

PROGRAM

ACT ONE

Immortal Bach

J.S. Bach
arranged by Knut Nystedt

Chaconne

world premiere*
Lyle Chan

Der Himmel lacht, die Erde jubiliert

J.S. Bach
from Cantata BWV 31

The Immortal Spark

world premiere
John Peterson

The Heavens Declare - Part 1

Paul Stanhope

Hear My Prayer, O Lord

Purcell

INTERVAL

*The commissioning of Lyle Chan's *Chaconne* has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

ABC Classic FM | Sunday's performance will be recorded for later broadcast on ABC Classic FM

BIOGRAPHIES



Brett Weymark – Music Director

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium of Music. In 2003, Brett Weymark was appointed Musical Director of Sydney Philharmonia Choirs. He has conducted the choirs in world premiere performances of works by composers such as Elena Kats-Chernin, Peter Sculthorpe and Andrew Schultz, and has prepared choruses for noted international conductors including Sir Charles Mackerras, Charles Dutoit and Sir Simon Rattle.

Highlights this year include working with the Hong Kong Philharmonic, performing Handel's *Theodora* in Canberra and returning to WAAPA to conduct a concert of works by French and English composers, as well as conducting the Sydney Philharmonia Choirs 2013 season.



Anthony Pasquill – Assistant Chorus Master

Anthony commenced his musical training as a chorister in the choir of Lichfield Cathedral and now holds a MMus from the Sydney Conservatorium of Music after obtaining a BMus from Leeds University.

As well as his work with the Sydney Philharmonia, he is currently the Musical Director of Sydney based chamber choir Bel a cappella with whom he has recently conducted Howells' *Requiem*, Britten's *A Boy Was Born*, Gabriel Jackson's *Edinburgh Mass*, Frank Martin's *Mass* and Australian premieres of Dyson's *Hierusalem* and Vasks' *Missa*.

Other 2013 engagements include being involved in the centenary of Britten, preparing his *War Requiem* and conducting his *Sacred and Profane* with Bel a cappella.



Michael Duke – Saxophone

Born in Melbourne Australia, Michael Duke completed his Bachelor of Music (honours) at the Victorian College of the Arts and received his Master's and Doctorate Degrees from Indiana University.

Michael has presented masterclasses, concerts and performed with numerous orchestras throughout Australia and overseas. He has also been invited to perform at *North American Saxophone Alliance* National conferences and *World Saxophone Congresses*. A featured artist at the 2010 *International Society of Contemporary Music World New Music Days* conference, Michael presented concerts of new music for saxophone.

Michael has taught on the faculty of Simpson College, Eastern Nazarene College, and Indiana University and is currently Chair of the Woodwind Unit at the Sydney Conservatorium of Music. Michael Duke is a Yamaha Australia Performing Artist.

SYMPHONY CHORUS

Music Director Brett Weymark
Music Director, VOX Elizabeth Scott

Soprano

Shelley Andrews
Anne Blake
Megan Boundey
Lisa Clews
Anne Cooke
Pam Cunningham
Vanessa Downing
Soline Epain-Marzac
Christine Fulcher
Belinda Griffiths
Maria Hemphill*
Rebecca Howard*
Carine Jenkins†
Yvette Leonard†
Lindsey Paget-Cooke
Sarah Parker
Linda Peach
Jane Prosser
Elna Schonfeldt
Meg Shaw
Sarah Thompson
Jessica Veliscek Carolan
Brandi Veretto
Sara Watts

Violin Lisa Stewart*, Myee Clohessy*

Viola Stefan Duwe*

Cello Anna Martin-Scrase*

* Solo (Simplify, Simplify)

† Semichorus (Chaconne)

* Acacia Quartet

Alto

Leonie Armitage
Mallika Bender
Jan Borrie
Kate Clowes
Claire Duffy
Alison Dutton
Helen Esmond
Linda Gerrys
Rebecca Gladys-Lee
Jenny Harry
Margaret Hofman
Sarah Howell
Pia Kostiainen
Emi Kubota
Hannah Mason
Donna McIntosh
Tijana Milijovska†
Penelope Morris
Susannah Russell
Johanna Segall
Megan Solomon†
Erica Svampa†
Melvin Tan
Robyn Tupman
Noriko Yamanaka
Priscilla Yuen

Assistant Chorus Master Anthony Pasquill
Rehearsal Pianists Josephine Allan, Estella Roche,
Sally Whitwell

Double Bass David Cooper

Percussion Kerryn Joyce, Chiron Meller

Piano Josephine Allan

Tenor

Matthew Allchurch
Patrick Blake†
Paul Boswell
Robert Elliott
Denys Gillespie†
Steven Hankey†
Jude Holdsworth
Ben Hurley
Keyan Karroobee
Michael Kertes
Thomas MacDonald
George Panaretos
Martin Stebbings

Bass

Gordon Cheng
Philip Crenigan
Robert Cunningham†
Timothy Dunstone
Tom Forrester-Paton
Franco Freda
Robert Green†
Derek Hodgkins
Ian Pettener
Michael Ryan
Tim Storer
Antony Strong†
Nicholas Tong
David Wood

SYDNEY PHILHARMONIA CHOIRS

Formed in 1920, Sydney Philharmonia Choirs is Australia's leading choral organisation. The principal choirs Chamber Singers, Symphony Chorus, Festival Chorus and our youth choir VOX have reputations both nationally and internationally for inspired performances of choral works. Each year our diverse repertoire spans early a cappella works to challenging contemporary music.

We regularly encourage singers to audition for our choirs, details of which can be found on our website. To find out more information about our courses and how to audition, please visit www.sydneyphilharmonia.com.au or call us in the office on 02 9251 2024.

Vice-Regal Patron Her Excellency Professor Marie Bashir AC CVO Governor of NSW

Vice Patrons Lauris Elms AM OBE D. Mus (Syd) and Sir David Willcocks CBE MC

STAFF

General Manager

Atul Joshi

Music Director

Brett Weymark

Music Director: VOX

Elizabeth Scott

Assistant Chorus Master

Anthony Pasquill

Operations Manager

Jenna Mathie

Choirs Manager

Mark Robinson

Development Manager

Lisa Parragi

Administration Assistant

Thomas Chiu

Accounts

Darela Kurtovic

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Sara Watts

President

Jacqui Wilkins

Vice-President

Vesna Hatezic

Treasurer

Andrea Hoole

Simon Boileau

Ruth Edenborough

Laura Keller

Hannah Mason

Shane Perdue

Ruth Wetmore



EXPLORING THE SPATIAL POSSIBILITIES OF CHORAL MUSIC

ARCHITECTURE OF SOUND



SAT 24 AUGUST 7PM
SUN 25 AUGUST 2PM
CARRIAGEWORKS BAY 17
FEATURING: MICHAEL DUKE
SYDNEY PHILHARMONIA SYMPHONY CHORUS
CONDUCTORS: BRETT WEYMARK, ANTHONY PASQUILL

Sydney Philharmonia Choirs is supported by the NSW Government through Arts NSW and the Australian Government through the Australia Council, its arts funding and advisory body.
Photo: Lisa Tomasetti



www.sydneyphilharmonia.com.au

This is the first time that Sydney Philharmonia has performed at Carriageworks - a space that celebrates its industrial past with its contemporary life as a performance space for a range of art forms from opera to dance, drama to music. This concept of the old in the new is what we are exploring in this program as well as the spatial nature of sound and the architectural structure of music itself. You will hear several world premieres contrasted against works from the renaissance and the baroque. You will hear Purcell as he may have heard it but then rethought by Swedish composer Sandström. You will hear works by Bach re-imagined so that the sonic possibilities of a simple chorale are distorted with the choir deciding itself when the harmonies will change. We have even taken a Bach cantata and re-scored it for soprano saxophone and strings. There are several other subtle structural themes that are imbedded in the programming of these concerts but I will leave you to work them out over this program that explores music itself as architecture in sound.

Brett Weymark

Brett Weymark, **Music Director**

IMMORTAL BACH

Johann Sebastian Bach arranged by Knut Nystedt	
Komm, süßer Tod, komm selge Ruh! Komm führe mich in Friede,	Come, sweet death, come, blessed rest! Come lead me to peace

CHACONNE

Lyle Chan

Part 1: “Das ich dich schau ewiglich” (from Voices and Instruments)

[I. Maria Barbara geht schlafen]

Es ist genug! So nimm,
Herr, meinen Geist
Befreie diesen Sinn.
Es ist genug,
Nun gute Nacht, o Welt!
Ich fahr ins Himmelshaus,
Ich fahre sicher hin mit Frieden!
- from Cantata 53

[II. Maria Barbara und Johann Sebastian träumen den gleichen Traum]

Des Priesters Hand
Auf eure Scheitel legen.
Und wenn des Segens Kraft [hinfort]
an euch gedeihet
So rühmt des Ilöchsten Vaterhand.
Er knüpfte selbst eure Liebesband.
- from Cantata 195

So wandelt froh auf Gottes Wegen,
Verdient eures Gottes Segen,
Denn der ist alle Morgen neu.
- from Cantata 197

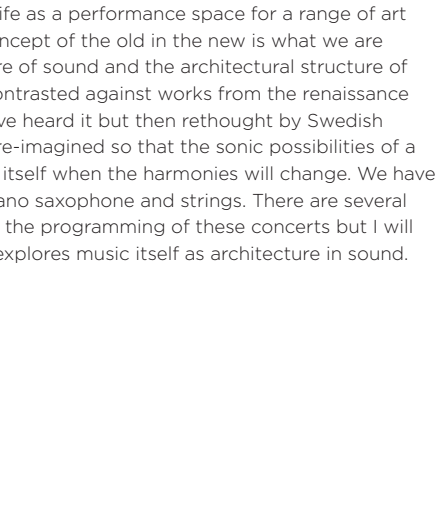
[III. Johann Sebastian geht Schlafen]

Schläfert allen Sorgenkummer
In den Schlummer
Kindlichen Vertrauens ein.
Gottes Augen, welche wachen
Und die unser Leitstern sein,
Werden alles selber machen.
- from Cantata 197

[IV. Maria Barbara und Johann Sebastian sind wieder vereint]

Vor deinen Thron tret ich hiermit
O Gott, und dich demütig bitt,
Wend doch dein gnädig Angesich,

Ein selig End emir bescher,
Am jüngsten Tag erweckhe mich,
Herr, dass ich dich schau ewiglich.
- Bodo von Hodenberg (1604 – 1650)



Part 2: Scene with Boy and Wading Pool (from Drama with Music “Homecomings”)

“The wound is the place where the Light enters you.” “Your heart must keep breaking, until it opens.” “Not only the thirsty seek the water, but the water seeks the thirsty.” “In the slaughterhouse of love, they kill only the best, none of the weak or deformed. Don’t run away from this dying.” “Raise your words, not your voice. It is rain that grows flowers, not thunder.” “Why do you stay in prison, when the door is so wide open?” “Keep knocking until the joy inside opens a window to see who’s there.” “Love is the bridge between you and what you want.” “You are the Truth from foot to brow. Now, what else would you like to know?” “For one moment stop being sad. Hear blessings drop their blossoms around you.” “Boy, I know you’re tired, but come, this is the way.” “I am wind. You are an ember I ignite.”

DER HIMMEL LACHT, DIE ERDE JUBILIERET

from *Cantata BWV 31* – Johann Sebastian Bach

Der Himmel lacht! die Erde jubiliert
Und was sie trägt in ihren Schoß;
Der Schöpfer lebt! der Höchste triumphieret
Und ist von Todesbanden los.
Der sich das Grab zur Ruh erlesen,
Der Heiligste kann nicht verwesen.

THE IMMORTAL SPARK

John Peterson

“Two things,” the wise man said,
“fill me with awe:
The starry heavens and the moral law.”
Nay, add another wonder to thy roll, --
The living marvel of the human soul!

Born in the dust and cradled in the dark,
It feels the fire of an immortal spark,
And learns to read, with patient,
searching eyes,
The splendid secret of the unconscious skies.

For God thought Light before He spoke the word;
The darkness understood not, though it heard:
But man looks up to where the planets swim,
And thinks God’s thoughts of glory after Him.
- from *Stars and the Soul*
by Henry Van Dyke (1852-1933)

Boy.
Child.
Your name is being called. Walk outside of your grief.

Stop this war with yourself. Don't you know the beauty of your own face?

When you are lonely or in the darkness, I wish I could show you the astonishing light, the infinite, everlasting light of your own being.

When happiness heard your name, it ran through the streets to find you.

Boy, child, hear your name.

Adapted from Rumi and Hafez

The heavens laugh! The earth jubilates
And she bears in her lap;
the creator lives! The highest triumphs
and is freed from the bonds of death.
He who has selected the grave for rest,
the Holy One, can not be corrupted.

THE HEAVENS DECLARE

Paul Stanhope

Part 1
Genesis 1:14-17

Dixit autem Deus
fiant luminaria in firmamento caeli
ut dividant diem ac noctem
et sint in signa et tempora
et dies et annos
ut luceant in firmamento caeli
et inluminent terram
et factum est ita
fecitque Deus duo magna luminaria
luminare maius ut praeesset diei
et luminare minus
ut praeesset nocti et stellas
et posuit eas in firmamento caeli
ut lucerent super terram
et praeessent diei ac nocti
et dividerent lucem ac tenebras
et vidit Deus quod esset bonum.

HEAR MY PRAYER, O LORD

Henry Purcell

Hear my prayer, O Lord, and let my crying come unto thee.

- Psalm 102.1, Book of Common Prayer

THE UNINVITED STRANGER

Elena Kats-Chernin, words by Sandy Jeffs

Who is this uninvited stranger
that speaks at me?
Uninvited and yet powerful
enough to intrude upon my
shallow reason that hovers on the edge.
For reason is elusive enough,
without having to contend with visitors
that have my destruction in mind;
for reason intercedes with the
discourse of madness
to create order amid potential disorder.

And God Said,
“Let there be lights in the expanse of the sky
to separate the day from the night,
and let them serve as signs to mark seasons
and days and years,
and let them be lights in the expanse of the sky
to give light on the earth”.
And it was so.
God made two great lights:
the greater light to govern the day
and the lesser light to govern the night.
He also made the stars.
God set them in the expanse of the sky
to give light on the earth,
to govern the day and the night,
and to separate light from darkness
And God saw that it was good.

But this stranger crawls into
the passages and byways of my mind
and corrupts my thinking until I cannot think;
until chaos prevails in discursive manoeuvres
leaving me in the wilderness
with someone whom I distrust;
with someone who speaks from my tongue
and places me at odds with those I love.
I struggle to be my true self.
But who is this uninvited stranger?
It is me! It is me!

SIMPLIFY, SIMPLIFY

Andrew Schultz, words by Henry David Thoreau from *Walden*

The soil is suited to the seed, for it has sent its radicle downward, and it may send its shoot upward also with confidence. Why has man rooted himself thus firmly into earth, but that he may rise to the heavens above?

Simplify, simplify.

If a man, does not keep pace with his companions perhaps it’s because he hears a different drummer. Let him step to the music which he hears, however measured or far away.

Simplify, simplify.

This is the only way we say; but there are many ways that can be drawn radii from one centre. All change is a miracle to contemplate; but it is a miracle which is taking place every instant.

To know that we know what we know, and that we do not know what we do not know, that is true knowledge.

What is the nature of luxury that enervates and destroys nations?