

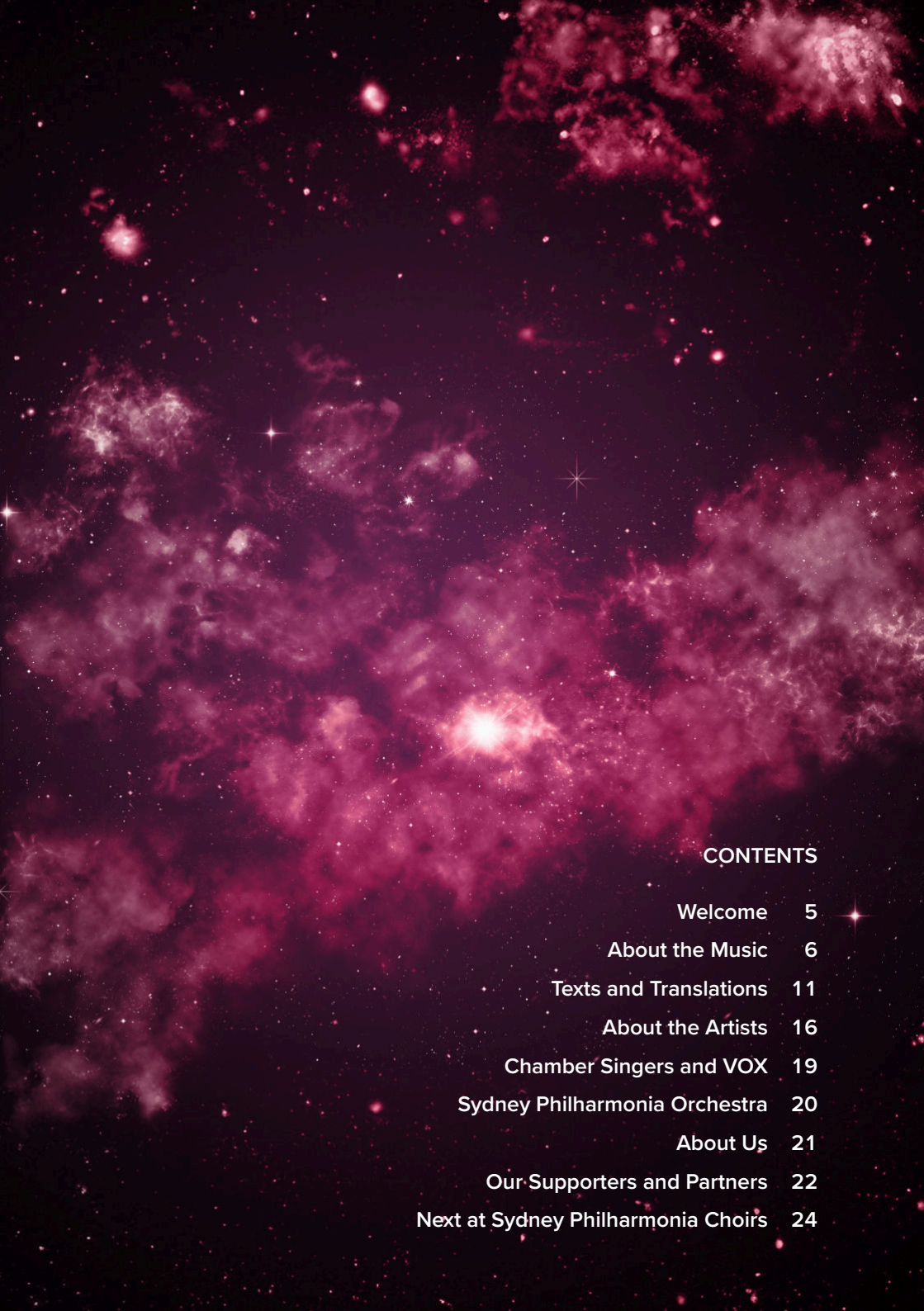
FAURÉ'S

REQUIEM

A woman with her eyes closed, wearing a dark hooded cloak. A vibrant red nebula with bright stars is superimposed over the lower part of her cloak. The background is dark with a soft pinkish-purple glow on the left side.

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM



CONTENTS

Welcome	5
About the Music	6
Texts and Translations	11
About the Artists	16
Chamber Singers and VOX	19
Sydney Philharmonia Orchestra	20
About Us	21
Our Supporters and Partners	22
Next at Sydney Philharmonia Choirs	24

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

FAURÉ'S REQUIEM

ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

Tarimi Nulay – Long time living here[†]

JOHN PETERSON

Shadows and Light*

SAMUEL BARBER

Adagio for Strings

GABRIEL FAURÉ

Requiem

(1893 version, edited by John Rutter)

Elizabeth Scott conductor

Chloe Lankshear soprano

Andrew Goodwin tenor

Andrew O'Connor baritone

Chamber Singers

VOX

Sydney Philharmonia Orchestra

Thursday 28 March 2024 at 7pm

Sydney Town Hall

[†]100 Minutes of New Australian Music 2020 commission

* Commissioned by Sydney Philharmonia Choirs, 2004

The concert will run for approximately 1 hour and 15 minutes, without interval.

This performance of Gabriel Fauré's Requiem (edited by John Rutter) is given by permission of Hal Leonard Australia Pty Ltd, exclusive agent for Oxford University Press.

TRY A CHOIR!

At Sydney Philharmonia Choirs there's a choir for you!

We have six choirs for singers of all abilities, including newcomers. Singing in a choir improves your health and well-being and is a great way to make friends and join a community.

Sing with us at the Sydney Opera House and beyond.

For more details about Open Days, community choirs and auditions visit bit.ly/JoinSPChoirs



Welcome

Our precious world is in such need of healing – it's impossible to watch the news and not wonder what the future of humanity might be.

Tonight's program asks us to look at the pain, destruction and suffering of the world, challenges us to find a solution and a way to move forward, allows us to stop to remember those who have been lost, and ultimately offers a message of redemption and hope.

When I began studying the score of *Shadows and Light* I was dismayed but sadly not surprised to realise that the texts Peterson uses in his work – texts taken from newspaper headlines that appeared in the aftermath of the dreadful 9/11 terror attacks – still ring true 20 years later. We are still intolerant, we still marginalise each other, and the world is still, as always, in turmoil. Peterson reminds us that we need to accept that there is no one right way, it is only through tolerance and acceptance of each other – and of each other's beliefs – that we can perhaps hope to find some form of peace.

This concert marks the 20th anniversary of *Shadows and Light*, a Sydney Philharmonia Choirs commission. It's also the 80th anniversary of the Australian premiere of Fauré's Requiem – a performance in which SPC took part. That concert, conducted by Eugene Goossens.



PHOTO: KEITH SAUNDERS

featured a group of singers '200 strong', but since then Fauré's original, more intimate, vision for the Requiem has been reconstructed, and it's this 1893 version, with its atmosphere of comfort and rest, that we perform for you. I hope that tonight, we – performers and audience together – can reflect on the madness and cruelty of this world, allow ourselves to mourn for humanity through Barber's exquisite and haunting Adagio for Strings, and finally, through Fauré's healing Requiem, find a way to move forward at peace.

Dr Elizabeth Scott
Associate Music Director

We acknowledge and pay respect to the Gadigal people of the Eora Nation, upon whose Country we rehearse, sing and work, and pay our respects to their Elders past and present. Our voices bring to life the songs of many cultures and countries, from across the ages, in a spirit of sharing, learning and understanding. The ancient customs and cultures of this land inspire us to create harmony – in music and in our society.

About the Music

This season marks the 20th anniversary of John Peterson's *Shadows and Light* – also Brett Weymark's first important commission for SPC as artistic director. Since then, it has emerged as one of Peterson's most successful works, and the time seemed right for SPC to program it again. In a recent conversation, we asked Peterson about his inspiration and whether his thinking about the work had changed.

When the commission was first discussed, Peterson explains, Brett Weymark had suggested somehow alluding to Mozart's Requiem, with which the new work would be paired: 'My thoughts turned to Britten's *War Requiem*, where poetry is used alongside the mass text, and I became interested in using newspaper headlines as a way of reflecting what was actually happening in the world.' September 11, 2001 was fresh in memories, but Peterson was careful not to be too specific in his text and so the work 'is still representative of what's happening in the world'.

Another key inspiration was Japanese writer Jun-ichiro Tanazaki, and the idea that rather than seeing everything in black and white, we can acknowledge the existence of shadows. This formed the basis of the second movement – the first movement to be written – and 'then everything just flowed from there'.

Tonight, *Shadows and Light* has been paired with a very different requiem: Fauré's more intimate interpretation of the genre, which, he said, 'is dominated from start to finish by an entirely human belief in eternal rest'. In many ways, it makes an even more fitting partner for a contemporary work that moves from darkness into light and which is, more than anything else, about hope.

SHADOWS AND LIGHT

The composer writes...

My setting of the texts from the Requiem Mass is unconventional in that it uses only some of the texts from that ritual and is, therefore, not intended for liturgical use. It does, however, follow the same emotional trajectory: a movement away from the shadows cast by death towards the enlightened state of hope. *Shadows and Light* contrasts the texts from the Requiem Mass with other texts derived from various contemporary sources in an attempt to comment on the present condition of the world (although it could be argued that the world has always been thus) – a Requiem for the many who have died, perhaps, rather than a specific individual.

The first movement, **In Visible Darkness**, represents the grim reality of the world as it appeared when I wrote it. It includes texts derived from newspaper and magazine headlines, and the movement unfolds as a series of 'exclamation points': the chorus and orchestra becoming increasingly animated, representing not only the escalation of violence but also the news media's often palpable eagerness in reporting these latest tragedies. These texts are combined with those of the *Kyrie* (at the beginning) and the *Requiem aeternam* (the very end), that ask for forgiveness and mercy, while the central section combines the newspaper-derived text with that of the *Dies Irae* – predicting the chaos and devastation of judgement day.

The second movement, **Where Light in Darkness Lies**, derives its texts from *In Praise of Shadows* by Japanese author Jun-ichiro Tanazaki. Writing in the 1930s, Tanazaki describes the complex intermingling of shadows and light that

shapes the interiors of Japanese houses and makes them appear quite different to those in Western societies. According to Tanazaki, the typical Westerner tries to banish shadows from a room by providing more and more light, while the Japanese use the shadows to create a more natural and comforting environment in which to live.

I have adopted this as an analogy for the fact that I believe we should realise that we cannot completely banish the shadows (war and conflict) from our lives – total peace (light) on earth is just not possible. What we can do is accept these shadows as part of our lives and work towards a better understanding of what causes them. Tanazaki's concept of shadows and light working together to produce something beautiful is reflected in the text of the *Sanctus*, where it is made clear that both heaven (light) and earth (darkness) '...are full of thy glory'. Musically, this duality (shadows and light, heaven and earth, male and female, etc.) is represented through the contrast between the use of a traditional Japanese folk song melody, arranged in a mellifluous style over a drone, that appears in the beginning (and thence at different points throughout the movement), and a rather clichéd Western harmonic progression that outlines and supports the musical settings of the *Sanctus* text.

The final movement, **Shadows and Light**, is in two parts: the first uses a text derived from both newspaper headlines (with a few lines from Martin Luther King Jr) and the *Libera me* as a means to express the desire that we try to escape from the vicious cycle of violence used against violence that appears so often in the world



JOHN PETERSON was born in Wollongong, NSW and studied composition with Peter Sculthorpe and Ross Edwards. His music reflects an interest in creating dramatic works that are often driven by high levels of rhythmic energy, perhaps inspired by his early career as an orchestral percussionist. He has written much chamber music and solo vocal works, while his music for orchestra has been performed by several orchestras in Australia and New Zealand.

His large-scale choral work *Shadows and Light* (2004) has been widely performed in Australia (including in a subsequent arrangement with two pianos) as well as in Texas and Illinois in the United States. Other choral works include *The Earth That Fire Touches* (2000), *Mourning and the Light Within* (2006), *The Immortal Spark* (2013), and *Dreams and Visions* (2011), which received its American premiere in Olympia, Washington in 2017.

Peterson's music has won several prizes, including the Albert H. Maggs Composition Award (2005), and the Australian Flute Festival Composition Competition (2015). His book *The Music of Peter Sculthorpe* was published by Wildbird Music in 2014. He recently retired from his position at the University of New South Wales, where he taught within the areas of composition, film music, and music theory.

ADAGIO FOR STRINGS

today. Musically, this ‘vicious cycle’ is represented by the cyclic harmonic progression, heard in the opening, that dominates much of this movement. The second part combines a text derived from newspaper headlines with that of the *Lux aeterna* to make the comment that only by escaping the cycle of violence can we aspire to an enlightened state. It is important that we begin to accept the fact that no single point of view is the correct one: in terms of religion there are many different faiths that are equally valid, and we should be willing to accept another viewpoint as a possible interpretation of events and not judge others by our own individual standards.

Throughout this work, the music reflects my interest in the rhythmic energy and the harmonic progressions inherent in several styles of popular music, and the choral writing generally favours a declamatory style, as opposed to an overly florid, melismatic style, in order for the words to be more clearly audible.

John Peterson © 2004/2024

Shadows and Light was commissioned by Sydney Philharmonia Choirs and first performed on 5 November 2004 at the Sydney Opera House with David Porcelijn conducting the Symphonic and Motet choirs (now Symphony Chorus and Chamber Singers) with soloists Teresa LaRocca and Jamie Allen.

Ask a music lover why Barber’s Adagio for strings is such a cathartic and profoundly moving piece of music and you may well find them lost for words. In theory, it’s possible to point to purely musical reasons, such as the seamless rising melodic line, the balanced arch-like structure, the way the phrases flow and breathe, and the anchoring unity that comes from repetition of simple patterns.

But even Barber’s composer colleagues set aside their technical knowledge when trying to explain the success of the Adagio. Aaron Copland heard it as pure sincerity: ‘It’s really well felt, it’s believable you see, it’s not phony. He’s not just making it up because he thinks that it would sound well. It comes straight from the heart...’ Virgil Thomson heard it as ‘a love scene...a detailed love scene...a smooth, successful love scene. Not a dramatic one, but a very satisfactory one.’

As for Barber himself, he finished the Adagio and declared, ‘it’s a knockout’. Or rather, he said that of the Adagio in its *original* form: as the slow movement from his String Quartet, completed in 1936. That same year, Barber reworked the music in a rich and weighty version for string orchestra, and that’s the version everyone knows, the version that is heard in the movie *Platoon* and which has become the music for national mourning in America ever since the death of Franklin D. Roosevelt. When, in the days after September 11, 2001, the BBC revised the program of its Last Night at the Proms, it was the Barber Adagio that replaced John Adams’ *Short Ride in a Fast Machine*.

Yvonne Frindle © 2007

FAURÉ'S REQUIEM

Fauré and his Requiem

Fauré once claimed 'I have pushed back the boundaries of refinement'. But his music is never effete, and sometimes surprisingly strong. Fauré didn't take sides in the musical partisanship of his day – he was as independent of the supposedly Wagnerian tendencies of César Franck and his followers, as of the 'impressionism' of the Debussytes. Fauré earned wide respect, and became Director of the Paris Conservatoire from 1905 to 1920. Maurice Ravel was the most famous of his many distinguished pupils.

The Requiem is a comparatively early work, first performed in 1888 at a funeral in the Church of the Madeleine in Paris, where Fauré was organist and director of music. Serene and contemplative, restrained yet eloquent, Fauré's Requiem has been praised as a highly appropriate setting of the Mass for the Dead.

Church or concert hall?

Fauré's Requiem was originally intended to be sung in church. But it is by-and-large in the concert hall that it has become known, and special permission had to be obtained for it to be performed in church at Fauré's own funeral. This is because Fauré omits the *Dies Irae*, except for the *Pie Jesu*, and adds two movements with words from the order for Burial: the Responsorium *Libera me* and the antiphon *In Paradisum*. Fauré may have chosen these texts to give greater prominence to the word 'requiem' (rest), with which they both end.

Fauré's father died in 1885. The first parts of the Requiem, the *Introit and Kyrie* and the *Pie Jesu*, were composed in 1887. The death of Fauré's mother a year later may

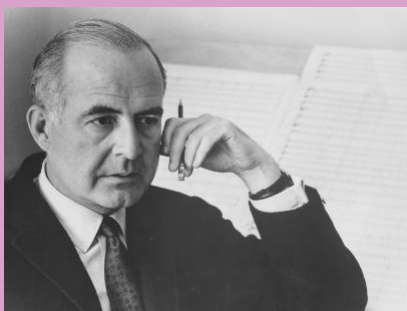
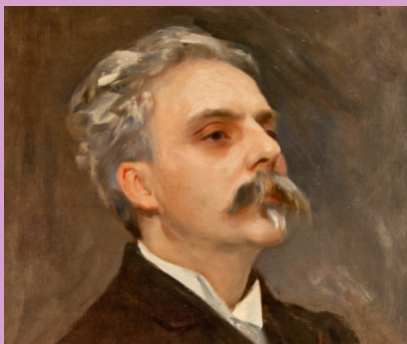


PHOTO: G. SCHIRMER ARCHIVES

SAMUEL BARBER (1910–1981) was a child prodigy who enrolled in the new Curtis Institute of Music at the age of 14 and was winning major prizes in his teens. His *School for Scandal* overture (1931), was his first orchestral work to be published and won him a Bearn's Award. He drew international attention in 1938 when his First Essay and Adagio for Strings were programmed in one of Toscanini's famous broadcasts. Barber was also a singer – a fine baritone – something that emerges in the lyricism of the Adagio and his luminous vocal writing.



PORTRAIT BY JOHN SINGER SARGENT (1889)

Gabriel Fauré (1845–1924) was a 'summer composer', finding professional security as an organist, and later as director of the Paris Conservatoire. One of the most distinguished composers of his time, he made a significant contribution in the realm of French song, and became an influential teacher. His own style was profoundly lyrical and intimate in character, and he once claimed to have 'pushed back the boundaries of refinement'. His most popular works include the *Sicilienne* from *Pelléas et Mélisande* and his *Pavane*.

have prompted him to complete the *Agnus Dei*, *Sanctus* and *In Paradisum*. The most dramatic part of the work, the *Libera me*, with baritone solo, was composed much earlier (in 1877), but added later – it is the only part referring to the Day of Judgement.

Some have suggested that the Requiem of Fauré is more pagan than Christian in tone. Fauré was no Christian believer, though he worked as a church organist; he was more drawn to Greek stoical ideals, of contemplation and resignation, than to Christian doctrines of sin, judgement and hope for the afterlife. Fauré's is the unperturbed vision, writes his biographer Norman Suckling 'of one whose attention was just then fixed on death, since it was then that he had lost his parents'. But Fauré himself merely remarked 'after all those years accompanying funerals! I'd had them up to here! I wanted to do something different'.

Musical style

The Requiem reflects Fauré's training at the École Niedermeyer, a school for future organists and choir masters. There he studied past masters of church music, and the ecclesiastical modes used in Gregorian chant, which pupils learnt to provide with an accompaniment. This musical source is evident throughout the Requiem, most strikingly in the monotone chant of the solo baritone in the *Hostias*. These sober melodic passages are contrasted with long phrases of sinuous melodic curve, such as the themes of the *Agnus Dei*, *Pie Jesu*, *Libera me* and *In Paradisum*. The originality of Fauré's melodic and harmonic ideas sets his Requiem apart from the sacred works of his predecessor Charles Gounod, which Fauré admired.

Restraint is evident in the orchestration. Several of the Requiem's movements were first conceived as choruses or solos with organ; even in the final version with enlarged orchestra the organ plays continuously, providing the basis of pulse and harmony, as well as the suggestion of colours painted by voices and other instruments.

David Garrett © 1983/2022

The 1893 version

At its first performance on 16 January 1888, Fauré's Requiem comprised just five movements. The choir and treble soloist (*Pie Jesu*) were accompanied by a small orchestra: violas and cellos, double basses, a harp, organ, and solo violin (*Sanctus*).

In 1889 Fauré completed the *Offertorium* and in 1891 he added the *Libera me* that he'd written in 1877. With added horns and (optional) trumpets, as well as violins for *In Paradisum*, this version was first performed at the Madeleine on 21 January 1893.

In 1900 the scoring was expanded still further (probably by a pupil of Fauré's) to create a concert version with full orchestra. This was published and for a long time was the most familiar version.

Composer John Rutter, who revived the 1893 version in 1984, writes:

The ideal Requiem version seems to me to be that of 1893. The two extra movements are surely worth including, and the added horn parts also seem to represent genuine second thoughts on Fauré's part... Performing it in this form for the first time in over 80 years was as exciting for me as seeing an old master painting stripped of cloudy varnish and shining forth in all its pristine clarity and splendour.'

The Words

ACKNOWLEDGEMENT OF COUNTRY

TARIMI NULAY – LONG TIME LIVING HERE

Tarimi nulay ngalawa yura
garrabarra baraya yagu barrabugu
ngyiningi ngara
ngyiningi berong

*Long time here live the people
dancing and singing today and tomorrow,
your way of knowing
your way of belonging*

Words by Deborah Cheetham Fraillon, translated into Gadigal by Matthew Doyle

SHADOWS AND LIGHT

I. In Visible Darkness

There are shadows in a turbulent world
These are dark days waiting to explode
There are shadows in a turbulent world

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy on us.
Christ, have mercy on us
Lord, have mercy on us.*

Dies irae, dies illa,
dies tribulationis et angustiae,
dies calamitatis et miseriae,
dies tenebrarum et caliginis,
dies nebulae et turbinis,
dies tubae et clangoris
super civitates munitas
et super angulos excelsos

*That Day is a day of wrath,
A day of trouble and distress,
A day of wasteness and desolation,
A day of darkness and gloominess,
A day of clouds and thick darkness,
A day of the trumpet and alarm
Against the fenced cities,
And against the high battlements.*

anger in the streets,
daily protests end in violent death,
bad blood lingers, man shot dead,
car bomb kills seven
deadly war games, more blood will flow
toll mounts in Holy Day bombings,
slaughtered children, in the name
of the Father,
hundreds die in terror attacks,
thousands die in a war without end.

Requiem aeternam dona eis, Domine

Eternal rest grant them, O Lord.

Dies Irae translation by Richard G. Moulton (The Modern Reader's Bible, Collier-MacMillan, 1943)

SHADOWS AND LIGHT

II. Where Light in Darkness Lies

Already as children
we have felt an inexpressible chill
as we peered into the dark depths of
 an alcove,
an alcove which no ray of sun ever reached.

Where is the key to this mystery?
It is the magic of shadows;
If shadows were banned from its corners,
this alcove would become a mere void.

Sanctus, Sanctus, Sanctus,
Domine Deus

*Holy, Holy, Holy
Lord God*

I stare into the shadows,
and blink in uncertainty
at this dream-like luminescence,
I stare into the shadows,
Where light in darkness lies,
And find beauty in the patterns
of shadows and light.

Sanctus, Sanctus, Sanctus,
Domine Deus

*Holy, Holy, Holy
Lord God*

Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Heaven and earth are full of thy glory
Hosanna in the highest.*

In the pale light of shadows,
We live our lives.

Text paraphrased from the writings of Jun'ichiro Tanazaki.

III. Shadows and Light

Libera me, Domine,
de morte aeterna
in die illa tremenda,
quando caeli movendi
sunt et terra.

...respect love and dignity
...respect life and diversity

Darkness cannot drive out darkness,
only light can do that.
(Rev. Martin Luther King Jr.)

Violence multiplies violence
(Rev. Martin Luther King Jr.)

Libera eas, Domine,
repraesente eas in lucem sanctam.

A time to look back and condemn
the murder of innocents
A time to look back and condemn
religious intolerance,
A time to look forward with hope.
Shadows and Light,
no single truth but many

A time to look forward with hope.
And to realise our perception of
God's Light can guide or blind us.
Shadows and Light,
no single truth but many

Lux aeterna luceat eis Domine.
Cum sanctis tuis in aeternum,
quia pius es.

Texts assembled by John Peterson

*Deliver me, O Lord,
from eternal death
in that awful day,
when the heavens and the
earth shall be shaken.*

*Deliver them, O Lord,
bring them into that Holy Light.*

*May light eternal shine upon them, O Lord.
With thy saints for ever,
because thou art merciful.*

FAURÉ'S REQUIEM

I. Introït et Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus
in Sion

et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.

II. Offertoire (baritone)

O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu;
libera animas defunctorum
de ore leonis; ne absorbeat Tartarus;
ne cadant in obscurum.
Amen.

Hostias et preces tibi, Domine
laudis offerimus.

Tu suscipe pro animabus illis
quarum hodie memoriam facimus;
fac eas Domine de morte transire ad vitam;
quam olim Abrahae promisisti
et semini ejus.

III. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

IV. Pie Jesu (soprano)

Pie Jesu Domine
dona eis requiem,
sempiternam requiem.

*Grant them eternal rest, Lord
And may perpetual light shine on them.*

*To you, God, hymns of praise are
sung in Sion*

*and unto you shall vows be
performed in Jerusalem.*

*Hear my prayer;
To you shall come all flesh.*

*Lord have mercy.
Christ have mercy.*

*O Lord Jesus Christ, king of glory,
Free the departed souls
from the pains of hell and from the deep pit;
from the jaws of the lion;
let them not be swallowed up
nor vanish into darkness.
Amen.*

*Our sacrifice and prayers, Lord,
we offer to you with praise.
Receive them on behalf of the souls
who we remember today;
make them, Lord, pass from death to life,
as you promised Abraham
and his seed.*

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Merciful Lord Jesus
Grant them rest,
eternal rest.*

V. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

VI. Libera me (baritone)

Libera me Domine de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Libera me Domine de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.

VII. In Paradisum

In paradisum deducant angeli
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctum
Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

*Lamb of God,
who takes away the sins of the world,
grant them rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
May perpetual light shine on them, Lord
with your saints throughout eternity,
by your grace.
Grant them eternal rest, Lord,
and may perpetual light shine on them.*

*Deliver me, Lord, from eternal death
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.
I am trembling and afraid,
until the trial comes, and the wrath;
when earth and heaven are shaken.
Day of torment, day of wrath,
calamity and misery,
greatest and most bitter day.
Grant them eternal rest, Lord,
and may perpetual light shine on them.
Deliver me, Lord, from eternal death
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.*

*May angels lead you into Paradise;
may you be received by the martyrs
and brought to the holy city
of Jerusalem.
May choirs of angels greet you,
and with Lazarus, who was once lowly,
may you find eternal rest.*

About the Artists

Elizabeth Scott conductor

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is also a Lecturer in Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular since 2009.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.



PHOTO: KEITH SAUNDERS

Elizabeth Scott is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Maasaki Suzuki and Sir Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, she became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. Other recent performance highlights with SPC include *The Little Match Girl Passion* and *Carols at the House* (2023), *Mozart: Requiem & Revelations* and *Bach Mass in B Minor* (2022), *Berliner Messe* and *St John's Passion Reimagined* (2021), *Considering Matthew Shepard* (2020) and *Music at the Movies* (2019).

Elizabeth Scott is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Üriks Ešņvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.



Chloe Lankshear soprano

Chloe Lankshear made her professional operatic debut in the 2018 Adelaide Festival production of Brett Dean's *Hamlet*. She has since been a featured soloist with the Australian Chamber Orchestra, Australian Brandenburg Ensemble, Pinchgut Opera, Australian Brandenburg Orchestra and Canberra Symphony Orchestra, and last year made her Sydney Symphony Orchestra debut in Bach's *Magnificat*.

In 2021 she was named the inaugural Taryn Fiebig Scholar with Pinchgut Opera and featured in their film *A Delicate Fire* as well as their production of *Platée*, followed in 2022 by appearances in *Médée* and as Galatea in *Acis and Galatea* at the Bermagui Four Winds and Adelaide festivals. In May she will sing Fortuna in the Pinchgut Opera production of Legrenzi's *Giustino*.

In 2022 she was a finalist at the Bel Canto singing competition and was awarded the Decca prize by Richard Bonyngé, and in 2023 she won First Prize and People's Choice Award in the Royal Melbourne Philharmonic Oratorio Competition. Last year she also made her international oratorio debut in Lübeck, Germany.

Earlier this year she returned to the Adelaide Festival, performing in a chamber music series curated by Richard Tognetti, and this season she also appears with Sydney Chamber Opera.



Andrew Goodwin tenor

Andrew Goodwin has performed with opera companies and orchestras in Europe, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, St Petersburg Philharmonic, Auckland Philharmonia, the Moscow and Melbourne chamber orchestras, and the New Zealand, Sydney, Melbourne, Queensland, Adelaide, Tasmanian and West Australian symphony orchestras, and as well as in recital with Daniel de Borah at Wigmore Hall and the Oxford Lieder, Port Fairy and Canberra International Music festivals.

Recent engagements have included Handel's *Il trionfo* with Yulia Lezhneva and Dmitry Sinkovsky (Moscow), Beethoven Nine (Brandenburg State Orchestra), Lysander in *A Midsummer Night's Dream* (Adelaide Festival), Jacquino in *Fidelio* (WASO), Nadir in *The Pearlfishers* (State Opera South Australia), *Diary of One Who Disappeared* and *Rape of Lucretia* (Sydney Chamber Opera), the title role in *Artaxerxes* (Pinchgut) and Bach's Christmas Oratorio (SPC).

Earlier this month he returned to the Adelaide Festival to sing Renaud in Stravinsky's *Nightingale*. This season he also returns to Melbourne Bach Choir for Bach's Easter and Ascension oratorios, and will appear with each of the Australian symphony orchestras in repertoire ranging from *Messiah*, Mozart's Requiem and Beethoven Nine to Carl Orff's *Carmina Burana*.

DONATE NOW

Voice. Energy. Joy.

The concerts in our 2024 season bring audiences and performers together to enjoy the gift of music.

But box office income alone is not enough to sustain our efforts. We need your help and every gift we receive makes a real difference.

Please consider a tax-deductible donation to Sydney Philharmonia Choirs today.

sydneyphilharmonia.com.au/donate
or call (02) 8274 6200



PHOTO: JARED LIEBOWITZ

Andrew O'Connor baritone

For more than a decade, Perth-born Andrew O'Connor has maintained a busy freelance career encompassing opera, the concert platform, chamber music, and the classroom, and he appears regularly with many of Australia's leading music organisations.

Formerly a member of The Song Company (2015–2019), he is a Lay Clerk at St Mary's Cathedral, was an Associate Artist with Pacific Opera in 2019, and in 2020 he won the Royal Melbourne Philharmonic Prize.

In 2022 he made his international debut with the VOCES8 Foundation and last year joined the American Bach Soloists Academy in San Francisco.

This season he makes important solo debut appearances with the Adelaide Symphony Orchestra (Handel's *Messiah*) and the Melbourne Symphony Orchestra (the world premiere of Katy Abbott's *Hidden Thoughts III: Stories of Awe*). Other projects include the entirety of Pinchgut Opera's 2024 season, including the role of Curio in Handel's *Giulio Cesare*; three projects with The Song Company as part of their 40th anniversary season; further touring, recording and creative development with AVE (Australian Vocal Ensemble); and numerous projects with Bach Akademie Australia, Salut! Baroque and Moorambilla Voices.

Sydney Philharmonia Choirs

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Chamber Singers

SOPRANOS

Briar Babington
Francesca Bailey
Jodie Boehme
Maria Lopes
Lucy Lush
Charlotte Moore
Amelia Myers
Katherine Thompson

ALTOS

Kate Clowes
Jessica Farrell
Vesna Hatezic
Georgia Luikens
Rachel Maiden
Judith Pickering
Beverley Price
Jacqui Singer
Megan Solomon

TENORS

Kevin Chan
Matthew Flood
Steven Hankey
Tom Hazell
Mel Keenan
Rajah Selvarajah
Robert Thomson
Emanuel Tulloch
Ilia Voronov
Alex Walter
Declan Wildes

BASSES

Edwin Carter
Andy Clare
Ian Davies
Simon Harris
Selwyn Lemos
Dion Marks
Bruce Watson
Nicolas Winklmair
Allan Yap

VOX

SOPRANOS

Lucy Andrews
Elizabeth Bragg
Anita Burkart
Nicollette Burr
Laura Carter
Yi-An Chiang
Courtney Cousins
Madison Dring
Isabelle Epps
Emily Harris
Annabel Jeffery
Miriam Jeffery
Jasmin Jungo
Emily Knapman
Jennifer Lee
Samantha Macourt
Clare Macpherson
Isabelle Marcarian
Holly Miller
Lauren Mitchell
Georgia Moore

Xin Yuan Quek
Maya Schwenke
Scarlett Stockdale-
Linke
Eva Tarbox
Lily Tindale
Lucie Vagenheim
Dorothy Wu

ALTOS

Isobel Archer
Jasmin Borsovszky
Amelia Bussing
Awen Davidson
Alisa-Jean Fifita
Paige Gullifer
Yvonne Harrison
Peyton Hawkins
Georgia Lee
Laura McKay
Caitlin McNamara
Jess Moore
Kathleen Morris
Sophie Nixon
Audrey Ormella
Lara Rogerson-Wood
Ruby Scott-Wishart
Gabrielle Utian
Zoë Withington
Jaimie Wolbers

TENORS

Bennett Haskew
Benjamin Jackey
Alex Lin
Caleb Mayo

BASSES

Scott Hekking
Carter Jia
Jonathon Kelley
River Kim
Kevin Limanta
Aedan MacNamara
Chris Masson
Michael Nolan
Edward Phillips
Theo Picard
Robert Sherrington
Lachlan Wrenford

Members of Symphony Chorus

SOPRANO Leonie Aitken | ALTOS Claire Duffy, Jenny Harry, Janice McKeand
TENOR Dimitry Moraitis | BASS Paul Couvret

Sydney Philharmonia Orchestra

FIRST VIOLINS

Fiona Ziegler *Concertmaster*

Nicole Hammill

Caron Chan

Catrina Hughes

Heloise Meisel

SECOND VIOLINS

Michele O'Young

Samantha Boston

Mariana Green

Narine Melconian

Julia Russoniello

VIOLAS

Nicole Forsyth

Caitlin Duncombe

Rachel Dyker

Suzie Kim

Curtis Lau

Leigh Middenway

Georgina Price

CELLOS

Anthea Cottee

James Beck

Margaret Iddison

Rosemary Quinn

DOUBLE BASSES

David Cooper

Jeremy Fox

HORNS

Robert Johnson

Gergely Malyusz

TIMPANI / PERCUSSION

Brian Nixon

Blake Roden

HARP

Owen Torr

ORGAN

David Drury

Bold = Principal

A note on the performing forces...

John Peterson's *Shadows and Light* calls for soprano and tenor soloists, a four-part semi-chorus and a four-part symphonic chorus, accompanied by string orchestra and percussion. In addition to timpani, you'll hear bass drum, tam tam, suspended cymbal and a vibraphone.

Fauré's *Requiem* is familiar as a work for large choir with full orchestra, but his original conception was more intimate. In this concert we perform a reconstruction of his 1893 version, which is distinctive for the absence of violins (other than a solo violin in the *Sanctus*) and the prominence of violas and cellos, each section divided into two parts. The horns, which Fauré added for this version, play a crucial role in the *Libera me*.



PHOTO: KEITH SAUNDERS

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing, in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. SPC presents its own annual concert season as well as collaborating with leading conductors, soloists and orchestras in Australia and overseas. In 2002, SPC was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Sir Simon Rattle), returning again in 2010 to celebrate its 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's season every year, as they have done for more than 80 years. SPC also presents community singing events – Chorus Oz and singing workshops throughout Sydney and NSW.

Sydney Philharmonia Choirs' centenary in 2020 saw the realisation of an inspiring commissioning project – 100 Minutes of New Australian Music – featuring works by composers including Elena Kats-Chernin, Deborah Cheetham Fraillon and Brett Dean. In 2023 Brett Weymark celebrated his 20th anniversary as Artistic Director.

The 2024 season includes performances of Mendelssohn's *Elijah*, Ethel Smyth's Mass in D major, Rachmaninoff's All-Night Vigil, and, with ChorusOz, Karl Jenkins' *Armed Man: A Mass for Peace* together with a commission by Katie Noonan and Andrew O'Connor.

VICE-REGAL PATRONS

The Hon. Margaret Beazley AC KC, Governor of New South Wales and Mr Dennis Wilson

VICE PATRONS

Prof. the Hon. Dame Marie Bashir AD CVO
Lauris Elms AM OBE DMus (Syd)

AMBASSADOR FOR SINGING

Yvonne Kenny AM

BOARD

Jacqui Wilkins *Chair*
Claire Duffy *President*
Stuart Goddard, Terence Kwan, Jill Lester,
Elizabeth Neilsen, Georgia Rivers

STAFF

Brett Weymark OAM *Artistic & Music Director*
Dr Elizabeth Scott *Associate Music Director*
Tim Cunniffe *Assistant Chorus Master & Principal Rehearsal Pianist*
Mark Robinson *Artistic Operations Manager*
Melanie Penicka-Smith
Artistic Operations Coordinator
Chizuru Maruyama *Choirs Administrator*
Susan Gandy *Orchestra Coordinator*
Simon Crossley-Meates *Marketing Manager*
Symn Waters *Office & Box Office Administrator*
Sarah Howell *Philanthropy Manager*
John Liebmann *Finance Manager*

PROGRAM CREDITS

Yvonne Frindle *Editor and Design*
Tone Bullen, Smörgåsbord *Cover Artwork*
Immij NSW *Printer*

 [sydneyphilharmonia](https://www.facebook.com/sydneyphilharmonia)

 [sydneyphilharmonia1](https://www.youtube.com/sydneyphilharmonia1)

 [sydney.philharmonia](https://www.instagram.com/sydney.philharmonia)

Wharf 4/5, 15 Hickson Road, Dawes Point | (02) 8274 6200 | hello@sydneyphilharmonia.com.au
[sydneyphilharmonia.com.au](https://www.sydneyphilharmonia.com.au)

Our Supporters

Sydney Philharmonia Choirs gratefully acknowledge the vision, commitment and generosity of our supporters.

\$50,000+

Anonymous (1)

\$10,000+

The late Robert Albert AO RFD RD
and Libby Albert

Stephen and Jennifer Cook

Alan and Diane Hill

Iphygenia Kallinikos

Justice François Kunc and
Felicity Rourke

Anonymous (2)

\$5,000 – \$9,999

Ruth Edenborough

Dr David and Sarah Howell

John Lamble Foundation

Peter and Yvette Leonard

Macpherson Family

Jolanta Masojada

Michael Pain and Lisa Giles

Jonquil Ritter

Jacqueline Rowlands

Anonymous (1)

\$2,500 – \$4,999

Susan Barrett

R&J Perry Family Foundation

Sydney Philharmonia Choirs

Supper Club

Jean Taylor

Sara Watts

Anonymous (2)

CENTENARY CIRCLE

The late Robert Albert AO RFD RD
and Libby Albert

Prof. the Hon. Dame Marie

Bashir AD CVO

Ian and Claire Bennett

Christine Bishop

Katie Blake and

Michael Jackson

David and Halina Brett

Olivier Chretien

Nathalie Deeson

Ruth Edenborough

Prof. Jenny Edwards

David and Sue Ellyard

Kate Foot

Dr Carolyn Lowry OAM and

Peter Lowry AM

Peter and Lisa Macqueen

Kay Vernon

Sara Watts
Anthony and Annie Whealy

Jacqui Wilkins

Anonymous (1)

\$1,000 – \$2,499

Lillian and Peter Armitage
Tel Asiado

Daryl Colquhoun

James and Ariella Cox

Nathalie Deeson – in memory
of Brian Deeson

Julie and Bill Dowsley

The Hon. Ben Franklin MLC

Bunny Gardiner-Hill

Warren Green

Vesna Hatezic

Emesini Hazelden

Andrew Hill

David Jacobs

Fiona Joneshart

Lilly Krienbuhl

Dr Veronica Lambert

Michael and Debra Langford

Christopher Lee

Maggie McKelvey

Rachel Maiden – in memory of
Tony Maiden

Suzanne Maple-Brown

Helen Meddings

Jeffrey Mellefont

In memory of Marjorie Murray

In memory of Helen Pedersen

Anna Pender

Elizabeth Talbert

Marianna Wong

Mark Wong

Angeline Zaghloul

Anonymous (1)

Please consider making a tax-deductible donation to Sydney Philharmonia Choirs. Your gift, of any size, would make a vital contribution to ensuring our future.

sydneyphilharmonia.com.au/donate

Thank you

We applaud the generous involvement of our partners in supporting Sydney Philharmonia Choirs.

\$500 – \$999

Carole Bailey
Jock Baird – in memoriam
Annette McClure
Caroline Bessemer
Sue Bowring
Prof. Michael Chesterman
Julian Coghlan and
Andrea Beattie
Ian Davies
Jane Diamond
Nancy Fox AM
Kevin Lee
Anna Lo
Brian Lobb – in memory of
Jennifer Lobb
Elaine Macdonald
Mary Mortimer and
Donald Denoon
William Napier
Robbie Nicol
Jennie Orchard
Jane Phillips and
Peter Phillips AO
Beth Rahman
Félicité Ross
Meg Shaw
Ellen Wu
Anonymous (2)

We also thank our donors who contribute up to \$500. Every gift makes a difference to what we are able to achieve.

Donations to Sydney Philharmonia Choirs are recognised for 12 months from the date of donation. Supporters listed here are current as at 1 March 2024. Donations of \$500 and above are listed on our website and in our program books.



(Smorgasbord)

NEXT AT SYDNEY PHILHARMONIA CHOIRS

MENDELSSOHN'S ELIJAH

With star baritone Teddy Tahu Rhodes as the
Old Testament prophet

Saturday 17 May 2024 | 7PM
Sydney Opera House



AURORA

A luminous concert by Sydney Harbour featuring
leading lights of contemporary choral music

Sunday 7 July 2024 | 3PM
Pier 2/3

