

Austrian Encounters

Presented by the Australian Boys Choral Institute
with the Australian Romantic & Classical Orchestra,
Music at the Basilica and Australian Digital Concert Hall

The Australian Boys Choir | The Vocal Consort
Nicholas Dinopoulos, artistic director & conductor

Australian Romantic & Classical Orchestra
Rachael Beesley, co-artistic director & concertmaster

Suzanne Shakespeare, soprano | Emily Bauer-Jones, contralto
Henry Choo, tenor | Stephen Marsh, baritone | Michael Fulcher, organ

To ensure the enjoyment of other patrons, kindly switch off all mobile devices.

We thank you for not recording or photographing today's performance.

Concert duration is approximately 90 minutes (including one 15-minute interval).

Saturday 21st May 2022
St. Mary's Basilica, Geelong

Saturday 22nd May 2022
Sacred Heart Church, Carlton

www.australianboyschoir.com.au

We acknowledge Aboriginal and Torres Strait Islander peoples as the First Australians and Traditional Custodians of the land upon which we live, work, learn and perform today.

From the Institute Chair...

Welcome to these two performances of 'Austrian Encounters'.

In this second event in the Australian Boys Choir's exciting travel-themed 2022 concert season, we are delighted to be collaborating with the outstanding Australian Romantic & Classical Orchestra, led in today's performance by Co-Artistic Director Rachael Beesley.

It is the first time the singers of the Australian Boys Choral Institute have partnered with an ensemble of period instruments – an aspect which is sure to add a very special dimension to today's program of music by Mozart and fraternal composers Joseph and Michael Haydn.

This program also marks the ABCI's debut on the Australian Digital Concert Hall platform. We are thrilled to be sharing music with audiences across Australia and around the world, and extend our appreciation to directors Adele Schonhardt and Chris Howlett and their team.

Whether attending in-person in Geelong or Melbourne, or streaming this weekend's offerings online, thank you for joining us as we travel back to the 18th century Austro-Hungarian empire.

Do watch out for details of our remaining concerts for the year as we continue our musical travels to locations as diverse as New Zealand, outback Australia and the Baltic States.

Professor Stephen Duffy
Board Chair, ABCI

From the Artistic Director...

It is often said that the only composer all musicians agree upon is Mozart. The sheer genius and inventiveness that shines through his music has delighted audiences for generations.

Today's concert includes two works by this most highly respected of classical composers and commences with a Litany to the Virgin Mary composed when Mozart was only 15 years of age (actually around the same age as many of the performers on stage this afternoon!)

The rest of our offerings include works by the Haydn brothers, paying homage to the relationship between all three composers who knew and respected one another greatly.

The music of Michael Haydn is worthy of particular mention and today we present just one example by this extraordinary composer. This is certainly the work's first Australian performance, although we are quite confident that it has not been performed anywhere in the world since it was written some 250 years ago. I think you will be pleasantly surprised.

It is simply a joy for the ABCI to be collaborating with the world-class Australian Romantic & Classical Orchestra. Exploring this repertoire as it would have originally been performed is a fascinating process, and we invite you to enter into this unique sound world with us today.

Nicholas Dinopoulos
Artistic Director, ABCI

Program...

Litaniae Lauretanae in B-flat, K. 109 Wolfgang Amadeus Mozart
(b. Salzburg 1756, d. Vienna 1791)

- I – Kyrie (Allegro)
- II – Sancta Maria (Andante)
- III – Salus Infirmorum (Adagio – Allegro Moderato)
- IV – Regina Angelorum (Vivace)
- V – Agnus Dei (Andante)

Missa Brevis 'Sancti Joannis de Deo' Hob. XXII :7 Franz Joseph Haydn
(b. Rohrau 1732, d. Vienna 1809)

- I – Kyrie (Adagio)
- II – Gloria (Allegro Molto)
- III – Credo (Allegro – Adagio - Allegro)
- IV – Sanctus (Allegro)
- V – Benedictus (Moderato - Allegro)
- VI – Agnus Dei (Adagio)

Interval – 15 minutes

*Litaniae Lauretanae in C, MH 71** Johann Michael Haydn
(b. Rohrau 1737, d. Salzburg 1806)

- I – Kyrie (Allegro Moderato)
- II – Sancta Maria (Adantino)
- III – Regina Angelorum (Allegro)
- IV – Agnus Dei (Andante - Allegro)

Missa Brevis in C 'Spatzenmesse' K. 220 Wolfgang Amadeus Mozart
(b. Salzburg 1756, d. Vienna 1791)

- I – Kyrie (Allegro)
- II – Gloria (Allegro)
- III – Credo (Allegro – Andante - Allegro)
- IV – Sanctus (Andante - Allegro)
- V – Benedictus (Andante - Allegro)
- VI – Agnus Dei (Adagio - Allegro)

Please visit www.australianboyschoir.com.au/whats-on/news on your device for detailed program notes, full texts and translations and further information about today's performers.

* denotes first Australian performance

The Vocal Consort

"The Vocal Consort sang superbly...a rich, seamless blend"
The New York Times.

Originally formed in 1984 to complement the work of the Australian Boys Choir, The Vocal Consort has gone on to establish a distinct musical life of its own as arguably the country's finest all-male vocal ensemble.

Seeking to develop new formats and audience for vocal performance, and setting a standard rarely achieved by other Australian groups, it makes numerous concert, soirée and festival appearances each year and continues to earn superlatives from critics and audiences alike.

Most members of the Consort gained their early training through the Australian Boys Choir and now provide inspiring role models for the boys in a repertoire ranging from plainchant and sacred polyphony through to various contemporary styles.

The Vocal Consort has toured internationally eight times encompassing tours across Europe, Asia and North America. They regularly perform throughout regional Australia, and in 2008 were a featured ensemble of the Hobart Festival of Voices.

TVC has released three CDs to date, the most recent of which was launched in April 2012.

Australian Romantic & Classical Orchestra

"ARCO musicians perform, creating an all-encompassing atmosphere in their concerts that is infectious. And, especially at this time, the relief of joy, hope, and new beginnings was palpable."
Night Writes Sydney

Australian Romantic & Classical Orchestra specialises in historically informed performance of late 18th- to early 20th-century orchestral and chamber music repertoire on period instruments, and is at the forefront of the historical performance scene, staying abreast with the latest research and developments around the world by collaborating with key guest musicians and musicologists. Under the co-artistic direction of Rachael Beesley and Nicole van Bruggen, the orchestra has been highly praised as offering "intelligent and warm performances, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments with gut strings." (ArtsHub, 2020)

Founded under the artistic direction of renowned musician and educator, the late Richard Gill AO, and already a dynamic influence on the Australian music scene, the orchestra's twin goals of performance and education are delivered through live concerts in Australia's capital cities and in metropolitan and regional centres, collaborations with guest ensembles, radio broadcasts, innovative music education programs and specialist online resources. Bringing together leading Australian and international exponents, the Australian Romantic & Classical Orchestra brings historical insights and new perspectives to masterpieces from the Classical and Romantic periods.

The orchestra's unique education series, Voyage of Musical Discovery is equal parts concert and demonstration, and features exceptional guest musicians and ensembles and recently composed Australian works. Voyage programs provide listeners with live examples and explanations of the compositional similarities between historical and contemporary works.

The Young Mannheim Symphonists youth orchestra program is designed to give students and emerging musicians the opportunity to discover for themselves the magic of approaching music with historical performance style.

Concertmaster: Rachael Beesley | First Violin: Meg Cohen | Principal Second Violin: Cath Shugg
Second Violin: Benjamin Castle | Principal Cello: Jieun Lee | Principal Double Bass: Chloe Ann Williamson
Bassoon: Ben Hoadley | Trumpet: Leanne Sullivan | Trumpet: Callum G'Froerer | Timpani: Joshua Hill
Trombone: Ros Jorgensen | Trombone: Nigel Crocker | Trombone: Brett Page | Organ: Michael Fulcher

[www.arco.org.au]

Suzanne Shakespeare, soprano

Known for her "fearless display of sparkling coloratura", "exceptional power, variety and flexibility" and "dazzling high notes", Suzanne has performed with the Royal Opera House, Linbury Studio, Opera North, Aldeburgh Music, Opera Australia, Scottish Opera, Opera de Toulon as well as making her debut with the BBC Proms. She holds a Postgraduate Artist Diploma in Opera Performance at the Royal College of Music International Opera School in London, graduating in 2010 as a multiple prize and scholarship winner.

Operatic roles include: Lucia in *Lucia di Lammermoor*, Violetta in *La Traviata*, Marie in *The Daughter of the Regiment*, Königin der Nacht in *Die Zauberflöte*, First Lady in *Die Zauberflöte*, Olympia in *The Tales of Hoffmann*, Musetta in *La Boheme*, Susanna in *Le Nozze di Figaro*, Frasquita in *Carmen* and Tytania in *A Midsummer Night's Dream*.

Career highlights include performing the role of The Swan in Dove's *Swanhunter* with Opera North, Eurydice in Offenbach's *Orpheus in the Underworld* with Iford Festival and on tour with Opera della Luna, covering Daughter 1 in Phillip Glass' *Akhmaten* at English National Opera and Susanna in Opera Australia's national tour of *The Marriage of Figaro*.

[www.suzanneshakespeare.com]

Emily Bauer-Jones, contralto

Emily is a graduate of London's Royal College of Music and Manchester's Royal Northern College of Music. She has appeared for Glyndebourne Festival Opera, Opera North, Welsh National, Scottish Opera and Opera du Rhin, Strasbourg.

For Victorian Opera roles include Nancy in *Albert Herring*, Stella in Elliott Carters' *What Next* and The Third Secretary in *Nixon in China*.

Her concert work includes the Bach *St. Matthew* and *St. John Passions*, *Messiah*, Mozart's *Requiem* and *The Dream of Gerontius* at Prague's Smetana Hall, Royal Festival Hall, Queen Elizabeth Hall, Royal Albert Hall, and with the Birmingham Symphony Orchestra and the Royal Philharmonic Orchestra.

Henry Choo, tenor

Regarded as one of Australia's most versatile tenors, Henry is a graduate of the Australian National Academy of Music and the young artist programs of Opera Australia and Opera Queensland. He is a multiple Green Room Award winner and has appeared regularly in leading roles for Opera Australia, West Australian Opera, State Opera of South Australia, Melbourne Opera, and at the Edinburgh Festival and Macau International Music Festival.

His engagements as an oratorio soloist include appearances with all the Australian symphony orchestras, the Hong Kong Philharmonic, the World Peace Orchestra, New Zealand Symphony Orchestra, Christchurch Symphony and Auckland Philharmonia, and for the Sydney Philharmonia Choir and Melbourne Bach Choir.

[www.henrychoo.com]

Stephen Marsh, baritone

Stephen Marsh is a 30-year-old Baritone who resides in Geelong, Australia. He currently studies under the tutelage of the Welsh/Australian Baritone, Roger Howell.

Stephen was a scholar with the Melba Opera Trust Programme for both the 2018 -2019 seasons. During this time, he was the recipient of the Paulette Bisley Opera Scholarship and the Eleanor Blakemore Opera Society Scholarship. He is also the recipient of several other awards, this includes an Ian Potter Cultural Trust Scholarship, The Australia Council 'Sir Robert Askin Operatic Scholarship', and he is the inaugural recipient of Victorian Opera's 'Michael Stubbs and Malcolm Roberts Opera Prize'.

Stephen has worked with Melbourne Opera since 2012 and has performed several principal roles and covers for the company. Stephen was also chosen as one of the inaugural members of Melbourne Opera's Richard Divall Emerging Artist Program.

Stephen made his professional debut in Victorian Opera's *Sleeping Beauty* in 2017 and was a developing artist for the company for both the 2017/2018 seasons.

He has performed several roles with the company, which include: Zurga in *Les Pêcheurs des Perles* (Bizet), The Woodcutter in *Sleeping Beauty* (Respighi), Fiorello in *Il Barbiere di Siviglia*, Grail Knight in *Parsifal* (Wagner) and The Giant in the Australian premiere of *The Selfish Giant* by Simon Bruckard and Emma Muir-Smith. Stephen's most recent engagement was making his European debut as Marcello in Puccini's *La Boheme* at the Verbier Festival in Switzerland.

Michael Fulcher, organ

Michael Fulcher is currently Director of Music at Christ Church, South Yarra and Vice-President of the National Council of the Australian National Choral Association (ANCA).

After completing his BMus in Organ Performance at the University of Queensland, he studied with the late David Sanger in London. He later studied orchestral conducting with John Curro (QYO), David Porcellijn (ABC Young Conductors Mastercourse), Robert Rosen (Opera Australia), and Sir Charles Mackerras and Sir Mark Elder in the UK.

In 1997 Michael relocated to London where he studied conducting and vocal coaching, working for 3 years in Janice Chapman's international singing studio.

In 2004 Michael was appointed Organist and Director of Music at Wellington Cathedral of St Paul and Music Director of the Wellington Orpheus Choir. In 2008 he toured the Wellington Cathedral Choir to England and Paris, singing at venues including Westminster Abbey, Westminster Cathedral, St John's College Cambridge and Notre Dame Cathedral, Paris.

In 2010, Michael prepared the massed choirs for a performance of Mahler's Eighth Symphony for a NZ International Arts Festival, conducted by Vladimir Ashkenazy. The Wellington Orpheus Choir and Choristers of Wellington Cathedral featured, as did the Christchurch City Choir, the NZ National Youth Choir and Voices NZ (the NZYC alumni choir).

As an organist Michael has given recitals at the town halls of Wellington, Dunedin and Brisbane, in the Anglican cathedrals of Brisbane, Melbourne, Wellington, Auckland and Dunedin and in the churches of St George's and La Madeleine in Paris.

Positions Michael has held include Organist & Director of Music, Wellington Cathedral, NZ (2004-2011); Music Director, Wellington Orpheus Symphonic Choir (2004-2011); Organist, St George's, Paris (2003-2004); Repetiteur, English National Opera (2000-01); Young Artist Conductor, Opera Queensland (1998); Young Artist Conductor, Victorian State Opera (1996); Director of Music, Trinity College, Melbourne, (1994-1996); Assistant Organist St John 's Cathedral, Brisbane (1985-86, 1987-1993) and Conductor of Queensland University Musical Society (1987-93).

Nicholas Dinopoulos, conductor

Nicholas Dinopoulos studied singing at the University of Melbourne under Merlyn Quaife AM and furthered his training as a studio artist of Gertrude Opera. He maintains a busy performance schedule consisting of various concert, recital and operatic engagements, most notably as a core member of Songmakers Australia.

He has appeared as a guest soloist with the Melbourne Symphony Orchestra, Auckland Philharmonia, Bach Musica NZ, Royal Melbourne Philharmonic, Australian Haydn Ensemble, Ludovico's Band, Latitude 37, Victorian Opera (Melbourne) and Pinchgut Opera (Sydney).

He has been frequently heard in national live-to-air broadcasts on ABC Classic & 3MBS FM, and his performances have been recorded by both the Chandos and Pinchgut Live labels.

As a conductor and educator, he has prepared choral-symphonic and chamber choral works as a guest chorusmaster for several leading Australian organisations, and currently holds positions at the University of Melbourne (Music Director, Melbourne Conservatorium Chamber Choir) and the Sir Zelman Cowen School of Music (Sessional Voice Teacher). He has also been Music Director of the Monash University Singers, and vocal consultant to the National Youth Choir of Australia for four consecutive seasons from 2015-2018.

A specialist in the field of changing voice and young men's singing, he has served on the staff of the Australian Boys Choral Institute since 2007. He is only the fifth Artistic Director appointed in the Choir's 83-year history.

The Australian Boys Choral Institute

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Join the Conductor's Circle...

Like most major arts organisations, the Australian Boys Choral Institute is a not-for-profit organisation that cannot rely on income earned through tuition and performance fees to meet all its financial obligations.

All donations of \$2 or more are tax-deductible and will assist in promoting and improving the Australian Boys Choir's commitment to excellence.

If you would like to find out how you can assist, please visit
www.givenow.com.au/australianboyschoir or phone the Choir on (03) 9818 4818.

Support of this kind plays a vital role in maintaining and furthering our work. Thank you.

Coming up next...

'Australian Destinations'

Training Groups of the ABCI & The Kelly Gang
Sunday 19 June 2022 - 3.00pm

'Trans-Tasman Exchange'

The Australian Boys Choir & The Vocal Consort
Sunday 7 August 2022 - 3.00pm

Tickets available via www.australianboyschoir.com.au/concerts