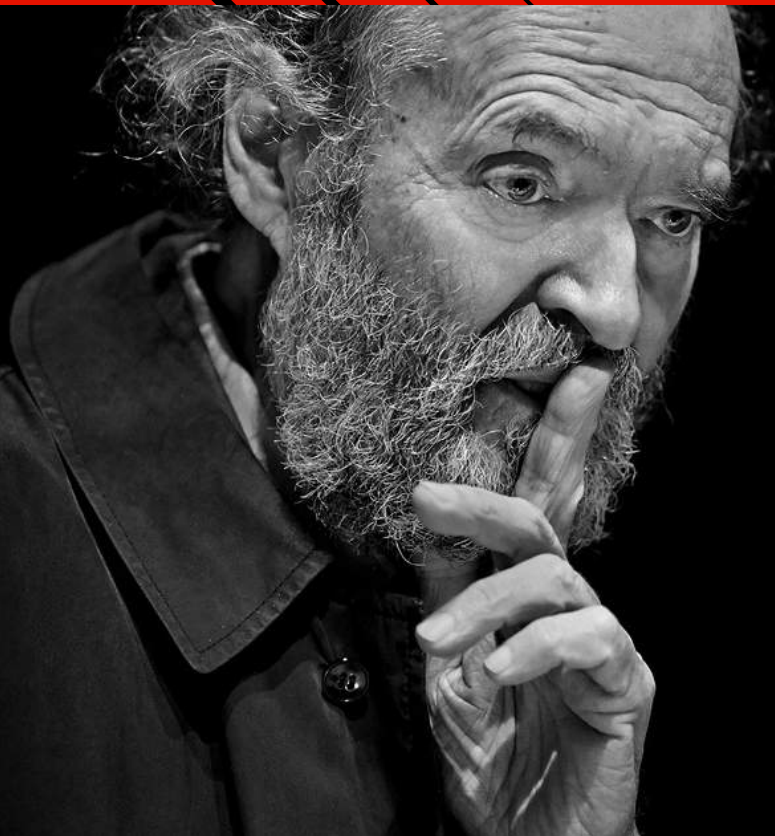


SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK



BERLINER MESSE ARVO PÄRT

SATURDAY 13 MARCH 2021

2PM & 5PM

ST ANDREW'S CATHEDRAL, SYDNEY

Sydney Philharmonia Choirs presents

BERLINER MESSE

DEBORAH CHEETHAM (born 1964) & MATTHEW DOYLE (born 1969)

Tarimi nulay – long time living here †

ĒRIKS EŠENVALDS (born 1977) ***The Heavens' Flock***

ARVO PÄRT (born 1935) ***Berliner Messe***

ĒRIKS EŠENVALDS ***Only in Sleep***

AIJA DRAGUNS (born 1999) ***Lux æterna ****

ARVO PÄRT ***Morning Star***

ARVO PÄRT ***Da pacem, Domine***

PĒTERIS VASKS (born 1946) ***Pater noster***

Matthew ORLOVICH (born 1970) ***Joyful, Joyful! *†***

*Premiere

† These works were commissioned by Sydney Philharmonia Choirs as part of our 100 Minutes of New Australian Music centenary project in 2020. *Tarimi Nulay* was first heard in an a cappella version in January 2020 and we're delighted to be performing *Joyful, joyful!* at last.

Elizabeth Scott *conductor*

VOX *with soloists from the choir*

Sydney Philharmonia Chamber Orchestra

Fiona Ziegler *concertmaster*

Saturday 13th March 2021, 2pm & 5pm

St Andrew's Cathedral, Sydney

This performance will run for approximately 70 minutes with no interval.

These performances of *Berliner Messe* by Arvo Pärt are given by permission of Hal Leonard Australia Pty. Ltd. exclusive agent for Universal Edition AG of Vienna.



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CONDUCTOR'S NOTE

This past year has been a challenge for the world in a multitude of ways. The incredibly talented singers of VOX have missed singing together and have missed sharing their joy and passion for music making with each other and our audiences. As we now move to the next phase of recovery, we are overjoyed that we can once again turn to the beauty and solace of choral music to aid in the healing process.

We hope the music in this program will envelop you in a sense of calm and serenity, a feeling of positivity and hopefulness for the future and a sense of joy that we can once again sing together. Arvo Pärt's music brings a deep sense of spirituality through its simplicity and his works are paired together here with works by fellow composers of the Baltic choral tradition – music from a part of the world where choral singing is integral to daily life and the culture as a whole. We are proud to also premiere music by VOX's own composer of Baltic heritage, Aija Draguns, alongside a new work by Matthew Orlovich.

At a time when so much of the world is still battling the pandemic, I feel privileged to be sharing this music with you sung by the virtuosic young voices of VOX. Thank you for joining us in this journey of healing and here's to a wonderful, safe and healthy 2021 filled once again, with the joy of singing.

Elizabeth Scott
Music Director VOX



Photo by Keith Saunders

Elizabeth Scott conducts the Sydney Philharmonia Orchestra during rehearsals for *Music from the Movies 2019*.

ABOUT THE MUSIC

Baltic Meditations

This concert takes as its starting point music from two nations on the Baltic Sea. Their bigger neighbours are Russia and Sweden (east and west), Finland and Poland (north and south). Together with Lithuania, Estonia and Latvia make up the Baltic States. They might be small, geopolitically, but musically they punch above their weight. Estonian Arvo Pärt recently enjoyed an eight-year run as the most frequently performed living classical composer. Meanwhile, Latvia has given us both Pēteris Vasks and rising star Ēriks Ešņvalds.

Knowing they couldn't rely on physical force, these nations responded to years of Soviet annexation with simple persistence and cultural solidarity underpinned by folklore, dances and songs. And in the late 1980s – when Ešņvalds was a teenager – the world witnessed the power of the “Singing Revolution”.

So it's hardly surprising that **ĒRIKS EŠŅVALDS** (pronounced eh-shen-vahlds) is known for his choral compositions. Key to his formation as a composer was the time he spent as a tenor in the professional State Choir Latvija (2002–11), giving him an insider knowledge of the choral medium. Not only is his music satisfying to sing, but it appeals to listeners with its expanded harmonic vocabulary and sumptuous choral sound.

The Ešņvalds works in this concert use texts by American poets: *The Heavens' Flock* by Oregon's Poet Laureate Paulann Petersen (born 1942) and *Only in Sleep* by the Pulitzer Prize winner Sara Teasdale (1884–1933). He responds to the poetry in persuasive ways, often creating distinctive colours, such as the suspended cymbal in *Only in Sleep*.

The Heavens' Flock has been described as a “celestial meditation”. (Ešņvalds may have abandoned his theological studies for music but he remains deeply religious.) Its narrator regards the stars as “heavens' flock tangling your pale wool across the night sky” and Ethan Sperry, who conducted the premiere, suggests the oscillation of the music between minor and major presents an allegory of human insignificance (minor) and the divinity of the stars (major).

Only in Sleep was commissioned by two American collegiate choirs and Ešņvalds considered giving them music to challenge their virtuosity before concluding that simplest music can be the most powerfully moving. “I found Sara Teasdale's beautiful poem,” he writes, “which in its simplicity and honesty perfectly says what it needs to say. I closed my eyes and started to improvise Sara's lyrics on my piano, and soon the tune was born and I enwrapped it into 8-part harmony like a very dear baby being swaddled in softest blanket.” A soprano soloist floats over humming and wordless singing in music of dreamy nostalgia.

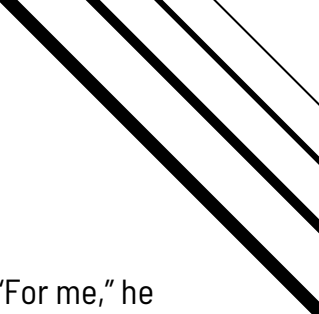
If Ešenvalds is the rising star among Baltic composers, **ARVO PÄRT** is the father figure. When the Singing Revolution took place he was a well-established composer who'd already radically transformed his style – setting aside his 12-tone idiom of the 1960s. But he was only just becoming known in the West as the radiant simplicity of instrumental works such as *Tabula Rasa*, *Fratres* and *Spiegel im Spiegel* drew international attention.

Pärt's signature style developed after a long, creative hiatus in the 1970s, during which he composed very little but immersed himself in the music of the Middle Ages and the Renaissance. To the influences of Gregorian chant and vocal polyphony, he added a technique of setting stepwise movement in one voice against broken chords in a second voice to mimic the acoustic effects of Russian liturgical bells: tintinnabuli-style, from the Latin *tintinnabulus* (bell).

In Pärt's music a modern spirit is united with a distillation of the past, the whole underpinned in an indescribable way by a profound religious faith. Despite having joined the Orthodox Church in 1972, he takes the majority of his sacred choral texts from the Roman Catholic liturgy, including the **Berliner Messe (Berlin Mass)**, which was composed for the 1990 German Catholics Day and first heard in a service in Hedwig's Cathedral in a version with four soloists and organ. To ensure liturgical usefulness, Pärt adds some optional movements to the ordinary of the mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei): pairs of Alleluias for Christmas and Pentecost and the Pentecost sequence *Veni Sancte Spiritus* (we perform the Pentecost movements). Pärt presents the text with a dignified and eloquent simplicity and little in the way of musical drama. Whether in a church or a concert – or both! – the music aims for devotion rather than emotion.

Pärt's mass is joined by two more recent works: **Morning Star** (2007), a setting of the prayer above the tomb of St Bede in Durham Cathedral, and the prayer for peace, **Da pacem, Domine**, composed in response to the 2004 Madrid terrorist bombings (2004/2006). These choral prayers stand as a contrasting pair: the rhythmic energy and optimism of *Morning Star* and the lamenting, contemplative stillness of *Da pacem, Domine*.

Another prayer follows: **PĒTERIS VASKS'** setting of the **Pater noster**, written in memory of his father, who'd been a Baptist pastor. He'd often asked: "Son, when will you compose 'The Lord's Prayer'? One that the congregation could sing in faith – simple but convincing." Vasks kept postponing the idea, claiming he hadn't matured enough; eventually his father died, and he finally set the *Pater noster*. "That's why for me," he says, "the piece has a kind of duality – it is for my own father, and for our common Father." Vasks heeds the request for something a congregation could sing: the setting is short and scored in just four parts, with unashamedly tonal harmonies.



As with Ešenvalds and Pärt, Vasks brings a strong personal faith to his composing. “For me,” he says, “music exists only if it has a spiritual content.... Whether it has a spiritual text or is instrumental music is irrelevant. Music must carry a message, with an ideal form, with spiritual concentration.” An idealist, he doesn’t seek to communicate the awfulness of the world but its beauty. “I’m a bit different from Arvo Pärt,” he continues, “he’s already living in Paradise, and his music comes from there! There’s no emotion, no drama. My ideal is there, but I am living here, and my compositions deal with the contradiction between the ideal and reality.”

Young Sydney composer **AIJA DRAGUNS** recognises the same contradiction or, to use her word, juxtaposition. The “Lux æterna” text, she explains, has connotations of positivity and light and musical settings tend to share this character. Her own **Lux æterna**, however, “acknowledges that with light, comes darkness. There cannot be happiness without some sadness.” The result is a juxtaposition of positive language with a darker dimension.

A singer herself, Draguns has a special passion for composing choral music and, like Ešenvalds, she brings to her choral works an insider’s knowledge. Meanwhile, her emotive style is strongly influenced by the folksongs of her own Latvian heritage and her experience singing in choirs in the Latvian community.

The concert ends with another new Australian work, **Joyful, Joyful!** by Sydney composer **MATTHEW ORLOVICH**. Taking as his starting point the Sydney Philharmonia Choirs Centenary and Beethoven’s 250th anniversary – two musical milestones of 2020 that were derailed by the pandemic – he’s composed a celebratory choral fanfare with an oblique Beethoven connection. The clue is in the text, written by American poet and Presbyterian clergyman Henry van Dyke (1852–1933) as a hymn to the tune of Beethoven’s “Ode to Joy”.

Against the backdrop of terrible summer bushfires, the spectre of a global pandemic and “a world full of woe”, Orlovich held fast to his intention to create something joyful and celebratory, employing fanfare-like choral gestures and propulsive rhythms. The first rehearsals, in May last year, had to be held via Zoom, and in a time of intense isolation, he recalls, “the opportunity to connect with the choristers felt especially exhilarating”.

The wait has been long one – for audiences, choristers and composers – but today we can connect and celebrate with music of sublime spirituality and luminous joy.

Tarimi Nulay

Deborah Cheetham & Matthew Doyle

Tarimi Nulay - long time living here was commissioned as part of Sydney Philharmonia Choirs' Centenary year as a choral Acknowledgment of Country to commence all concerts in the season. Its world premiere was at the *Dawn Chorus* performance on the steps on the Sydney Opera House at the beginning of 2020 and we hope that this special piece will be a part of our choral performances for many years to come. Deborah Cheetham AO and Matthew Doyle have created a work that explores a profound cultural and spiritual reflection of the land that we sing on.

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

The Heavens' Flock

Ēriks Ešenvalds

Stars, you are the heavens' flock,
tangling your pale wool across the night sky,
Stars, you're bits of oily fleece catching
on barbs of darkness to swirl in black wind,
You appear, disappear by thousands,
scattered wide to graze but never straying.
While I, a mere shepherd of these words, am lost.
What can I do but build a small blaze
and feed it with branches the trees let fall:
that twiggy clatter strewn along the ground.
And lichen crusting such dead limbs glows silver, glows white.
The earthfood for a fire so unlike and like your own.
Oh, what can I do but build a small blaze.

Paulann Petersen

Berliner Messe

Arvo Pärt

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, king of heaven,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Erster Alleluiavers

Alleluia. Alleluia.
Emitte Spiritum tuum et creabuntur:
et renovabis faciem terrae. Alleluia.

Alleluia. Alleluia.
Send out your Spirit and they shall be created:
and you shall renew the face of the earth. Alleluia.

Zweiter Alleluiavers

Alleluia. Alleluia.
Veni Sancte Spiritus, reple tuorum corda fidelium:
et tui amoris in eis ignem accende. Alleluia.

Alleluia. Alleluia.
Come, Holy Spirit, fill the hearts of your faithful:
and ignite the fire of your love within them. Alleluia.

Veni Sancte Spiritus

Veni Sancte Spiritus, et emitte
coelitus lucis tuae radium;
veni pater pauperum, veni dator munerum,
veni lumen cordium;
consolator optime, dulcis hospes animae,
dulce refrigerium;
in labore requies in aestu temperies,
in fletu solatium.
O lux beatissima, reple cordis intima
tuorum fidelium.
Sine tuo numine nihil est in homine,
nihil est innoxium.
Lava quod est sordidum, riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus, in te confidentibus,
sacrum septenarium.
Da virtutis meritum, da salutis exitum,
da perenne gaudium. Amen. Alleluia.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem descendit de caelis, et incarnatus est
de Spiritu Sancto ex Maria Virgine,
et homo factus est. Crucifixus etiam pro nobis:
sub Pontio Pilato passus, et sepultus est.
Et resurrexit tertia die, secundum
scripturas. Et ascendit in caelum:
sedet ad dexteram Patris.

Come, Holy Spirit, and give out
the heavenly radiance of your light;
come, father of the poor, come, giver of gifts,
come, light of all hearts;
best of comforters, sweet guest of the soul,
refreshingly sweet;
rest in labour, calm in the storm,
solace in weeping.
O most blessed light, fill the inmost heart
of thy faithful.
Without your power there is nothing in a man,
nothing is wholesome.
Wash what is soiled, water what is parched,
heal what is wounded.
Bend what is set firm, warm what is cold,
rule over what has gone astray.
Give to your faithful, who trust in you,
your sevenfold gifts.
Reward the virtuous release the rescued,
give joy for ever. Amen. Alleluia.

I believe in one God, Father almighty,
maker of heaven and earth,
of all visible, and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, consubstantial with the Father
by whom all things were made.
Who for us men, and for our salvation,
came down from heaven, and was incarnate
by the Holy Spirit through the Virgin Mary,
and was made man. He was also crucified for us:
under Pontius Pilate he died, and was buried.
And on the third day he rose again in accordance
with the scriptures. And ascended into heaven:
he sits at the right hand of the Father.

Credo cont.

Et iterum venturus est cum gloria, iudicare vivos
et mortuos: cuius regni non erit finis.
Et in Spiritum Sanctum Dominum, et vivificantem:
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur
et conglorificatur; qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus

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

Benedictus qui venit in nomine Domini

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi
dona nobis pacem.

And he will come again with glory to judge the living
and the dead: there will be no end to his kingdom.
And in the Holy Spirit, Lord and giver of life:
who comes from the Father and the Son,
who with the Father and the Son together is adored
and glorified; who spoke through the Prophets.
And in one, holy, catholic
and apostolic church. I confess one
baptism for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come. Amen.

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

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, you who take away the sins
of the world, have mercy on us.
Lamb of God, you who take away the sins
of the world, have mercy on us.
Lamb of God, you who take away the sins
of the world, grant us peace.

Only in Sleep

Ēriks Ešenvalds

Only in sleep I see their faces,
children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep time is forgotten:
what may have come to them, who can know?
Yet we played last night as long ago,
and the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder
and for them am I too a child?

Sara Teasdale



Photo by Keith Saunders

***Only in Sleep* soloist Annabel Jeffery (right) and Atalya Masi performing during the VOX tour to Four Winds 2019.**

Lux æterna

Aija Draguns

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

May eternal light shine on them, Lord,
with your saints for ever, for you are merciful;
Give them eternal rest, Lord,
and may light perpetual shine upon them.
Give them eternal rest, Lord.

Morning Star

Arvo Pärt

Christ is the morning star,
who when the night of this world is past
brings to his saints the promise of the light of life
and opens everlasting day.

Prayer inscribed above the tomb of St Bede in Durham Cathedral.

Da pacem Domine

Arvo Pärt

Da pacem, Domine
in diebus nostris
quia non est alius
qui pugnet pro Nobis
nisi tu Deus noster.

Give peace, O Lord,
in our time
because there is no one else
who will fight for us
if not You, our God.

9th-century antiphon



Photo by Keith Saunders

Pater noster

Pēteris Vasks

Pater noster, qui es in caelis,
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
et dimitte nobis debita nostra sicut,
et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.
Quia tuum est regnum,
et potestas, et Gloria,
in saecula.
Amen.

Our Father, who art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done,
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us,
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
for ever.
Amen.

Joyful, Joyful!

Matthew Orlovich

Joyful, joyful, we adore Thee,
God of glory, Lord of love;
Hearts unfold like flow'rs before Thee,
op'ning to the sun above.
Melt the clouds of sin and sadness,
drive the dark of doubt away;
Giver of immortal gladness,
fill us with the light of day.

All Thy works with joy surround Thee,
Earth and heav'n reflect Thy rays,
Stars and angels sing around Thee,
centre of unbroken praise.
Field and forest, vale and mountain,
flow'ry meadow, flashing sea,
chanting bird and flowing fountain,
call us to rejoice in Thee.

Thou art giving and forgiving,
ever blessing, ever blest,
well-spring of the joy of living,
ocean-depth of happy rest!
Thou our Father, Christ our Brother, —
all who live in love are Thine;
Teach us how to love each other,
lift us to the Joy Divine!

Mortals, join the mighty chorus
which the morning stars began;
Father-love is reigning o'er us,
brother-love binds man to man.
Ever singing, march we onward,
victors in the midst of strife;
joyful music lifts us sunward
in the triumph-song of life.

Henry van Dyke

ELIZABETH SCOTT

Conductor & VOX Music Director

Elizabeth Scott graduated from the Sydney Conservatorium of Music in 1995 as a flute major, having earned the prestigious Student of the Year Award and the Reuben F. Scarf Scholarship for academic and musical excellence. As the holder of scholarships from the Hungarian Ministry of Education, she then completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany before returning to Australia in 2004.

Elizabeth is a graduate of Symphony Australia's Conductor Development Program, having participated in workshops with the Queensland Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria and Melbourne Symphony Orchestra, among others. She was also awarded the Sydney Choral Symposium Foundation Choral Conducting Scholarship in 2008.

Elizabeth has been the Musical Director of VOX, Sydney Philharmonia's youth choir, since 2008 and has built this ensemble into one of Australia's leading youth choirs. She was the Assistant Chorus Master to Sydney Philharmonia Choirs from 2006 to 2008 and was the Acting Music Director for the first half of 2013. Elizabeth regularly works as a chorus master for the Sydney Symphony Orchestra and has prepared choirs for conductors including Simone Young, David Robertson, and Charles Dutoit. In December 2017, Elizabeth was the first Australian woman to conduct the Sydney Philharmonia Choirs' annual performance of Handel's *Messiah* at the Sydney Opera House. She is regularly invited as a guest conductor for ensembles such as Canberra Choral Society, Coro Innominata, Macquarie University Singers and Orpheus Choral Music.

Elizabeth is very active in music education and is currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for The Arts Unit, a specialist branch of the NSW Department of Education. In addition to this, she was the Director of Vocal and Choral Studies at the Conservatorium High School from 2012 to 2013. Elizabeth regularly works as an orchestral and choral conductor for The Arts Unit at State Music Camps, Choral and Instrumental Festivals and is the conductor of the NSW Public Schools Singers. Elizabeth has been the Choral Conductor for the Schools Spectacular since 2009.

Elizabeth is the conductor of the Sydney Conservatorium of Music Choir, where she is also currently completing a Doctorate of Musical Arts. She works regularly with Cantillation and has performed and recorded with Pinchgut Opera and The Song Company.



Photo by Keith Saunders

VOX

Music Director VOX Elizabeth Scott

Assistant Chorus Master and Rehearsal Pianist Claire Howard Race

Rehearsal Pianist Tim Cunniffe

SOPRANOS

Lucy Bruton
Anita Burkart
Nicollette Burr
Emma Clarke
Anushka Coutinho
Melanie David
Isabella Hanley
Annabel Jeffery*
Miriam Jeffery
Caitlin Kearney
Grace Leonard
Kate Moloney
Georgia Moore
Amelia Myers
Liz Propsting
Maya Schwenke
Lily Tindale
Dorothy Wu
Alexandra Young
Fiona Young

ALTOS

Lucy Blomfield
Alison Campbell
Lucy Cantrill
Aija Draguns
Sophie Funston
Georgia Harrington
Cara Hitchins
Naomi Leviton
Atalya Masi
Laura McKay
Jess Moore
Madi Moore
Kathleen Morris
Ines Obermair
Lara Rogerson-Wood
Belinda Smith
Jaimie Wolbers

TENORS

Alexander Best
Joshua Borja
Blade Fuller **
Bryce Gonlin
Bennett Haskew
Tom Hazell
Alex McEwan
Ryan Queenin

BASSES

Dominic Blake
Alex Li-Kim-Mui
Chris Masson **
Finnian Murphy
Rafi Owen
Daniel Rae
Robert Sherrington
Henry Stoke
Lachlan Wrenford
Stephen Young

* Soloist *Only in Sleep*

** Soloists *Berliner Messe*

CONCERTMASTER

Fiona Ziegler began her violin and piano studies with her mother, violinist, Eva Kelly, later studying violin with Christopher Kimber and Harry Curby, piano with Nancy Salas and cello with Lois Simpson. Also a prominent baroque violinist, she has performed with Ensemble de la Reine, The Marais Project, the Sydney Consort, Concertato, the Australian Fortepiano Trio, the Renaissance Players and the Australian Brandenburg Orchestra. She has also performed regularly with the Sydney Chamber Choir, Coro Innominata, the Sydney Soloists and has led the Sydney Philharmonia Orchestra since 1992.

As a chamber musician, Fiona has performed with the Gagliano String Quartet, the Sydney String Quartet, Trio Pollastri, the Vuillaume Trio, the Chanterelle String Quartet, Strumenti Barocci, Josie and the Emeralds on tenor viol, the Grevillea Ensemble, and Plektra and Completely Plucked on mandolin and mandola.

Fiona is the Assistant Concertmaster of the Sydney Symphony Orchestra.

Fiona Ziegler



Photo by Keith Saunders

Fiona Ziegler leading the Sydney Philharmonia Orchestra under conductor Elizabeth Scott during rehearsals for *Music from the Movies* in 2019.

ORCHESTRA

FIRST VIOLINS

Fiona Ziegler
Emma Tingay
Narine Melconian

SECOND VIOLINS

Léone Ziegler
Heather Burnley
Vanessa Tammetta

VIOLAS

Nicole Forsyth
Heather Lloyd
Robert Harris

CELLOS

Anthea Cottee
Rosemary Quinn

DOUBLE BASS

Dorit Herskovits

OUR SUPPORTERS

\$10,000+

Robert Albert AO and Libby Albert
John Cunningham AM
Justice François Kunc and Felicity Rourke
Anon

\$5,000 - \$9,999

Jennifer Cook
Ruth Edenborough
Eric Hansen
Iphygenia Kallinikos
John Lamble AO
Jacqueline Rowlands
Anon

\$2,500 - \$4,999

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Tel Asiado
Lyn Baker
Claire and Ian Bennett
Katie Blake
David and Halina Brett
Mr JDO Burns
Warren Green
Lisa and Peter Macqueen
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Sara Watts
Marianna Wong
Anon x 3

Centenary Circle

Robert Albert AO and Libby Albert
Professor The Honourable Dame Marie Bashir AD, CVO
Ian and Claire Bennett
Christine Bishop
David and Halina Brett
Brian and Nathalie Deeson
Ruth Edenborough
Professor Jenny Edwards
Sue and David Ellyard
Kate Foot
Denys and Jenny Gillespie
Eric Hansen
Sarah and David Howell
Ruth Lambert
Judy Lee
Yvette and Peter Leonard
Dr Carolyn Lowry OAM and Peter Lowry OAM
Lisa and Peter Macqueen
Dr John O'Brien
Rosalind Strong AM and Antony Strong
Judge Robyn Tupman
Kay Vernon
Sara Watts
Annie and Anthony Whealy
Jacqui Wilkins and Arno Franz
Cathy and Jon Williamson
Anon x 2

100 Minutes of New Australian Music

Louise Bain
Sheena Boughen
John Cunningham AM
June Cunningham
Ian Davies
Erna De Vries
Phillipa Duflou
In memory of Rinaldo U Fabbro
Professor Jenny Edwards
Jenny and Denys Gillespie
Robert Green
Vesna Hatezic
Sarah and David Howell
Debra Langford
Penny Le Couteur
Lynne McEachern
Jolanta Masojada
Margaret Millard
Bernadette Mitchell
Louise Nicholas
Anna Pender
Ian and Christine Pendleton
Beverley Price
Georgia Rivers
Peter Roberts
Regula Scheidegger
Martin Stebbings
Virginia Tame
Nicholas Tong
Jannie Van Deventer
Kay Vernon
Sara Watts
Jacqui Wilkins
Amanda Wilson
Anon

\$1,000 - \$2,499

Jock Baird
Susan Barrett
Sue Bowring
Patricia Bradley
Ian Campbell
James and Ariella Cox
Phil and Liz Crenigan
Julie and Bill Dowsley
Foster Raffan
Berenice Gardiner-Hill
In memory of Sue Hatherly
Derek Hodgkins
Sarah and David Howell
David and Jenny Jacobs
Fiona Joneshart
Lilly Krienbuhl
Dr Veronica Lambert and Trevor Danos AM
Debra and Michael Langford
AN Maiden
Rachel Maiden
Jolanta Masojada
Marie McGoldrick

OUR SUPPORTERS

\$1,000 – \$2,499 cont.

Rhondda McMurray
Helen Meddings
Denise and Patrick Medley
Jeffrey Mellefont
John Moore
Mary Mortimer
Ross Nicholas
Susan Nicholas
In memory of Helen Pedersen
RD and JM Perry
Felicité Ross
Elizabeth Scott
Aveen Stephenson
Elizabeth Talbert
Annie and Anthony Whealy
Sue Whyte
Cathy and Jon Williamson
Kay Vernon
Mark Wong
Ben Yi

\$500 – \$999

Paul Andrews
Lillian Armitage
Carole Bailey
Tony Bartley
Robyn Blainey
Peter Callaghan
Averill Chase
Colleen and Michael Chesterman
Olivier Chretien
Kate Clowes
Julian Coghlan and Andrea Beattie

\$500 – \$999 cont.

Daryl Colquhoun
Ian Connelly
Patricia Curotta
Marie Daniels
Nicholas Davison
Erna De Vries
James Devenish
In memory of Rinaldo U Fabbro
Lynne Frolich
Jane Fry
Diana Gray
Paul Green
Robert Green
Elizabeth Handel
Shirley Hofman
Bruce Lane
Mark Leeming
E. Macdonald
Margaret McKelvey
Robert Mitchell
Ruth Mitchell
Dimitry Moriatis and Peter Morgan
Bill Napier
Kelvin Olive
Anna Pender
Robyn Phillips
Kathryn Richardson
Martin Richardson
Coralee Rose
Marlyn Sciberras
Margaret Symes
Ross Webb
Gillian Wood

All donations of \$2 and above are tax deductible. Donations \$500 and above are listed in our concert programs. Donations listed here have been received between 1st March 2019 and 31st July 2020.



Photo by Keith Saunders

VOX performing at Four Winds 2019

SUPPORT US

Empty choir stalls. Silenced orchestras. We planned for a very different Centenary year. The impact of the COVID-19 pandemic on the entire Australian arts community has been crushing but, after 100 years of singing together, Sydney Philharmonia Choirs knows a great deal about surviving hard times. We have demonstrated our resilience before and we will do it again with your support; although this could be the most difficult period in our organisation's history.

Please consider making a tax-deductible donation to Sydney Philharmonia Choirs. Your gift, of any size, would be a vital contribution to our future in these uncertain times.

<https://sydneyphilharmonia.com.au/support/donate/>

2020 MERCHANDISE

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Photo by Robert Catto

VOX performing *Considering Matthew Shepard* in 2020.

OUR COMPANY

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. Led by Brett Weymark since 2003, Sydney Philharmonia Choirs comprises three auditioned choirs and three community choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. We present our own annual season and collaborate with leading conductors, soloists and orchestras in Australia and overseas. In 2002 we were the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle) returning again in 2010 to celebrate our 90th birthday. The choirs perform in the Sydney Symphony Orchestra's subscription series annually, as we have for over 80 years. We run a series of community singing events throughout the year, Chorus Oz – our annual big sing – and PopUp Sing, free singing workshops held all around Sydney. In 2020 Sydney Philharmonia Choirs celebrated its Centenary.

For more information, visit
sydneyphilharmonia.com.au
Wharf 4/5 15 Hickson Road Dawes Point
Phone: (02) 8274 6200
hello@sydneyphilharmonia.com.au

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Lauris Elms AM OBE D.Mus (Syd)

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