



Musica da Camera

String Orchestra

Gillian Bailey-Graham

Musical Director

SATURDAY 9 AUGUST 2014 2.30 pm

Holy Covenant Anglican Church
89 Dexter Street, Cook, ACT

SUNDAY 10 AUGUST 2014 2.00 pm

Shire Hall
Gunning, NSW

PROGRAM

HANDEL: Concerto Grosso Op 6 No 5

ELGAR: Serenade for String Orchestra in e-minor

— Interval —

PIAZZOLLA: Oblivion

VAUGHAN WILLIAMS: Concerto Grosso
for String Orchestra

KREISLER: Liebesleid and Liebesfreud

Program notes were sourced and adapted from Barbara Jane Gilby, *The Oxford Companion to Music* and *Wikipedia*

GILLIAN BAILEY-GRAHAM: Musical Director



Gillian Bailey-Graham is a graduate of the University of Sydney majoring in music and education. She studied the violin with Errol Collins, Jascha Gopinko, and finally with Robert Pikler at the NSW Conservatorium of Music in Sydney.

She has performed with the Sydney Symphony Orchestra, the Canberra Symphony Orchestra, the Canberra Choral Society, the Llewellyn Choir, the Salon Players of Canberra, the Milford Trio, and the Diva String Quartet.

Gillian is also well known as a teacher—with many of her students becoming professional musicians—and as a conductor of string orchestras. She has worked for the Sydney Youth Orchestral Society, and is currently working with Canberra

Youth Music, Musica da Camera, and the Forrest National Chamber Orchestra.

She teaches at Canberra Girls Grammar School and privately, and enjoys travel, gardening and quilting.

PROGRAM NOTES



Concerto Grosso in D-Major Op. 6 No. 5 **Georg Friedrich Handel (1685–1759)**

Overture; Allegro; Presto; Largo; Allegro; Menuet

Handel, a master of Italian opera and English oratorio, was born in Halle, Germany, one month before J.S. Bach. At a very early age Handel showed extraordinary

musical gifts which his father refused to encourage, intending his son for the legal profession. However on a visit to the court at Weissenfels when Handel was only seven, he dared to try out the organ in the presence of the Duke and

his Kapellmeister, both of whom urged the father to give his son a musical training.

Handel began his career, like so many of his contemporaries, as a composer of Italian opera and succeeded in introducing variations through the use of choruses and instrumental interludes.

The 12 concerti of Opus 6 were composed in 1739 in a little under five weeks! All are scored for a string orchestra divided into a concertino of two violins and continuo bass and a ripieno comprising the rest of the orchestra.

The fifth concerto of Opus 6 in the key of D major is an energetic work in six movements. In the first, second and sixth movements Handel uses reworked versions of earlier compositions.



Serenade for Strings

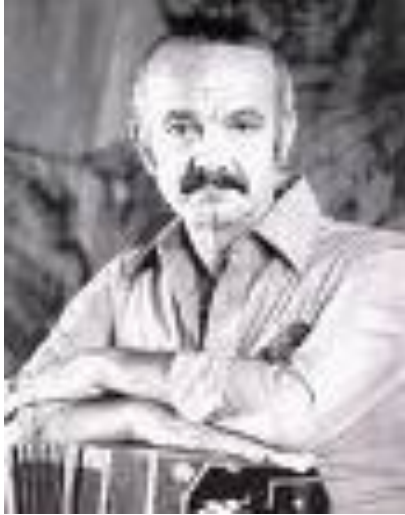
Edward Elgar (1857 – 1934)

Allegro piacevole, Larghetto, Allegretto

Despite the fact that Elgar's father was a piano tuner and ran a music shop over which the family lived, Edward received very little formal musical training. However from the age of 16, he lived the life of a freelance musician—performing, conducting and composing.

Elgar began to compose before he understood notation, and his phrase “music is in the air” takes on meaning with his attempts to write down the sounds of nature and the atmosphere of the English countryside. Having attempted to establish himself in London, Elgar was forced to retreat to provincial Malvern in 1891.

The *Serenade for Strings*, composed in 1892, while relatively slender in form, contains in its slow movement the first of Elgar's many commandingly sculpted melodies underpinned by harmonic tension. The outer movements portray the bucolic nature of his surroundings in a positive light despite the fact that at the time he was there somewhat reluctantly.



Oblivion

Astor Piazzolla(1921–1992)

Arranged by P. Treszczotka

Piazzolla was an Argentine tango composer and bandoneón player. He spent most of his childhood in New York City, where he was exposed to both jazz and the music of J.S. Bach at an early age.

His oeuvre revolutionized the traditional tango into a new style termed nuevo tango, incorporating elements from jazz and classical music.

Oblivion is One of Astor Piazzolla's most popular tangos. It became widely known from the soundtrack of Marco Bellochio's film *Henry IV, the Mad King*, and has been recorded in many versions.



Concerto Grosso for String Orchestra

Ralph Vaughan Williams (1872–1958)

I. Intrada

II. Burlesca Ostinata

III. Sarabande

IV. Scherzo

V. March and Reprise

Ralph Vaughan Williams studied first at the Royal College of Music and later in Paris with Max Bruch and Maurice Ravel. In 1904, he began collecting English folk songs, preserving this musical heritage for future generations and using the styles and themes from traditional songs in his own compositions.

The Concerto Grosso for String Orchestra was composed in 1950 for a performance by the Rural Schools Music Association conducted by Sir Adrian Boult.



Liebesleid and Liebesfreud

Fritz Kreisler (1875 – 1962)

Arranged by Wolfgang Birtel

Friedrich "Fritz" Kreisler was an Austrian-born violinist and composer. He studied at the Vienna Conservatory and in Paris, where his teachers included such well-known composers as Bruckner, Delibes, and Massenet.

Kreisler wrote a number of works for the violin, including solos for encores.

Alt-Wiener Tanzweisen (Old Viennese Melodies) is a set of three short pieces that he composed for violin and piano. It is not known when he wrote them, but they were published in 1905, and he often played them as encores at his concerts.

The three pieces are usually performed or heard separately and are:

Liebesfreud (Love's Joy)

Liebesleid (Love's Sorrow)

Schön Rosmarin (Lovely Rosemary).

These works have been arranged in numerous settings for other instruments, and today we hear *Liebesleid* and *Liebesfreud* arranged for string orchestra.

Our next concert

Saturday 15 November 2014 – 2.30 pm

Holy Covenant Anglican Church

Cook, ACT

Sunday 16 November 2014 – 2.30 pm

St Peter & Paul's Cathedral

Goulburn NSW

Musical Director: Michael Sollis

MUSICA DA CAMERA

Musica da Camera was formed in Canberra in 1979 as a small baroque ensemble. Over the years and under successive musical directors it has grown in size and its repertoire has expanded to embrace music of all styles and periods.

The orchestra performs three concert series each year. Each series comprises two performances—one in Canberra, and a second in a nearby town. In recent years Musica da Camera has regularly performed in Cooma, Gunning, and at Goulburn's Summer concert series at St Peter and Paul's Cathedral.

The orchestra has a different musical director for each of the year's concerts; this provides the group with a range of repertoire and performance styles. It also has policy of providing opportunities for talented young conductors, soloists and composers to work and perform with the ensemble.

THE PLAYERS

1st Violin Shaun Choon, Yvette Roberts, Rosemary Macphail,
Su McClelland, Christine Davidson

2nd Violin John Dobson, Heather Shelley, Jon Rosalky,
Penelope Layland, Russell Cunningham

Viola Paul Whitbread, Suzanna Powell

Cello Phil Emerson, Margaret Kahn, Martin Elias

Double Bass Juliet Flook

Concert Manager—Paul Shelley

Are you on our mailing list or our email list?

Send your address to: Musica da Camera, 6B Clisby Close, Cook, ACT 2614;
or email to: epshms@grapevine.com.au