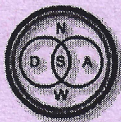


A LITTLE NIGHT MUSIC

From Purcell to Sibelius

Musical soiree hosted by Ken & Rachel Hancock

Supporting the Down Syndrome Association of NSW



Sunday, 19th October 2003, 4.30pm
at Woodlee Villa, 7 Stack St, East Balmain

The Strathfield Symphony Orchestra Quartet
Violin Laura Jamieson
Maria Georgiou
Viola Chris Elenor
Cello Roger Barker

PROGRAMME

Andante Festivo G Major - Jean Sibelius

Divertimento No 1 D major K. 136 W A Mozart

Allegro
Andante
Presto

Andante Cantabile in D minor Piotr Tschaikovsky

Suite from the Fairy Queen Henry Purcell

Prelude
Air
Symphony - While the Swans Come Forward
Dance for the Haymakers
Prelude Act 3
Jig Act 1
Hornpipe
Rondeau
Interlude - Prelude Act 5
Chaconne

INTERVAL

Concerto Grosso X in D Minor Opus 6 G F Handel

Overture
Allegro
Air
Allegro
Allegro
Allegro Moderato

Violin Concerto in D Major Francesco Maria Veracini

Allegro
Grave
Presto

PROGRAMME NOTES

Andante Festivo G Major Jean Sibelius (1865-1957)

Originally composed for a string quartet in 1922, the "Andante Festivo" was commissioned for a special anniversary of a fish factory. Sibelius later orchestrated the work for strings. For his 80th birthday celebrations, Radio Finland asked him which of compositions he would like them to broadcast. He replied "Play the Andante Festivo!"

Divertimento No 1 D major K 136 W A Mozart (1756- 1791)

Divertimento means 'the music for amusement'. Mozart composed about 30 'divertimenti'. Mozart had undertaken the grand tour to Italy three times between December 1769 and March 1773. While he was in his home town of Salzburg between the 2nd and 3rd trip to Italy he composed three divertimenti between January and March 1792. He was 16 years old. Divertimento K136 is usually performed by string ensemble of five parts (two violins, viola, cello, contrabass). K136 has three movements in the Italian style.

Andante Cantabile in D minor from String Quartet Opus 11 Piotr Tschaikovsky (1840-1893)

In 1866 Tschaikovsky moved to Moscow with a professorship of harmony at the new conservatory. Little of his music so far had pleased the conservative musical establishment or the more nationalist group. By 1874 he had composed two string quartets, the first of which is the source of the Andante cantabile.

Cantabile (Italian: in singing style) often appear at the beginning of movements as in andante cantabile - at walking speed and in a singing style.

Suite from the Fairy Queen Henry Purcell 1659- 1695

Most of Purcell's early composing was of church music - anthems and works for organs as well as songs and odes for the Royal court. Between 1688 and 1695 Purcell wrote 5 works for the stage, all except *Dido* and *Aeneas* being semi-operas, that is a mixture of song, masque, pantomime and dance. On average, Purcell wrote a page of music each day of his working life.

The Fairy Queen was produced in 1692. It was an adaptation of Shakespeare's *Midsummer Night's Dream* however little of Shakespeare's text was used by the anonymous librettist. The audiences of the time wanted colour, movement and fantasy and the wordiness of Shakespeare was quite out of fashion. The diarist Samuel Pepys thought *Midsummer Night's Dream* "the most insipid, ridiculous play that I ever saw in my life". The Fairy Queen was well received:
"The court and the Town were wonderfully satisfied with it; but the expenses in setting it out being so great, the company got very little by it"

PROGRAMME NOTES

Concerto Grosso X in D Minor Opus 6 **G F Handel (1685 – 1759)**

When someone asked Elgar how he had learned to write so well for strings, his answer was unequivocal: 'You will find the answer in Handel; I went to him for help years ago.' Handel was the greatest cosmopolitan of the age: a German composer, living in London, writing Italian operas. The Opus 6 concerti grossi came into being in a manner at once typical of Handel's career. When the concerti of the Italian ex-patriot Bononcini became all the rage in London, Handel's publisher, John Walsh suggested to Handel that he might compose something similar. Six weeks later he completed these twelve concertos.

The baroque concerto grosso it was originally not so much a creation in its own right as an ad-hoc assemblage of pieces and parts stolen from other musical forms. Trio sonata, instrumental canzona, sinfonia, polychoral music, and all kinds of lesser, half-forgotten musical blueprints all meet in the concerto grosso. Handel generally followed the Corelli concerto grosso model when writing his own, however, he twisted the accepted patterns and rules of concerto grosso production by using different kinds of movements including high and more guttural low Baroque idioms. The twelve concerti grossi of Opus 6 are ranked with Bach's Brandenburg Concerti as "one of the twin peaks of the Baroque concerto."

Violin Concerto in D Major **Francesco Maria Veracini (1690-1768)**

Veracini was born in Florence into a famous family of Italian musicians. He was a gifted violin virtuoso, and it is said that when the great Tartini heard him play at the age of 22, he decided to go back to study the violin, so as to match the brilliance of the bowing. Veracini performed as a virtuoso soloist right through to his death at the age of 78.

Often branded an eccentric, Veracini's music is characterised by the unexpected, though his concertos were influenced by the music of Vivaldi and Corelli. The date of composition of many of his works is unknown, however the group known as Concerto a Cinque, of which the Concerto in D Major is a part, date from the late 1710's. The concertos are all in the three movement format of fast - slow - fast.
