

Mosman Orchestra & Willoughby Symphony Choir

HANDEL'S MESSIAH

Directed by Andrew Del Riccio

Cheryl Oxley – soprano

Nicole Smeulders – alto

Ben Oxley – tenor

Philip Pratt - bass



*Mosman Art Gallery
Friday 3 Dec 8.00pm
Sunday 5 Dec 2.30pm*

Mosman Orchestra gratefully acknowledges the support of Mosman Council

Message from the Musical Director



This is the time I get to welcome you again to a Mosman Orchestra concert program. Our last performances for the year bring you a different event from our usual orchestral program, with our presentation of a full performance of Handel's Messiah for the first time. In the past we have presented selections of choruses or arias, but not a cohesive selection from 56 pieces Handel wove into one of music's best loved events.

It's also a great pleasure to welcome a guest chorus to join us. It has been a few years since our last choral concerts and I am delighted to have one of Sydney's most established and well known choirs, the Willoughby Symphony Choir

and its choir master, Sarah Penicka-Smith, here today. I know you will be thrilled with the sound they make.

This concert is also part reunion and part collaboration with work colleagues. As a staff member at Trinity Grammar School, I work with many talented and experienced performers who also educate. Bass Philip Pratt is also the Director of Music at Trinity (my boss, but guess who holds the controls today?); and Nicole Smeulders is a newer member of the music staff at the Preparatory School in Strathfield. The reunion part stems from my youth growing up playing in bands. Deep down in 'The Shire' there remains to this day a brass band, and in the 1970s, both Cheryl and I were members together there. Having Cheryl's father, Frank McGuinness as the conductor and her brother as my high school music teacher only adds to multiple connections of this concert. Cheryl has brought her husband Ben to sing tenor with us today.

We have also included in today's program next year's concert dates. Write them up in your 2011 diaries. Online bookings have proved popular for this concert series and next year you will be able to book on-line for a single concert, or for our entire season of concerts at a discounted price, through www.trybooking.com or from our website www.mosmanorchestra.org.au.

Thank you for being a part of Mosman Orchestra's 2010 season, we look forward to see you again in 2011.

Andrew Del Riccio

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 (after a public rehearsal two days earlier) 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. Mozart’s patron Baron van Swieten was giving performances in Vienna of Handel’s oratorios, and Mozart took over the conducting of these concerts in 1787. It was for one such performance in March 1789 that he completed his arrangement of *Messiah*, revising the oboe and trumpet parts and adding flutes, clarinets, bassoons, horns and trombones to Handel’s original orchestra.

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 below 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. Part One ends with the chorus singing “*His yoke is easy, and His burden is light.*”

1. Sinfony (Overture)

2. Accompagnato (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. Air (Tenor or Soprano)
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. Accompagnato (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. Air (Alto)
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. Air (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.
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
14. (a) Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flocks by night.
(b) Accompagnato (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. Accompagnato (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.

19. Recitative (Soprano)

*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.

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. Air (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.

Interval

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. Accompagnato (Tenor or Soprano)

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. Accompagnato (Tenor or Soprano)

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. Arioso (Tenor or Soprano)

Behold, and see if there be any sorrow like unto His sorrow.

31. Accompagnato (Tenor or Soprano)

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

32. Air (Tenor or Soprano)

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. Air (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.

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. It opens with the moving soprano aria *I Know That My Redeemer Liveth*, and concludes with a final chorus of *Amen*.

45. Air (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. Accompagnato (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. Air (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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Mosman Orchestra 2011 Concert Program

Thank you for your company today and for your support during 2010. 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 2011 diaries now!

April 8 and 10 – *Journey Through the Land of Opera*

June 18 and 19 – *Dancing Brass*

September 9 and 11 – *The Best of British*

November 18 and 20 – *Beethoven & Mozart*

December 9 and 11 – *Messiah*

...But right now - come and join us for cold refreshments.

Soloists

Cheryl Oxley – soprano



Messiah was the first oratorio in which Cheryl ever performed. It was in the Sutherland Shire & she was 20 years old. She went on to sing oratorio worldwide, including Bach's *St Matthew Passion*; Dvorak *Stabat Mater*; the Monteverdi *Vespers* (Sydney University); Mozart's *Exultate Jubilate* and *Requiem* (St Colomb Major, UK under Richard Cooke); Haydn's *Nelson Mass*, Vaughan Williams *Benedicte*; Faure's *Requiem* and Mendelssohn's *Elijah* (St Mary's Cathedral).

Cheryl is a recipient of the Joan Sutherland Award and has trained with Beverly Johnson (New York); Raymond McDonald and Ray Myers (Sydney); Vera Rozsa and Esther Salaman (UK), and is equally at home on the operatic stage and in recital. Her performances range from *Marguerite* (Faust) and *Aida* to *Figaro's* Countess and *Madama Butterfly*. She has worked with numerous conductors, including Richard Bonyngue, Sir Charles Mackerras, Zdenek Macal, Evelino Pido and Christopher Hogwood, working with orchestras and opera companies internationally.

Cheryl currently directs 'Bridge Performance', a musical learning platform that mentors young and aspiring musicians. She is an accomplished accompanist, teacher, adjudicator and speaker; conducts choirs and concert bands; and is a founder of 'Generations Community Choir' – a new venture on Sydney's lower North Shore.

Nicole Smeulders – alto



A graduate of the NSW Conservatorium of Music and twice recipient of the Lauris Elms Contralto Award, Nicole has performed as soloist in oratorio and opera for many companies. This year, Nicole performed the alto solos in Mozart's *Coronation Mass* at Parramatta Cathedral, Handel's *Messiah* for the National Trust and *Artes Christe* and *Missa Brevis in F* for the St Francis Church Paddington Choir. Other recent engagements include Scarlatti's *Christmas Cantata* and the role of *Guistitia* in Caldara's *Vaticini Pace* for the Sydney Consort (recorded live for ABC FM); Saint-Saen's *Christmas Oratorio*, Vivaldi's *Gloria* and excerpts from the *Bach B Minor Mass* for the Manly Warringah Choir; Mozart's *Requiem* and De Falla's *El Amor Brujo*.

Nicole works regularly as a chorister with Cantillation and has performed in numerous concerts with them, including recent performances of Haydn's *Creation* and Vaughan Williams' *Flos Campi* and *Serenade*. She has also sung with the ACO

Voices, which toured with Mozart's *Great Mass in C* for Opera Australia during 2007–2010.

Nicole has performed in a number of concerts with the Song Company in recent years, including performances and the NSW & National Art Galleries to mark the Australian composer Nigel Butterly's 70th birthday.

She is currently preparing to sing in Pinchgut Opera's *L'anima del filosofo* at Angel Place Recital Hall.

Ben Oxley – tenor



With over 20 years of professional singing experience, Ben returns to one of his great passions: Handel's *Messiah*. This work launched his early career, and enabled him to undertake many exciting concert opportunities. He sang Britten's *St Nicholas* in Melba Hall, Melbourne and with the Tasmanian Symphony Orchestra as guest soloist in Beethoven's *Choral Fantasia*.

Highlights of Ben's career include appearances in *Simon Boccanegra* and *Tristan und Isolde* with the Berlin Philharmonic conducted by Claudio Abbado and *Lohengrin* with the Netherlands Opera. He appeared as soloist for Dame Elizabeth Taylor's Crusaid Charity event and at a Command Performance for the Sultan of Oman.

Conductors Ben has worked with include Claudio Abbado, Sir Charles Mackerras, Sir Mark Elder and Valery Gergiev.

Philip Pratt – Bass



Philip Pratt has performed in both Opera and Oratoria in Europe and Australia. Arriving in Brisbane in 1993, Philip sang the role of the father in the world premiere of the Rock Opera *Lillian* and while in Brisbane performed regularly as a principal artist with Opera Queensland.

He has been Director of Music at Trinity Grammar School since 1998. In 2003 he was the soloist for the premiere of a number of Australian compositions commissioned as a Federation project which subsequently received an Australian Classical Music Award. Recently he performed Mahler's *Songs of a Wayfarer* with Mosman Symphony Orchestra.

As a vocal teacher Philip has presented Master Classes in Australia and Europe, regularly visiting Northern Italy where he teaches and runs workshops for opera singers. His vocal students have been successful in International competitions, as well as on the concert and opera platform. His work in the field of education was recognised in 1994 when he was awarded both the Queensland and Australian

National Award for Excellence in Teaching. His biography was included in the tenth addition of the *International Who's Who in Music*.

Andrew Del Riccio - Music Director, Mosman Orchestra

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 (Canada); and in Education from the University of Western Sydney. 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 and a heraldic trumpet ensemble. His conducting interests have led to the formation of ensembles in Australia and Canada. With the Mosman Orchestra Andrew has conducted world premieres of works by Michiel Irik and Mathew Chilmaid. Recently, he has worked with the UNSW Orchestra and Concert Band, Lane Cove Youth, Strathfield and North Sydney Symphony Orchestras and directed concerts as an assistant conductor with the Willoughby Symphony Orchestra.

Andrew currently teaches at Trinity Grammar School, has a busy private teaching practice. He performs with the WIN-Wollongong Symphony Orchestra as principal trumpet, and is also heavily involved in scuba diving, actively researching wrecks of the New South Wales coast as a part of The Sydney Project.

Mosman Orchestra

First Violin: Cameron Hough (concertmaster), Geoff Allars, Julian Dresser, Beres Lindsay, Sarah Sellars

Second Violin: Denis Brown, Helen Hoskins, Kate Howse, Ann Kanaan, Alison Meades, Brett Richards, Bridget Wilcken

Viola: Mark Berriman, Bob Clampett, Sam Loukas, Andrew Parkin, Vicki Sifniotis

Cello: Megan Corlette, Rufina Ismail, Karin Kapsi

Double Bass: Trevor Dalziell, Moya Molloy, Mark Szeto, Jason Smith

Flute: Carolyn Thornely, Jacqueline Kent

Oboe: Val Densmore, Kate Trebeck

Clarinet: Danika Allars, Kate Sweeny

Bassoon: Elizabeth Shek-Noble, Graham Cormack

French Horn: Rana Wood, Tom Schlosser

Trumpet: Jarrah Coleman-Hughes, Kate Wilson

Trombone: Greg Hanna, Hanno Klein, Lauren Smith

Percussion: Lisa Beins

Continuo: Heather Moyen-Boyd (Friday), Pastor de Lasala (Sunday)

Willoughby Symphony Choir

Sopranos:

Margaret Beagle	Rosslyn Duncan	Blanche Ling
Angela Campbell	Judy Ernst	Elaine Ng
Margaret Cant	Judy Gombos	Krythia Reid
Hanne Christensen	Bev Hook	Jackie Rotenstein
Shirley Corbett	Vicki Immergluck	Tricia Smith
Helen Cormier	Tisha Kelemen	Elizabeth Stewart
Margaret Coulter	Christine Lattimore	Sara Wakeling
Marguerite Donoghue	Wendy Lindgren	Helen Waters

Altos:

Caroline Birch	Margaret Harding	Judy Polgar
Robyn Brewer	Aida Jenkins	Sue Schmidt
Pam Brocklesby	Katrina Johnson	Julia Starling
Edith Collingridge	Elizabeth Kover	Jo Taylor
Winsome Collingridge	Emi Kubota	Lynette Anne Twigg
Angela Dark	Christina Little	Aleit-Marei Woodward
Judy Gimbert	Elizabeth MacDougal	
Marie Hanley	Joan Peev	

Tenors:

Darrall Cutting	Rex Hoare	Lee Owens
Bertie Glass	Lloyd Klau	Bob Rundle

Basses:

Gerard Barry	Tony Immergluck	Michael Suckling
Michael Gooding	John Joyce	Norman Taylor
Peter Honey	Rick Still	Hilton Vickers

Visit Mosman Orchestra in Cyberspace!

Our website 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.

www.mosmanorchestra.org.au

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

