2013. We wish you and your families peace and joy during the festive season, and look forward to seeing you again next year. Mark these dates in your 2014 diaries now!

- April 4 and 6
- June 13 and 15
- August 22 and 24
- Oct 31 and Nov 2
- Dec 12 and 14

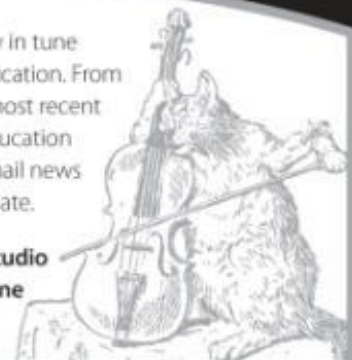
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Soloists

Jenny Liu – Soprano



Soprano Jenny Liu has completed a Bachelor of Music Performance at the Sydney Conservatorium of Music, and is currently completing an Advanced Diploma of Opera, studying under Maree Ryan, Chair of the Vocal Studies and Opera Unit. In each year from 2008-2011 Jenny was awarded the highly prestigious Helen Myer Merit Scholarship.

Jenny has been a finalist in the Dame Joan Sutherland and Richard Bonyngue Scholarship in 2007 and 2009, winning the Marja Baudish award in 2009. In 2012 she was a semi finalist in the Australian Singing Competition and won the Ingrid Davidson Award and the Radzynski Family Prize. In 2013 she was a finalist in the Australian Opera Foundation German

Scholarship and performed the role *Susanna* in *Le Nozze di Figaro*. Other roles include *Carolina* in *Il Matrimonio Segreto*, *Diane* in *Opheus in the Underworld* and *Serpina* in *La Serva Padrona*.

Jenny has also had the pleasure of performing as the soprano soloist in oratorios including *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*.

Tim Chung – Counter Tenor



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 soloist and chorister, Tim has performed in numerous performances with Cantillation, Pinchgut Opera, ACO Voices, Newcastle University Choir, Sydney University Graduate Choir, the Australian Brandenburg Orchestra Choir and the Sydneyian Bach Choir Cantata Series.

Currently the Head of Music (Performance) at St Aloysius' College Kirribilli, Tim is also the Conductor of the Combined Church Choir's annual performance of *Messiah*, Australia's oldest musical tradition, which began in 1941. He is also the Musical Director of SUMS (Sydney University

Musical Society). Tim recently sang the countertenor solo in *Carmina Burana* with the Ku-ring-gai Philharmonic Orchestra and was Guest Conductor of the Mosman Symphony Orchestra for the Mozart *Requiem* in 2012.

Pascal Herington – Tenor

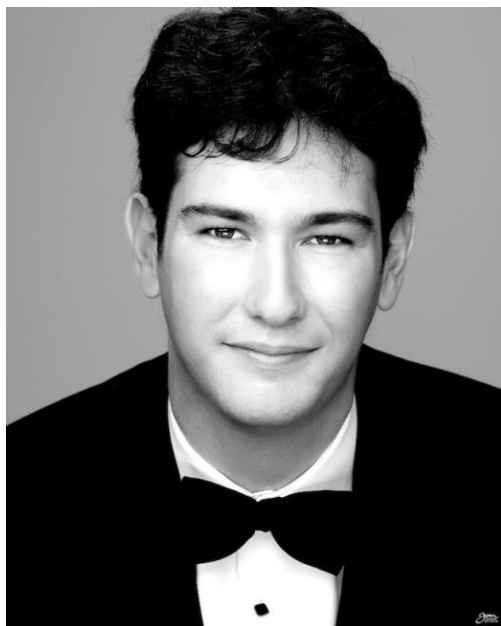


Pascal Herington is currently studying the Advanced Diploma of Opera at the Sydney Conservatorium of Music under the tutelage of Maree Ryan. He has a strong background in choral singing undertaken in choirs such as the Sydney Children's Choir, Gondwana Voices, the Australian Voices and the Tapiola Children's Choir, Finland. Between 1998 and 2000, he performed with Opera Australia as a principal artist in the roles of Shepherd Boy in *Tannhauser*, Cabin Boy in *Billy Budd*, Amor in *l'Incoronazione di Poppea*, Yniold in *Pelleas et Melisande*. He also performed at the Opening and Closing Ceremonies for the Olympic Games and as a soloist in the 2003 Rugby World Cup.

Pascal has numerous credits as a tenor soloist including Mozart's Coronation Mass at Christ Church St Lawrence, Pergolesi's Magnificat with the Sydney Conservatorium Chamber Choir, Mozart's Requiem, JS Bach's *Gottfaehret auf mit Jauchzen* with the Grazer Domkantorei, Austria and Bach's *Ein' Feste Burg* with the Sydney Conservatorium Early Music Ensemble under Neal Peres Da Costa, and the Royal College of Music, London, Early Music Ensemble. He has sung tenor solos in Haydn's *Nelson Mass*, Britten's *Choral Dances*, Rossini's *La Petite Messe Solenne* and Orff's *Carmina Burana* as well as Handel's *Messiah* in the Sydney Town Hall.

Most recently Pascal has performed as the tenor soloist for Benjamin Britten's *War Requiem* and for Philharmonia Choirs' presentation of Beethoven's 9th Symphony, and in the role of Don Basilio in the Conservatorium of Music's production of *Le Nozze di Figaro*.

Daniel Nicholson - Bass



Daniel Nicholson is a bass-baritone studying Voice at the Sydney Conservatorium of Music with Maree Ryan. Daniel is the recipient of the Patricia Lucas Music Achievement Scholarship, awarded by the Sydney Conservatorium and in 2013 won the Music Teachers' Association of NSW's Elizabeth Todd Lieder Prize in Memory of Geoffrey Parsons. He is the recipient of a BBM Music Award for travel and vocal tuition in the UK, and has twice been a finalist for the Joan Sutherland Memorial Award.

His previous roles include *Papageno*, *Monostatos* and *Sarastro* in Mozart's *Die Zauberfloete* with Canberra's Centenary Opera, *Antonio* in Opera New England's production of *The Marriage of*

Figaro and *Pasek* in Sydney Chamber Opera's *Cunning Little Vixen*. Daniel is also an experienced solo singer. His previous performances include *Elijah*, from Mendelssohn's oratorio *Elijah* with the Montague Singers, the bass solos from Handel's *Messiah*, Stainer's *Crucifixion* and Mozart's *Missa Brevis*, the baritone solos from Durufle's *Requiem* with the Sydneian Bach Choir and excerpts of the baritone solo from *Carmina Burana* in the Australian Combined Schools' Festival at the Sydney Opera House.

Mosman Symphony Orchestra

Andrew Del Riccio – Musical Director

Andrew Del Riccio holds degrees in performance from the NSW State Conservatorium of Music, University of Sydney, in conducting from the University of British Columbia and education from the University of Western Sydney. He has studied at the Schola Canorum Basiliensis in Switzerland and the Boston Conservatory, conducting master courses in the Czech Republic and in London. While completing a Masters in Opera Conducting in Canada, Andrew conducted many performances, including two seasons of *Hansel und Gretel*, and seasons of *La Finta Giardinera*, *Turandot* 127 (world premiere at Summerstock Festival), *L'histoire du Soldat*, *The Medium*, numerous premieres of student works, new music reading workshops, and student ensembles for recitals and juries.

In Australia, Andrew's conducting interests have led to the formation of ensembles including the St Peters Chamber Orchestra and The Unexpected Orchestra. He has been Musical Director of the Mosman Symphony Orchestra since 1999, conducting world premieres of works by Michiel Irik and Mathew Chilmaid with them. He has also worked with the Lane Cove Youth Symphony, North Sydney, Strathfield and Sydney University Symphony Orchestras and conducted concerts as an assistant conductor with the Willoughby Symphony Orchestra.

Andrew currently teaches music at Trinity Grammar School and also has a busy private teaching practice.

Anny Bing Xia – Concertmaster



Anny Bing Xia is a highly experienced professional violinist with an impressive record of achievements in China and Australia. After graduate studies in Shanghai Conservatorium of Music, Anny pursued the Master of Performance in Music and moved to Sydney from 1998. She was first taught by Peter Zhang, continued her studies with Alice Waten and completed her post graduate studies under Charmian Gadd at Australian Institute of Music.

Anny is actively involved as a performer with the Australia Opera and Ballet Orchestra, Australia Violin

Ensemble and WIN Wollongong Symphony Orchestra (WWSO). She has recorded for ABC radio, TV shows and done solo performance recordings for the Australian Fox Studio.

As a student, Anny won numerous awards and has performed as a soloist internationally, as well as recent tour of China with Russian pianist Konstantin Shamray (a winner of the Sydney International Piano Competition) that was highly successful. She has received critical acclaim for her performance of works by Mozart, Tchaikovsky, Brahms, Beethoven, Schubert and Debussy as well as special praise for her playing of the famous Chinese traditional piece “Butterfly Lovers”, described as ‘[the] sweet, soft tones of her violin sound which brings out our inner-most poetic yearnings’.

Mosman Symphony Musicians

First Violin: Anny Bing Xia (concertmaster), Bernadette Coffey, Nicole Gillespie, Stuart Hill, Johnny Lim, Beres Lindsay, Calvin Ng, Sarah Sellars

Second Violin: Emily Jones (leader), Mark Casiglia, Sarah Hatton, Annika Herbert, Kiri Johnston, Meryl Rahme, Bridget Wilcken

Viola: Gemma Grayson (leader), Bob Clampett, Mark Berriman, Cassandra Freeman, Brett Richards, Vicki Sifniotis

Cello: David Deng (leader), Yvette Leonard, Jacqueline Maybury, Michael Wieczorek, Cindy Xin

Double Bass: Darryl Neve, Jason Smith

Oboe: Cate Trebeck, Val Densmore

Bassoon: Graham Cormack

Trumpet: Will Sandwell, Simon Jensen

Timpani: Lisa Beins

Patron: Dr. John Yu

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Mosman Symphony Occasional Chorus

Sopranos:

Linda Boyle	Kerry Foste	Remy Miles
Susan Briedis	Linda Foulsham	Deirdre Oliver
Caroline Chivers	Judy Gombos	Ingrid Rieger
Shirley Corbett	Marcelle Goslin	Ros Tinke
Helen Cormier	Pat Hughes	Zoe Wakelin-King
Carmelina De Lorenzo-Crowe	Ruolan Lan	Helen Waters
Marguerite Donoghue	Gillian Lee	Judy Weir

Altos:

Ludmila Beudeich	Jessica Farrell	Jenny Lanning
Robyn Brewer	Robyn Harrison	Lindy MacPherson
Jane Cameron	Rufina Ismail	Wendy Reading
Alison Chivers	Roslyn Jones	Beverley Ricleu
Julie Dawson	Madeleine Juchau	Robbie Singleton
Linda Entwistle	Jacqueline Kent	Judy Williams
		Alyson Wills

Tenors:

Bruce Clark	John Kibby	Eleanor Putnam
John Condren	Max Kirby	Robyn Wood
Angela Hart	Clive Lewis	

Basses:

Bryan Banston	Bill Kearsley	Rick Still
Peter Cunningham	Ian Miles	Peter Turnbull
Mike Gregg	Roger Pratt	George van Drempt
Hikomichi Hosoi	David Stanton	Hilton Vickers

Visit Mosman Orchestra in Cyberspace!

Our website www.mosmanorchestra.org.au 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.

Go to the *Contact Us* menu to send us an email, or make a comment on our Facebook page.

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The advertisement features a black and white background with a close-up of a violin's body and f-hole. On the left, there is a white silhouette of a violinist playing a violin. The text is centered and uses a mix of serif and sans-serif fonts. The main title 'The Sydney String Centre' is in a large, elegant serif font. Below it, the tagline 'Orchestral Stringed Instruments and Accessories for all Players' is in a smaller, clean sans-serif font. A list of services is provided in a bold sans-serif font, and the website and contact information are at the bottom.