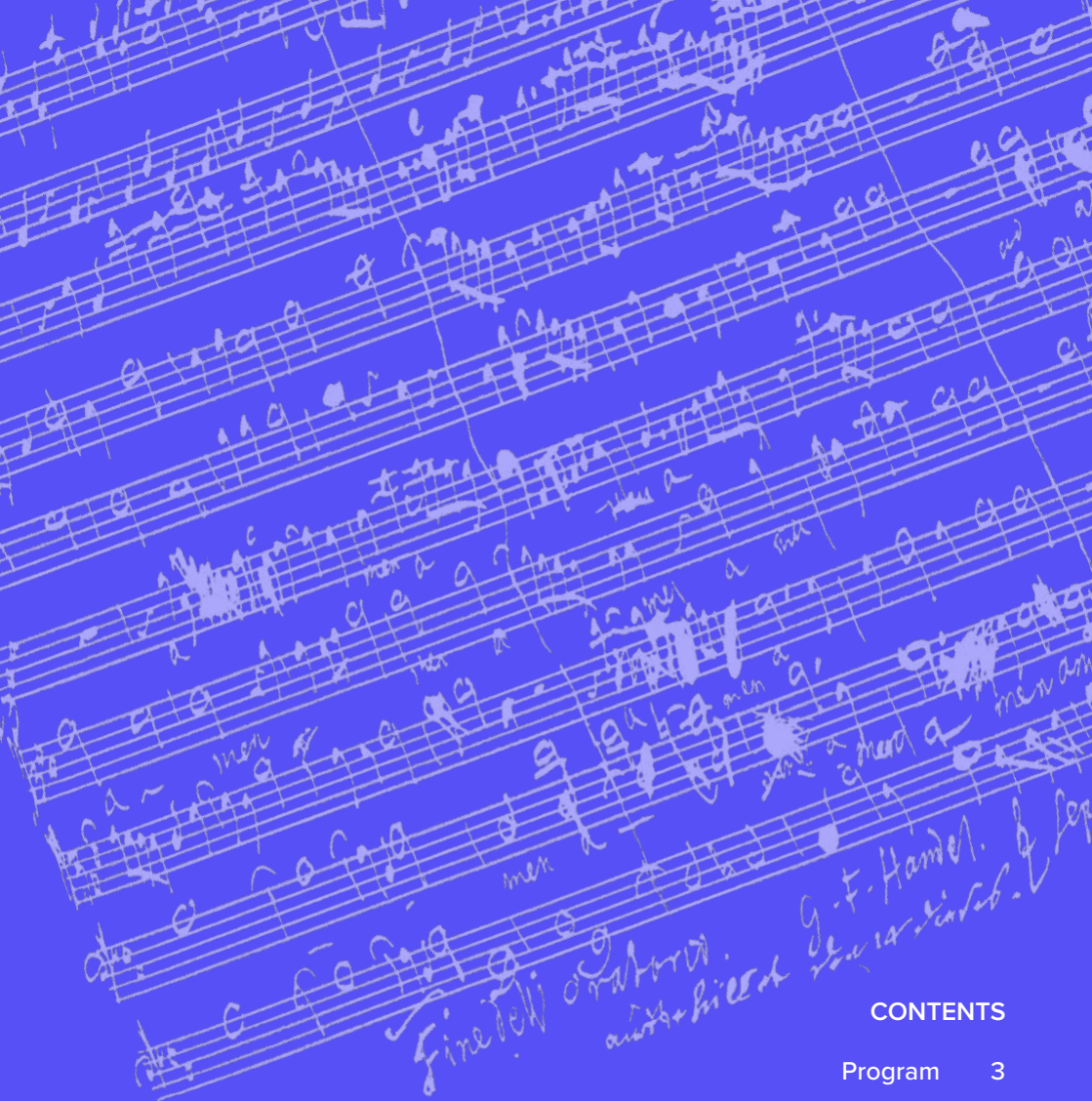




HANDEL'S  
MESSIAH

SYDNEY PHILHARMONIA CHOIRS  
ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM



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# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

## MESSIAH

### ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

**Tarimi Nulay – Long time living here<sup>†</sup>**

GEORGE FRIDERIC HANDEL

### **Messiah – A Sacred Oratorio**

Libretto compiled from Holy Scripture by Charles Jennens

Part the First.

*Prophecy of Christ's appearance on earth. The Nativity.*

### INTERVAL

Part the Second.

*The death, resurrection and ascension of Christ.*

*The spreading of the Gospel.*

### PAUSE

Part the Third.

*Victory over Death.*

**Graham Abbott** conductor

**Penelope Mills** soprano | **Margaret Plummer** mezzo-soprano

**Louis Hurley** tenor | **Christopher Richardson** bass-baritone

**Symphony Chorus** | **Christmas Choir**

**Sydney Philharmonia Orchestra**

**Friday 13 December 2024 at 8pm**

**Saturday 14 and Sunday 15 December 2024 at 1pm**

**Sydney Opera House Concert Hall**

<sup>†</sup>100 Minutes of New Australian Music 2020 Commission

This performance runs for approximately 2 hours and 45 minutes, including a 20-minute interval, and will finish at approximately 10:40pm (Friday) and 3:40pm (Saturday, Sunday)

Pre-concert talk: SPC Executive Director Matthew Beale in conversation with 2MBS Fine Music host Simon Moore, 45 minutes before each performance in the Northern Foyer, supported by 2MBS Fine Music

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# Welcome

## A personal note from our conductor

My near-lifelong obsession with the music and the person of George Frideric Handel started when I was about eight years old and continues right up to this series of performances, by the end of which I will have conducted *Messiah* 81 times. The man fascinates me and after all these years I feel almost like I know him personally.

*Messiah* has been a constant thread running through my entire conducting career, from my first *Messiah* with piano accompaniment in a high school hall in Emu Plains in 1978, to my professional orchestral debut with the Adelaide Symphony Orchestra in 1987, my first appearances with the Sydney, Tasmanian, and West Australian symphony orchestras, and my UK debut in Edinburgh's Usher Hall in 1997.

Two special memories stand out: One is the deeply emotional experience of conducting *Messiah* with the SSO and Sydney Philharmonia on the day Stuart Challender died in 1991. Far happier was a performance the following April marking the 250th anniversary of the premiere of *Messiah* in 1742. For this, the Graduate Singers of Adelaide and I mounted the first Australian performance of *Messiah* as Handel originally wrote it, but as he himself never actually performed it.



From its intimate, reflective moments to its dramatic violence, from its quiet music of faith to its glorious portents of the life to come, *Messiah* encapsulates exactly what George Bernard Shaw said of the composer:

*It was from Handel that I learned that style consists in force of assertion. If you can say a thing with one stroke unanswerably you have style... Handel had this power... You may despise what you like; but you cannot contradict Handel.*

And I can't contradict that.

**Graham Abbott**

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.

# Oratorio with a difference

*Messiah* is the best-known and most often performed of all oratorios. Especially in the English-speaking world, it's the piece every amateur choir performs, sometimes on a yearly basis, and it has defined the idea of what any oratorio is.

Yet *Messiah* is atypical, even of Handel's oratorios. Oratorio, the form of music to which he turned most often in his later years, was a semi-dramatic form of concert music, usually on a biblical theme, telling a story. Thus Handel oratorios such as *Samson* are narrative pieces from the Old Testament, with solo singers telling the story and representing biblical characters, while the chorus represents particular peoples or comments on the action.

*Messiah* is different.

## The Text

Unlike the dramatic and heroic stories of Handel's other oratorios, *Messiah* avoids all narrative, with the exception of a few verses from Luke's Gospel about the birth of Christ. In place of storytelling and a cast of characters, the text provides a biblical commentary on the significance of Jesus as Messiah in Christian thought and belief. Charles Jennens, the author, described it as 'another Scripture Collection'.

There was a practical reason for this. In 18th-century Protestant England, it was not permitted to represent Jesus as a singing 'character', and Handel and Jennens were agreed that any references to the central figure of the oratorio, Christ himself, should

be oblique, and that neither Christ's person nor his own words should appear. The text focuses instead on the prophecies of Christ's birth and saving acts, and on the biblical accounts of their meaning for the believer, and this relative impersonality and avoidance of tendentious doctrine is one reason why *Messiah* has been easily accepted by Christians of all persuasions.

So felicitous is the selection of the biblical passages that some have doubted whether it was in fact the work of Jennens, who has been described as a wealthy fop who imagined himself to be a literary genius. But Jennens deserves more credit than he has often been given. Handel, invited to Dublin to give a series of oratorio concerts, including a new work, wrote the score of *Messiah* continuously, without any of the text alterations he usually insisted on. This was a clear endorsement of Jennens' choices from a composer who once said about the texts of his Coronation anthems: 'I have read my Bible and shall choose for myself'. Jennens, by contrast, was critical of the music: 'His *Messiah* has disappointed me, being set in great hast, tho' he said he would be a year about it, & make it the best of all his Compositions. I shall put no more Sacred Words into his hands, to be thus abus'd.'

## Composing *Messiah*

The 'hast' to which Jennens referred was extraordinary. Working at high speed was not unusual for Handel, but *Messiah* was



composed in 24 days. It's hardly surprising that romantic legends have grown up around the writing of this celebrated work.

Among these is the idea that Handel was in a state of depression because of the failure of his last attempts at opera, and in poor health through constant work and lack of sleep. The assumption that his religious inclinations were strengthened by despair and mental stress rests largely on stories. It's said that a servant found him in tears after finishing the 'Hallelujah' chorus and heard him say: 'I did think I did see all Heaven before me, and the great God himself!' – but this does not ring true to what we know of Handel's religious outlook. What is not in doubt is that he found the task of writing this unusual oratorio congenial. The result – composed with great care and unity of conception – is the most homogeneous and balanced of all Handel's oratorios.

### The Music

In *Messiah* the meaning of the text governs musical form and sequence. The choruses are superbly varied in mood and style – from the frivolity of 'All we like sheep' through the fury of 'Let us break their bonds', to solemnity, mystery and awe, they embody the affirmations of the whole community of believers. They are in turn prepared and offset by arias and recitatives of a more specific and personal expression.

As examples of the mastery of structure, take the growing excitement from the

GEORGE FRIDERIC HANDEL (1685–1759) travelled extensively as a young man, developing a distinctive and lively hybrid of Italian, German and French styles. At 25 he was appointed Kapellmeister to the Elector of Hanover, but he immediately deferred his appointment with an eight-month leave of absence in London, the hub of the 18th-century musical world, where his opera *Rinaldo* was a triumph. Soon after his return to Hanover, he was again given permission to visit England, this time with the injunction to return 'within reasonable time'. In the end, lured by new musical opportunities in London, Handel outstayed his leave but not his welcome. He was still in England in 1714 when his employer assumed the English throne as George I.

Handel's years in Italy had consolidated his status as a force to be reckoned with in the opera scene. The theatre, rather than the church, was his domain, and he would write 42 operas, including masterpieces such as *Giulio Cesare*. When the English taste for Italian opera began to fade he turned to a new medium: the English sacred oratorio. Treating his biblical themes with the unerring dramatic instinct he'd brought to opera, he delighted audiences with oratorios such as *Israel in Egypt*, *Samson* and – the most famous but not the most typical – *Messiah*.

DETAIL FROM THOMAS HUDSON'S 1756 PORTRAIT OF HANDEL WITH THE SCORE OF *MESSIAH*.

serene 'Pastoral Symphony' (Pifa) to the appearance of the angelic host in 'Glory to God', first heard from afar in a typically baroque evocation of space, or the controlled and sustained variety of the 'Passion' choruses, beginning with 'Behold the Lamb of God'.

*Messiah*, like *Israel in Egypt*, the Handel oratorio it most resembles, is in some respects like a vast anthem. Handel learnt from the Italian tradition, represented by Giacomo Carissimi, how to handle sacred narrative drama, and although that element is not prominent in *Messiah*, the music is imbued with Handel's grasp of the Italian vocal and instrumental style, as in the brilliant florid writing of 'Rejoice greatly' and the accompaniments to the choruses 'For unto us' and 'Glory to God'. The searching and meditative aspects of this oratorio draw on Handel's experience of German Passion music (which led from Heinrich Schütz, through Reinhard Keiser to J.S. Bach).

### **Messiah in Concert**

For all the unquestionable religious conviction of *Messiah*, its place is not in church. When Handel began writing his London oratorios, they were alternatives to operas, to be performed in the theatre during the Lenten season. He found as he went on that his (English) oratorios were more to the taste of his London public than his Italian-language operas. The choruses that played so important a part in the oratorios were too large-scale for opera, but also too varied and exhibitionistic for the church. *Messiah*, further from 'opera without costume' than the other oratorios, is at home in the concert hall whereas a work like Bach's *St Matthew Passion* really belongs in a service of worship.

Handel was a professional and an entrepreneur with an eye on the box office; he must have been disappointed with the cool reception *Messiah* received at first in London. The first performance in Dublin in 1742 had enjoyed overwhelming success, but after the London premiere in March 1743, *Messiah* was given only three times in the season. It was advertised there as 'a Sacred oratorio', the title 'Messiah' being withheld, perhaps to avoid trouble with the Church, perhaps also because Handel realised that this was a very different piece from his other oratorios.

The paradox is that the ceremonial godliness and the uplifted religious tone of words and music – the very qualities that were to make *Messiah* so popular in Protestant England and beyond – disconcerted the worldly, theatre-going, rationalistic first audiences. But the reversal of public taste began even in Handel's own lifetime, and performances at the Foundling Hospital in London from May 1750 became a successful annual charity attraction. As it happened, *Messiah* was the only one of his oratorios that Handel continued performing regularly in the final years of his life, thus establishing what was to become a true perennial favourite. *Messiah* continues to give unrestrained musical pleasure to many, even those who cannot share its religious affirmations. That is the measure of Handel's achievement.

David Garrett © 2024

*Adapted from a note originally written for a Sydney Philharmonia Choirs and Sydney Symphony Orchestra performance conducted by Graham Abbott in 1995.*



# It wouldn't be Christmas without Messiah

Every Christmas, somewhere in Sydney, someone will be performing *Messiah*. The prospect of hearing, or singing, *Messiah* at Christmas time reflects an Australian tradition that goes back nearly 200 years.

Here in Sydney, a substantial portion of *Messiah* was performed as early as September 1836 – drawing an audience of 700 to St Mary's Cathedral and surprising those who'd doubted the young colony could muster the musical expertise for such an ambitious exercise. The first complete Australian performance of *Messiah* appears to have taken place in the Royal Victoria Theatre on Pitt St in August 1842 with more than a hundred performers taking part.

These early presentations tended to be fundraisers, much like Handel's London performances of *Messiah* in the 1740s, but soon Australian presenters gravitated to Christmas and to performances for the music's sake. In Sydney, *Messiah* was performed, with Mozart's orchestrations, on 23 December 1845. And by 1855 the young Melbourne Philharmonic Society had fixed upon Christmas Eve as the most 'fitting time' for their annual performance of 'Handel's magnificent masterpiece'. Since then, *Messiah* in Australia has become a December event.

There's more than one irony in this. As a 'Sacred Oratorio', *Messiah* bypassed the rules that banned theatres from presenting operas and plays during Lent, and despite its biblical texts, *Messiah* was ultimately a secular entertainment. The premiere had taken place in a Dublin music-hall; the London premiere the following year was presented in a temple of the arts rather than a temple of religion: Covent Garden.

Unlike Handel's other oratorios, however, *Messiah* is less easily imagined as an 'opera-in-concert' – requiring only sets and

costumes to take its place on the stage. More commentary than narrative, it sets out the central tenet of Christian belief: the New Testament story of redemption through Christ, which, although dramatic in its own way, was not considered an appropriate subject for theatre.

Handel and his librettist Charles Jennens had done a controversial (and impious) thing, as one letter to *The Universal Spectator* claimed in 1743: 'An Oratorio is either an Act of Religion or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God's Word...?'

Similar concerns were raised in *The Colonist* after that 1836 performance in St Mary's: objecting to the impropriety of 'employing "fiddlers and dancing-masters" to celebrate, professionally, the praises of the Almighty' and to an unpardonable breach of decorum: applause in church! The anonymous reviewer scoffed at the rival *Sydney Monitor* for regarding the performance as worship: 'is there not something worse than ludicrous in the idea of buying ten shillings-and-sixpence-worth of divine worship?'

Modern sympathies tend to align with the *Monitor*: there really is something sublime in Handel's glorious music and its expressions of faith. The very fact that we hold to a tradition of performing it at the same time each year (even if, technically, it's the 'wrong' time of year) and that the music is presented with spirit and received with fervour – all this is suggestive of ritual. Performing *Messiah*, easily the greatest masterpiece of non-liturgical Christian music, has become a religion of its own.

Yvonne Frindle © 2020/2024

# The Words

## ACKNOWLEDGEMENT OF COUNTRY

### CHEETHAM FRAILLON *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 Frailton, translated into Gadigal by Matthew Doyle*

## HANDEL *Messiah*

### PART THE FIRST

**Prophecy of Christ's appearance on earth. The Nativity.**

#### Sinfony

OVERTURE (ORCHESTRA)

#### Comfort ye – Ev'ry valley

ACCOMPAGNATO AND SONG (TENOR)

Comfort ye, comfort ye my people,  
saith your God; speak ye comfortably to  
Jerusalem, and cry unto her, that her  
warfare is accomplish'd, that her iniquity is  
pardon'd. The voice of him that crieth in  
the wilderness, prepare ye the way of the  
Lord, make straight in the desert a highway  
for our God.

Ev'ry valley shall be exalted,  
and ev'ry mountain and hill made low,  
the crooked straight, and  
the rough places plain.

(Isaiah 40:1-4)

#### And the glory of the Lord

CHORUS

And the glory of the Lord shall be  
revealed,  
and all flesh shall see it together;  
for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

#### Thus saith the Lord – But who may abide

ACCOMPAGNATO (BASS) AND  
RECITATIVE (ALTO)

Thus saith the Lord, the Lord of Hosts;  
Yet once a little while, and I will shake the  
heav'ns and the earth; the sea and the dry  
land; And I will shake all nations; and the  
desire of all nations shall come. The Lord,  
whom you seek, shall suddenly come to  
His temple, even the Messenger of the  
Covenant, whom ye delight in: behold, He  
shall come, saith the Lord of Hosts.

But who may abide the day of His coming?  
and who shall stand when He appeareth?  
For He is like a refiner's fire.

(Haggai 2:6-7, Malachi 3:1-2)

*Messiah* features two kinds of recitative or 'sung speech': an **Accompagnato** includes written-out accompanying parts for the strings and is more rhythmical than the freer **Recitative**, which is accompanied by basso continuo instruments (organ or harpsichord) improvising above a bass line.

## **And He shall purify**

### CHORUS

And He shall purify the sons of Levi,  
that they may offer unto the Lord an  
offering in righteousness.

(Malachi 3:3)

## **Behold, a virgin shall conceive – O thou that tellest**

### RECITATIVE AND SONG WITH CHORUS (ALTO)

Behold, a virgin shall conceive, and bear a  
son, and shall call His name Emmanuel,  
'God with us'.

O thou that tellest good tidings to Zion,  
get thee up into the high mountain;  
O thou that tellest good tidings to Jerusalem,  
lift up thy voice with strength;  
lift it up, be not afraid,  
say unto the cities of Judah,  
Behold your God.

O thou that tellest good tidings to Zion,  
arise, shine, for thy light is come,  
and the glory of the Lord  
is risen upon thee.

(Isaiah 7:14, Matthew 1:23; Isaiah 40:9, 60:1)

## **For behold, darkness – The people that walked in darkness**

### ACCOMPAGNATO AND SONG (BASS)

For behold, darkness shall cover the earth,  
and gross darkness the people: but the  
Lord shall arise upon thee, and His glory  
shall be seen upon thee. And the Gentiles  
shall come to thy light, and kings to the  
brightness of thy rising.

The people that walked in darkness  
have seen a great light;  
and they that dwell in the land of the  
shadow of death,  
upon them hath the light shined.

(Isaiah 60:2-3; Isaiah 9:2)

## **For unto us a child is born**

### CHORUS

For unto us a child is born,  
unto us a son is given;  
and the government shall be  
upon His shoulder;  
and His name shall be called  
Wonderful, Counsellor,  
The Mighty God,  
The Everlasting Father,  
The Prince of Peace.

(Isaiah 9:6)

## **Pifa –**

### PASTORAL SYMPHONY (ORCHESTRA)

## **There were shepherds abiding in the field... – Glory to God**

### RECITATIVES (SOPRANO) AND CHORUS

And there were shepherds abiding in  
the field, keeping watch over their flock  
by night.

And lo, the angel of the Lord came upon  
them, and the glory of the Lord shone  
round about them, and they were sore  
afraid.

And the angel said unto them, Fear not: for  
behold, I bring you good tidings of great  
joy, which shall be to all people. For unto  
you is born this day, in the city of David, a  
Saviour, which is Christ the Lord.

And suddenly there was with the angel a  
multitude of the heav'nly host, praising  
God, and saying...

'Glory to God in the highest,  
and peace on earth,  
goodwill towards men.'

(Luke 2:8–14)

## Rejoice greatly

### SONG (SOPRANO)

Rejoice greatly, O daughter of Zion,  
shout, O daughter of Jerusalem;  
behold thy King cometh unto thee.  
He is the righteous Saviour;  
And He shall speak peace unto the  
heathen.

(Zechariah 9:9-10)

## Then shall the eyes of the blind

### He shall feed his flock

#### RECITATIVE (ALTO) AND

#### DUET (SOPRANO AND ALTO)

Then shall the eyes of the blind be open'd,  
And the ears of the deaf unstopped; then  
shall the lame man leap as a hart, and the  
tongue of the dumb shall sing.

He shall feed His flock like a shepherd:  
and He shall gather the lambs with His  
arm,

and carry them in His bosom,  
and gently lead those that are with young.

Come unto Him all ye that labour,  
come unto Him, that are heavy laden,  
and He will give you rest.

Take His yoke upon you, and learn of Him;  
for He is meek and lowly of heart:  
and ye shall find rest unto your souls.

(Isaiah 35:5-6; Isaiah 40:11, Matthew 11:28-29)

## His yoke is easy

### CHORUS

His yoke is easy, His burthen is light.

(Matthew 11:30)

## INTERVAL (20 minutes)

## PART THE SECOND

The death, resurrection and ascension of  
Christ. The spreading of the Gospel.

## Behold the Lamb of God

### CHORUS

Behold the Lamb of God,  
that taketh away the sin of the world.

(John 1:29)

## He was despised

### SONG (ALTO)

He was despised and rejected of men,  
a man of sorrows, and  
acquainted with grief.

He gave His back to the smiters,  
and His cheeks to them that  
plucked off the hair:

He hid not His face from  
shame and spitting.

He was despised...

(Isaiah 53:3, 50:6)

## Surely He hath borne our griefs – And with his stripes we are healed – All we, like sheep

### CHORUSES

Surely He hath borne our griefs  
and carried our sorrows:

He was wounded for our transgressions,  
He was bruised for our iniquities;  
the chastisement of our peace  
was upon Him.

And with His stripes we are healed.

All we, like sheep, have gone astray,  
we have turned ev'ry one to his own way;  
and the Lord hath laid on Him  
the iniquity of us all.

(Isaiah 53:4-6)

**All they that see Him –  
He trusted in God**

ACCOMPAGNATO (TENOR) AND CHORUS

All they that see Him laugh Him to scorn;  
they shoot out their lips, and shake their  
heads, saying:

He trusted in God that  
He would deliver him:  
let Him deliver Him,  
if He delight in Him.

(Psalm 22:7-8 – Book of Common Prayer)

**Thy rebuke hath broken His heart –  
Behold and see**

ACCOMPAGNATO AND SONG (TENOR)

Thy rebuke hath broken His heart;  
He is full of heaviness.  
He looked for some to have pity on Him,  
but there was no man,  
neither found He any to comfort Him.

Behold, and see,  
if there be any sorrow  
like unto His sorrow!

(Psalm 69:20 – BCP; Lamentations 1:12)

**He was cut off –  
But Thou didst not leave**

ACCOMPAGNATO AND SONG (TENOR)

He was cut off out of the land of the living;  
for the transgression of Thy people was  
He stricken.

But Thou didst not leave His soul in Hell,  
nor didst Thou suffer Thy Holy One to see  
corruption.

(Isaiah 53:8; Psalm 16:10)

**Lift up your heads**

CHORUS

Lift up your heads, O ye gates,  
and be ye lift up, ye everlasting doors,

and the King of Glory shall come in.  
Who is this King of Glory?  
The Lord strong and mighty;  
the Lord mighty in battle,  
The Lord of Hosts:  
He is the King of Glory.

(Psalm 24:7-10)

**Unto which of the angels –  
Let all the angels of God**

RECITATIVE (TENOR) AND CHORUS

Unto which of the angels said He at any  
time, Thou art My Son, this day have I  
begotten Thee?

Let all the angels of God worship Him.

(Hebrews 1:5-6)

**Thou art gone up on high**

SONG (BASS)

Thou art gone up on high;  
Thou hast led captivity captive,  
and received gifts for men,  
yea, even for Thine enemies,  
that the Lord God might  
dwell among them.

(Psalm 68:18)

**The Lord gave the word**

CHORUS

The Lord gave the word:  
great was the company of the preachers.

(Psalm 68:11 – BCP)

**How beautiful are the feet**

SONG (SOPRANO)

How beautiful are the feet of them  
that preach the gospel of peace,  
and bring glad tidings of good things.

(Romans 10:15)

## **Their sound is gone out**

### **CHORUS**

Their sound is gone out into all lands,  
and their words unto the ends of the world.

(Romans 10:18)

## **Why do the nations – Let us break their bonds**

### **SONG (BASS) AND CHORUS**

Why do the nations so furiously  
rage together:  
why do the people imagine a vain thing?  
The kings of the earth rise up,  
and the rulers take counsels together  
against the Lord and against His anointed.

Let us break their bonds asunder,  
and cast away their yokes from us.

(Psalm 2:1-3 – BCP)

## **He that dwelleth in heaven – Thou shalt break them**

### **RECITATIVE AND SONG (TENOR)**

He that dwelleth in heaven shall  
laugh them to scorn;  
the Lord shall have them in derision.

Thou shalt break them with a rod of iron;  
Thou shalt dash them in pieces like a  
potter's vessel.

(Psalm 2:4, 9 – BCP)

## **Hallelujah**

### **CHORUS**

Hallelujah,  
for the Lord God Omnipotent reigneth,  
Hallelujah!  
The Kingdom of this world  
is become the Kingdom of our Lord  
and of his Christ;

IMAGE: DETAIL FROM THE HANDEL MONUMENT IN  
WESTMINSTER ABBEY

and he shall reign for ever and ever,  
King of Kings,  
and Lord of Lords,  
Hallelujah!

(Revelations 19:6, 11:15, 19:16)

## **BRIEF PAUSE**

*Please remain in the auditorium.*



## **PART THE THIRD**

### **Victory over Death.**

## **I know that my Redeemer liveth**

### **SONG (SOPRANO)**

I know that my Redeemer liveth,  
and that He shall stand at the  
latter day upon the earth.  
And tho' worms destroy this body,  
yet in my flesh shall I see God.  
For now is Christ risen from the dead,  
the first fruits of them that sleep.

(Job 19:25-26; 1 Corinthians 15:20)

### **Since by man came death**

#### CHORUS

Since by man came death,  
by man came also the  
resurrection of the dead.  
For as in Adam all die,  
even so in Christ shall all be made alive.

(1 Corinthians 15:21-22)

### **Behold, I tell you a mystery – The trumpet shall sound**

#### ACCOMPAGNATO AND SONG (BASS)

Behold, I tell you a mystery: we shall not all  
sleep, but we shall all be chang'd,  
in a moment, in the twinkling of an eye,  
at the last trumpet.

The trumpet shall sound,  
and the dead shall be rais'd incorruptible,  
and we shall be chang'd.

(1 Corinthians 15:51-52)

### **Then shall be brought to pass – O Death, where is thy sting? – But thanks be to God**

#### RECITATIVE (ALTO), DUET (ALTO AND TENOR) AND CHORUS

Then shall be brought to pass  
the saying that is written;  
Death is swallow'd up in victory.

O death, where is thy sting?  
O grave, where is thy victory?  
The sting of death is sin,  
and the strength of sin is the law.

But thanks be to God,  
who giveth us the victory  
through our Lord Jesus Christ.

(1 Corinthians 15:54-57)

### **If God be for us**

#### SONG (SOPRANO)

If God be for us,  
who can be against us?  
Who shall lay anything to the charge  
of God's elect?

It is God that justifieth:  
Who is he that condemneth?  
It is Christ that died, yea,  
rather that is risen again;  
who is at the right hand of God,  
who makes intercession for us.

(Romans 18:31, 33-34)

### **Worthy is the Lamb – Amen**

#### CHORUS WITH SOLOISTS

Worthy is the Lamb that was slain,  
and hath redeemed us to God  
by His blood,  
to receive power, and riches,  
and wisdom, and strength,  
and honour, and glory, and blessing.  
Blessing and honour,  
glory and power be unto Him  
that sitteth upon the throne,  
and unto the Lamb,  
for ever and ever.

Amen.

(Revelation 5:12-13)

*Libretto compiled from Holy Scripture  
by Charles Jennens (1700–1773)*

NEW IN 2025

## Choral Conducting Fellowships and Emerging Composer Awards

Sydney Philharmonia Choirs is proud to support Australian musicians, and for 2025 we've launched two new programs developing choral conductors and composers for the future.

The **Choral Conducting Fellowships** give two aspiring conductors bursaries and the opportunity to develop their skills, working on collaborations, programs and special projects with the Choirs, under the guidance of our industry-leading music staff.

The **Emerging Composer Awards** will see two Australian composers write a new choral work. Each will receive a bursary, mentoring from our music staff and the opportunity to workshop their piece before its premiere in one of our Sydney Opera House concerts.

These inaugural programs are made possible with donations from our generous and visionary supporters. To find out more, and learn how you can support these new programs, visit [sydneyphilharmonia.com.au](https://sydneyphilharmonia.com.au)



PHOTO: KEITH SAUNDERS

L–R: Brett Weymark with composers James Henry, Nardi Simpson and Deborah Cheetham Fraillon



# About the Artists



## Graham Abbott conductor

Sydney-born Graham Abbott is a Music Education graduate of the Sydney Conservatorium, and in a career spanning nearly 40 years, has been a guest conductor with all the state symphony orchestras, most of the major Australian opera companies, and most of the country's major choirs. He has been Musical Director of Adelaide Chorus (now Adelaide Philharmonia Chorus), Associate Conductor of the Melbourne Symphony Orchestra, and Musical Director of Melbourne Chorale (now MSO Chorus). In 1997, he was acting Chorus Master of the Chorus of the Royal Scottish National Orchestra, and during this time his conducting engagements included the Edinburgh Royal Choral Union, Royal Scottish National Orchestra, and Ulster Orchestra, later returning twice to Scotland to conduct performances that included Dvořák's *Stabat Mater* in Edinburgh.

He returns to Sydney Philharmonia Choirs following performances of Rachmaninoff's *All-Night Vigil* (2012) and Handel's *Israel in Egypt* for ChorusOz (2016). Other conducting

highlights in recent years have included Handel's *Water Music* (Tasmanian Symphony Orchestra) and Coronation Anthems (Adelaide Philharmonia Chorus), semi-staged performances of Bach's *St Matthew Passion* for the Perth Festival and Opera Queensland, Dvořák's *Stabat Mater* with the Prague Chamber Orchestra for the Perth Festival, and many operas.

While his repertoire in orchestral, choral and operatic fields spans almost all periods and styles, Graham Abbott is most respected as a conductor of, and enthusiast for, the music of Handel. He has given first Australian performances of major Handel works such as *Athalia*, *Ariodante*, *La resurrezione* and *Agrippina*, as well as conducting the first Australian performance of Handel's complete Roman Carmelite Music for the Adelaide Chamber Singers.



PHOTO: KEITH SAUNDERS

## Penelope Mills soprano

Penelope Mills performs across Australasia, appearing with the Sydney, Melbourne, Queensland, West Australian and Tasmanian symphony orchestras, Auckland Philharmonia Orchestra, Sydney Chamber Choir, Royal Melbourne Philharmonic, Sydney Concert Orchestra, Sydney Soloists and the Australia Ensemble, as well as Sydney Philharmonia Choirs. She works with leading conductors and ensembles, and holds degrees from the Royal Northern College of Music and the Sydney Conservatorium of Music.

Recent engagements include Villa Lobos' *Bachianas Brasileiras* No.5, *BBC Planet Earth II* and *Last Night of the Proms* (SSO); Mahler's Fourth Symphony (Australian Youth Orchestra); *Messiah* (St Andrew's Cathedral); *The Creation* (Sydney University Graduate Choir); and *Carmina Burana*, Haydn's *Nelson Mass*, Mendelssohn's *Elijah*, Handel's *Saul* and *Messiah*, Vaughan Williams' *A Sea Symphony* and Bach's Christmas Oratorio, all with Sydney Philharmonia Choirs. She gave the premiere of Carl Vine's *Wonders* at the Sydney Opera House, and sang Miranda in the Australian premiere of *The Tempest* by Thomas Adès with the MSO, conducted by the composer.

In addition to Sydney Philharmonia Choirs, this season she performs *Messiah* for both St Andrew's Cathedral and Pavilion Performing Arts Centre Sutherland. She continues to appear in the highly successful Taste of Opera series at the Sydney Opera House with pianist Simon Kenway.



PHOTO: GOLDEN HOUR PICTURES

## Margaret Plummer mezzo-soprano

Margaret Plummer was a principal artist at the Vienna State Opera for seven years, singing roles such as Hänsel (*Hänsel und Gretel*), Mercedes (*Carmen*), Waltraute (*Die Walküre* and *Götterdämmerung*), Flosshilde (*Das Rheingold* and *Götterdämmerung*), Third Norn (*Götterdämmerung*), Flower Maiden (*Parsifal*), Siebel (*Faust*), Varvara (*Katya Kabanova*), Tebaldo (*Don Carlos*), Herodias' Page (*Salome*), Fenena (*Nabucco*), Meg Page (*Falstaff*, also for Hamburg State Opera), Tisbe (*La Cenerentola*), Hermia (*A Midsummer Night's Dream*), Wood Sprite (*Rusalka*) and Fjodor (*Boris Godunov*).

Recent engagements include house debuts at La Scala, Milan (Auntie in *Peter Grimes*) and the 2023 Bayreuth Festival (Flower Maiden, returning in 2024), Flosshilde (*Das Rheingold*) and Siegrune (*Die Walküre*) with the Sydney Symphony Orchestra, *Messiah* with Perth Symphonic Chorus, and Bach's Christmas Oratorio for Sydney Philharmonia Choirs. This summer she returns to Opera Australia as Prince Charming (*Cinderella*).

She has also sung Charlotte (*Werther*) and Marguerite (*La Damnation du Faust*) for the Tiroler Landestheater, Innsbruck; Beethoven's Ninth with the Vienna Philharmonic; Haydn's *Theresienmesse* with the Savaria Symphony Orchestra; Berg's Seven Early Songs with the Tirol Symphony Orchestra; the Witch (*Hänsel and Gretel*) with the SSO; Phoebe (*Castor et Pollux*) and Diane (*Iphigenie en Tauride*) for Pinchgut Opera; and in Mozart's Requiem with the Tasmanian Symphony Orchestra.



PHOTO: EVE WILSON

## Louis Hurley tenor

Sydney-based tenor Louis Hurley is a passionate operatic and concert performer whose repertoire ranges from the Baroque to the 21st century. After completing a Bachelor of Music degree and a Graduate Diploma of Music at the Western Australian Academy of Performing Arts (WAAPA), he furthered his studies, as a Hazell Scholar, with a Master of Music degree at the Guildhall School of Music & Drama. While in London, he made soloist debuts at Wigmore Hall, and at the Barbican Hall with the London Symphony Orchestra.

Since returning to Australia, he has performed with a number of Australia's leading opera companies and orchestras. On the concert platform he has appeared as a soloist with the Australian Chamber Orchestra, Melbourne and Sydney symphony orchestras and Pinchgut Opera. His Sydney Philharmonia Choirs appearances have included Haydn's *Nelson* Mass (2022) and most recently Rachmaninoff's *All-Night Vigil*.

On the opera stage, he has performed extensively with Pinchgut Opera, where he was the inaugural recipient of The Humanity Foundation Taryn Fiebig Scholarship, as well as with Melbourne Opera and West Australian Opera, and in the Adelaide Festival, with a show-stealing performance of *Flute/Thisbe* in Britten's *A Midsummer Night's Dream*.

He has also sung in some of Australia's premier vocal ensembles, including The Song Company, Cantillation, Castalia Vocal Consort and AVÉ (Australian Vocal Ensemble).



PHOTO: DANIEL SOMMER PHOTOGRAPHY

## Christopher Richardson bass-baritone

Christopher Richardson returns to Sydney Philharmonia Choirs having sung Handel's *Israel in Egypt*, Bach's *St Matthew Passion*, Haydn's *Nelson* Mass, Handel's *Samson* and Coronation Anthems, Mahler's Symphony No.8 and, most recently, Bach's Christmas Oratorio. This year he also sings *Messiah* with the Queensland and Tasmanian symphony orchestras, as well as Mozart's Requiem (TSO) and Christus in Bach's *St John's Passion* (Melbourne Symphony Orchestra).

Engagement highlights in 2022–23 included *Messiah* (MSO), Beethoven's Ninth Symphony (Adelaide Symphony Orchestra), Haydn's *Seasons* (Victoria Chorale), Bach's *St Matthew Passion* (St David's Cathedral, Hobart) and a major recital at the Blackheath Chamber Music Festival.

Other recent concert engagements have included the Auckland Philharmonia Orchestra (Bach's Magnificat), MSO (Mozart's Requiem and Mass in C), Queensland Symphony Orchestra (Mozart's Requiem) and TSO (Bach's *St Matthew Passion*).

For Pinchgut Opera, he has sung Thoas (*Iphigénie en Tauride*) and Idreno (*Armida*), and he made his Sydney Symphony Orchestra debut singing Swallow in *Peter Grimes*. He also appeared in The Enchanted Island (a concert of Handel opera highlights for the 2019 Ten Days on the Island Festival, Tasmania). Christopher Richardson features on an album of Calvin Bowman art songs, *Real and Right and True* (2018).

# Symphony Chorus

## **SYMPHONY CHORUS and CHRISTMAS CHOIR**

**Brett Weymark** Artistic and Music Director

**Elizabeth Scott** Associate Music Director

**Tim Cunniffe** Assistant Chorus Master and Principal Rehearsal Pianist

**Blade Fuller** Rehearsal Conductor

**Daniel Guo, Claire Howard Race** and **Estella Roche** Rehearsal Pianists

### **SOPRANOS**

Leonie Aitken  
Saskia Albers  
Veronica Alfano  
Shelley Andrews  
Julie Bangura  
Kate Bartlett  
Jacqui Binetsky  
Georgina Bitcon  
Olga Bodrova  
Catherine Bryant  
Anne Cooke  
Pamela Cunningham  
Rouna Daley  
Prasadhini De Silva  
Vanessa Downing  
Susan Farrell  
Katie Flood  
Jehane Ghabrial  
Rebecca Gladys-Lee  
Caroline Gude  
Amanda Hamilton  
Helen Huang  
April Hudson  
Rose Jiang  
Sue Justice  
Alisha Khan  
Monica Jongsuk Kim  
Karolina Kulczynska-  
Le Breton  
Alison McDonald  
Bernadette Mitchell  
Stephanie Mormanis  
Sarah Muetterlein  
Ruth Jessica  
Ongkowitzo  
Nathalie O'Toole  
Dympna Paterson  
Georgia Rivers  
Allison Rowlands  
Chika Sakono  
Joanna Warren  
Sara Watts

### **ALTOS**

Sarah Alder  
Debra Baker  
Gillian Behrens  
Katie Blake  
Claire Duffy  
Susan Gandy  
Penny Gay  
Jennifer Gillman  
Jenny Harry  
Kathryn Harwood  
Margaret Hofman  
Kirsti Horst  
Janina Key  
Janice McKeand  
Alyson Moore  
Pepe Newton  
Catherine O'Grady  
Lindsey Paget-Cooke  
Leanne Ruggero  
Rosemary Saunders  
Maite Serra  
Jan Shaw  
Meg Shaw  
Megan Solomon  
Alanna Vaz  
Angela Veerhuis  
Noriko Yamanaka

### **TENORS**

Matthew Allchurch  
Henry Chang  
Langzi Chiu  
Malcolm Day  
Robert Elliott  
Blake Garner  
Nick Hazell  
Leo Hui  
Michael Kertesz  
James Lane  
Dimitry Moraitis  
Huy Nguyen  
Martin Stebbings  
Nicholas Tong  
Emanuel Tulloch  
Christopher Whitfeld  
Isaac Wong

### **BASSES**

Jock Baird  
Peter Callaghan  
Julian Coghlan  
Daryl Colquhoun  
Philip Crenigan  
Robert Cunningham  
Marco Deininger  
James Devenish  
Oliver Hervir  
Peter Hogg  
David Jacobs  
Joseph Knox  
Terence Kwan  
Mark McGoldrick  
Frank Monagle  
Chris Moore  
Alan Morrison  
Craig Nudelman  
Kelvin Olive  
Peter Poole  
Allan Redpath  
Arif Silalahi  
Jonathan Smithers  
Peter Templeton  
Ben Waters  
Mike Whittaker  
David Wood

# Christmas Choir

## SOPRANOS

Eromanga  
Adermann  
Antonia Badger  
Virginie Barral  
Susannah Bell  
Ines Benavente-  
Molina  
Kellye Bettman  
Helen Black  
Lynette Boyce  
Susan Budic  
Anita Burkart  
Sibylle Burkart  
Alison Butt  
Kathy Campbell  
Janet Cao  
Megan Cassidy  
Alice Aiping Chen  
Karen Chisholm  
Michelle Chou  
Whitney Chow  
Emily Cooper  
Rosemary Cooper  
Annie Corbett  
Anne-Catherine  
Cosentino  
Michelle Crook  
Heidi Csellner  
Sancia De Jersey  
Maria de Sousa  
Nathalie Deeson  
Sandi Dinihan  
Janet Donaldson  
Anna Drew  
Kathy Esson  
Caroline Ferris  
Jennifer Fildes  
Patricia Foertsch  
Jakki Foley  
Sharon Froome  
Jane Fry  
Valerie Gomm  
Roslyn Gonczi  
Andrea Grieve  
Mary Grieve  
Elizabeth Griffin  
Barbara Hall  
Rosalie Harrington  
Norma Harrison  
Lisa Henderson  
Nicole Hodgson

Lilian Hong  
Lisa Howard  
Jo Howlett  
Karice Hyun  
Piia Iivonen  
Annabel Jeffery  
Miriam Jeffery  
Trina Jolliffe  
Maria Jones  
Caballero  
Ester Inge Karuso-  
Thurn  
Rachel Kelly  
Aleta King  
Ichiko Kitano  
Linsay Knight  
Stefanie Kokal  
Sakiko Komatsu  
Lilly Krienbuhl  
Chun Lo Kwan  
Anne Lane  
Beth Lee  
Carmel Lee  
Judy Lee  
Margaret Lee  
Vivian Lewin  
Christine Lindsay  
Claudine McAloon  
Jodi McCord  
Joanna McCullagh  
Norma McDonald  
Samantha McGivern  
Margie Mansfield  
Jolanta Masojada  
Eva Millares  
Jennifer Mitchell  
Esther Monck  
Marissa Monck  
Karen Mooney  
Jennifer Morgan-  
Nicholson  
Kirsty Morris  
Susan Mozell  
Tania Neale  
Susan Nicholas  
Anne Maria  
Nicholson  
Nicholle Nobel  
Rininta Nugroho  
Kathleen Oakley  
Angela O'Brien  
Mary O'Connell

Robyn O'Keefe  
Benni Pagdanganan  
Janice Peak  
Anna Pender  
Jillian Penney  
Sophie Petit  
Therese Pinson  
Jenny Platt  
Sandra Powell  
Michele Reid  
Laurel Reynolds  
Gillian Roberts  
Elizabeth Rosa  
Nicola Ross  
Sian Rudge  
Lynne Scanlan-Lamb  
Margaret Sheehan  
Heather Sillince  
Suzette Skobier-  
Askw  
Julia Smailes  
Angela Soeriyadi  
Helen Stead  
Abigail Studdert  
Suzie Taylor  
Kate Thomas  
Margaret Vaccari  
Stephanie Vilner  
Nichola Walker  
Alison Wallace  
Elizabeth Wallace  
Suzanne Waters  
Judith Watson  
Jodie Whitbread  
Rachael Whitford  
Clemence Williams  
Rosemary Williams  
Alex Wong  
Alison Wood  
Anne Woodbridge  
Rosie Workman  
Savannah Wright-  
Smith  
Olivia Wroth  
Dorothy Wu  
Bei Xu  
Saba Yavari  
Elizabeth Yelland  
Bronwyn York  
Gabriella Young  
Andrea Zocco

## ALTOS

Catherine Abadie  
Viv Allen  
Sue Atkinson  
Nicola Atmore  
Kate Aubin  
Suzanne Avis  
Margaret Baker  
Vivien Baker  
Mary Bennett  
Elizabeth Bernasconi  
Karen Biden  
Heidrun Blackwood  
Robyn Blainey  
Angela Blondin  
Fiona Blyth  
Nora Bodkin  
Anna Bokina  
Jane Bowden  
Stephanie Bowling  
Donna Bozowsky  
Pam Bray  
Ruth Brian  
Marilyn Broadbridge  
Emily Brodie  
Nelida Campos  
Clare Carter  
Creina Chapman  
Grace Chen  
Beatrice Cheng  
Sally Cheng  
Deborah Chesney  
Tina Claridge  
Rosanne Clough  
Jane Coad  
Jane Connolly  
Jennifer Cook  
Candy Cosgriff  
Penny Craswell  
Marie Daniels  
Katrina Darnbrough  
Collette Davies  
Jewel Davies  
Virginia Davies  
Ricky Davis  
Caroline Dean  
Ruby Dean  
Mona Deghaim  
Vanessa Dhiaacou  
Jan Dilworth  
Elizabeth Dooley  
Deirdre Duchesne

Sharon Duncan  
Judy Dunstan  
Gail Edinborough  
Catherine Errey  
Sue-Ellen Fairall  
Barbara Fleming  
Kathy Foy  
Katie French  
Anny Friis  
Nicole Fry  
Karen Gair  
Maggie Game  
Sally Garth  
Sophie Gerstlauer  
Jepke Goudsmit  
Alison Gould  
Virginia Greene  
Charlotte Greig  
Monika Gyi  
Andrea Haas  
Julini Halim-Balk  
Chris Hall  
Alicia Hambly  
Alison Handmer  
Therese Harding  
Stephanie Harries  
Yoshiko Hasegawa  
Lucy Hatcher  
Rachael Henry  
Cecilia Hannah  
Hibbert  
Yasmin Hingun  
Katie Hislop  
Marijke Hol  
Alison Horan  
Kim Housden  
Patricia Hoyle  
Trish Hoyne  
Marianne Hulsbosch  
Louise Imray  
Elaine Jackson  
Diana Jefferies  
Linda Jones  
Susan Kaim  
Yuko Kearns  
Marina Kendal  
Cindy Kirkby  
Julia Klann  
Sara Klug  
Claudia Koch-  
McQuillan  
Patricia Kwong  
Doreen Laforest  
Susan Lasker

Julia Law  
Judith Lawry  
Penny Le Couteur  
Heaven Lee  
Penelope Lee  
Heather Lees-Smith  
Fleur Lendering  
Kathy Leviton  
Edda Lewis  
Madi Maclean  
Wendy McLeod  
Jill McSweeney  
Jessica Malfitana  
Alexandra Martyn  
Amanda McKinney  
Tanja Mikulic  
Angela Miller  
Ruth Mitchell  
Liz Moore  
Gabriele Munro  
Kerry Murphy  
Simran Nair  
Rebecca Nash  
Fabienne Ovadia  
Cansu Ozden  
Kelly-Anne Packer  
Nicola Pain  
Janifer Pearl  
Joanne Perry  
Rachel Peterson  
Carole Pitt  
Rachel Podger  
Barbara Potter  
Sally Preston  
Christiane Purcal  
Marilyn Ramage  
Kate Reid  
Anne Renard  
Megan Reymond  
Corinne Roberts  
Fiona Robinson  
Penelope Rodger  
Jenny Rodway  
Natalia Roorda  
Tanya Rosen  
Jennie Rothwell  
Catherine Rugg  
Katharine Sands  
Tomoko Sasage  
Heidi Kaori Sato  
Pertile  
Heidi Seemann  
Carol Shaw  
Alison Shepanski

Louise Silburn  
Kate Spencer  
Liana Spucys  
Mayu Sugimoto  
Melissa Sundborn  
Lani Sutherland  
Elizabeth Talbert  
Tracy Tan  
Lide Tang  
Birgit Tauber  
Kathy Taylor  
Kirsten Tomney  
Susan Tooker  
Eileen Tso  
Susan Twiney  
Anne Twomey  
Phoenix Van Dyke  
Carin Van Heumen  
Sheila van Holst  
Pellekaan  
Kay Vernon  
Robyn Vines  
Georgina Waite  
Elizabeth Walker  
Julie Walker  
Kylie Watt  
Amanda Wilson  
Claudia Winters  
Theresa Wisniewski  
Susan Wittenoom  
Isabel Wong  
Sybil Wong  
Gillian Wood  
Lucille Woolfe  
Chari Xuereb  
Olivia Yan  
Bridget Yasukawa  
Poh Ping Yeoh  
Anna Clare Young  
Ruth Young  
Zuzana Zuzanek

## TENORS

Sally-Ann Barbera  
Christopher Barrett  
Mitchell Bazzana  
Colin Bodkin  
Poppy Brown  
Stephen Burke  
Jacquelin Capell  
John Carey  
Olivier Chretien  
Ian Connolly  
Abe Conteh  
Patricia Corey  
Kevin De Souza  
Sylviane Diaz  
Buster Dickson  
Erwin D'Souza  
Nicki Elkin  
Ivo Favotto  
Kate Foot  
Mary French  
Sherriff Gobran  
Anea Hurdle  
Ben James  
Alistair Johnston  
Ayse Kiran  
Nikolas Kirschstein  
Andrew Knight  
Peter Laverick  
Shashi Laverick  
Victoria Layfield  
Mark Leeming  
Paul Lorraine  
Sabine Ludewig  
Jacqueline Ludher  
Peter Macqueen  
John MacRitchie  
Freddie Manalac  
Roger March  
Ian Marshall  
Jeffrey Mellefont  
Jenny Needham  
Kristyn Ohandja  
Margaret Olive  
Timothy O'Reilly  
Brian Parker  
Geoffrey Pearl  
Sachi Purcal  
Mieke Roper  
Félicité Ross  
Marie-Christine  
Sancho  
Patrick Santiago  
Mike Shenouda

Edward Slade  
Rhonda Stapleton  
Victor Taulapapa  
Caralyn Taylor  
Gareth Taylor  
Alison Tough  
Denis Tracey  
Paul Tsui  
Natalie Vaughan  
Nick Vernon  
Theophillus Waluyo  
John Watson  
John Whitney  
Margaretha  
Wienekamp  
Terry Woronov  
Kenji Yamashita  
Tachi Yasukawa  
Peter Young  
Andrew Zheng

#### **BASSES**

Chris Behrens  
Phillip Belling  
Andrew Birley  
Lachlan Boeree  
Howard Bowland  
Omer Ozgur Bozkurt  
Jeremy Brett  
Federico  
Castellucchio  
Anthony Cheshire  
Seokjo Choi  
Phil Cohen  
Paul Collins  
Stefan Couani  
Jon D'Astoli  
Ridwan  
Djayasukmana  
Paul van den Dolder  
Mike Dunkley  
George Faithfull  
Andrew Falson  
Matthew Garth  
Jonathan Geddes  
Graham Georgeson  
John Golding  
Warren Gough  
Paul Goyen  
Harold Graycar  
Jeremiah Gunasekar  
Richard Gwak  
Bruce Handmer  
Alex Henry

Ben Holgate  
Alan Hurdle  
Arthur Roland Ison  
David Jacques  
John Knight  
Brian Knox  
Darren Kuilenburg  
Robert Lewin  
Bill McIntosh  
Jireh Mak  
Danny May  
Ben Melville  
James Middlewood  
Aryan Mohseni  
Louis Monney  
Scot Morris  
Robert Neely  
Glen Nesbit  
John Potter  
Keith Roberts  
Andrew Rodger  
David Ross  
John Shipway  
Malcolm Smith  
Enrico Sondalini  
Jonathan Spinks  
Russell Stapleton  
Andrew Stark  
Alan Taylor  
Brian Tomney  
Nicholas Turner  
Alan Wallace  
Laurie White  
John Whitehall  
Alastair Wilson  
Geoff Young  
Juan Zabaleta  
Daniel Zhou

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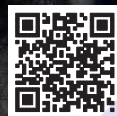
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# Sydney Philharmonia Orchestra

## FIRST VIOLINS

**Fiona Ziegler\*** *Concertmaster*

**Michele O'Young**

James Armstrong

Adrian Bendt

Heather Burnley

Nicole Hammill

Karina Hollands

Adele Ohki

Julia Russoniello

James Tarbotton

## SECOND VIOLINS

**Léone Ziegler**

Caron Chan

Bridget Crouch

Anthony Donovan

Evelyn Drivas

Elizabeth Greenhalgh

Emma Hayes

Narine Melconian

Denisa Smeu Kirileanu

Esme Tintner

## VIOLAS

**James Eccles**

Jonathan Bruhl

Tara Hashambhoy

Darius Kaperonis

Suzie Kim

Curtis Lau

Darrin McCann

Georgina Price

## CELLOS

**Anthea Cottee**

James Beck

Eleanor Betts

Pierre Emery

Margie Iddison

Rosemary Quinn

## DOUBLE BASSES

**Pippa Macmillan**

Alexandra Elvin

Hamish Gullick

Theo Small

## OBOES

**Matthew Bubb**

Gudrun Drake

## BASSOON

**Tony Grimm**

## TRUMPETS

**Anthony Heinrichs**

Dominic Longhurst

## TIMPANI

**Joshua Hill**

## HARPSICHORD

**Nathan Cox**

## ORGAN

**David Drury**

**Bold** = Principal

Continuo organ by Henk Klop, Garderen, The Netherlands, 2004. Ruckers double harpsichord by Carey Beebe, Sydney, 2003. Supplied and prepared by Carey Beebe Harpsichords.



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 – ChorusOz 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.

Highlights of the 2024 season included 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

Elizabeth Metanios *Chair*  
Claire Duffy *President*  
Terence Kwan *Treasurer*  
Stuart Goddard, Jill Lester, Paul Lorraine,  
Jonquil Ritter, Georgia Rivers, Elizabeth Stuart,  
Bruce Watson, Jaimie Wolbers

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