

# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

## CARMINA BURANA



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# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

## CARMINA BURANA

### ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

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

JAMES HENRY

**Murr gumurr gu (Ibis)<sup>†\*</sup>**

ELENA KATS-CHERNIN

**Human Waves<sup>†\*</sup>**

Libretto by Tamara-Anna Cislowska

### INTERVAL

CARL ORFF

**Carmina Burana**

**Brett Weymark** conductor

**James Henry** singer

**Lorina Gore** soprano

**Kanen Breen** tenor

**Hadleigh Adams** baritone

**Festival Chorus | River City Voices**

**NSW Public Schools Junior Singers**

**Sydney Philharmonia Orchestra**

**Fiona Ziegler** concertmaster

**Tamara-Anna Cislowska** piano

**Saturday 9 September 2023 at 2pm**

**Sydney Opera House Concert Hall**

\* Concert premiere

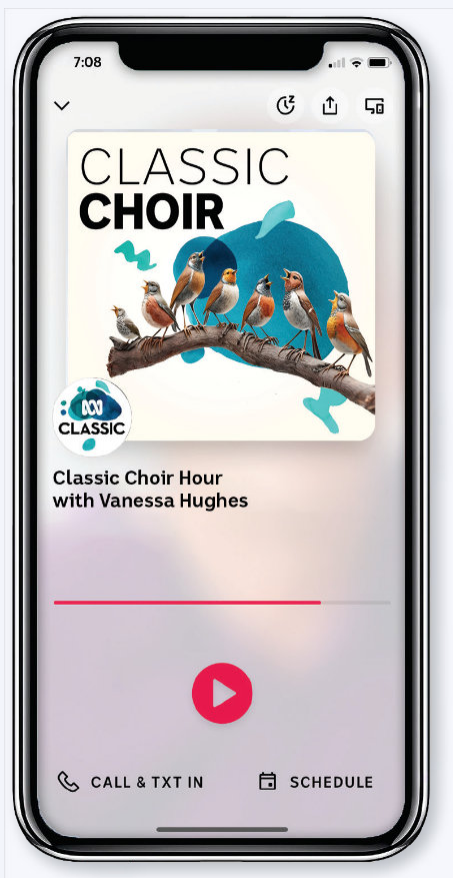
† 100 Minutes of New Australian Music 2020 commission

The performance will run for approximately 2 hours and 5 minutes, including a 20-minute interval.

Pre-concert talk at 1:15pm in the Northern Foyer with James Henry, Tamara-Anna Cislowska and host Peter Poole, supported by 2MBS Fine Music



This concert is being recorded for broadcast by ABC Classic at 1pm on Sun 19 November.



# Shhh...

DON'T LET YOUR  
**RINGTONE**  
PLAY DURING THE  
**CONCERT**

## The Classic Choir hour.

Thursdays at 7pm or anytime you like  
on the ABC listen app.



# Welcome

Songs have always been an important way of passing stories from one generation to the next and this concert celebrates that transference of knowledge, culture and lore. It begins with our Acknowledgement of Country, written by Deborah Cheetham Fraillon, before segueing into a new work by James Henry, inspired by the ibis in its natural setting on the Narran Lake, north of Brewarrina. We've loved working with James in rehearsal, and when he sang the opening for us, we were so moved we decided you had to hear it as well, and experience not only his culture but his gifts as a singer and communicator.

During lockdown in 2020, we kept our choirs active rehearsing Elena Kats-Chernin's *Human Waves* on Zoom before releasing a virtual choir performance. We are excited to at last present the concert premiere in its choir and orchestra version. The stories of the migrants who've shaped our nation inspired the narrative flow of *Human Waves* in a rich libretto by the remarkably multi-talented Tamara-Anna Cislowska, who joins us today as pianist.

Finally, a work that needs no introduction: Carl Orff's ground-breaking *Carmina Burana* – a collection of songs ranging from the sublime and philosophical to the debauchery of the tavern and the joys of earthly love. Orff was influenced by what we now call early music, but his



PHOTO: KEITH SAUNDERS

sound world owes as much to Stravinsky and folk music, with its highly rhythmic score that is always a thrilling *tour de force* for choir and orchestra.

This concert assembles the archetypes that make this country what it is today, to paraphrase Noel Pearson: the indigenous, the arrival of European culture and the influx of migrants in the late 19th and 20th centuries. It also celebrates the important role Sydney Philharmonia Choirs plays in commissioning and performing new work – singing our stories allows us to tap into a tradition that goes back to the dawn of time. Storytelling and the transmission of culture is, after all, the role of art, and a culture is only as rich as its ability, and willingness, to support creativity.

**Brett Weymark OAM**  
Artistic and 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

***Murr gumurr gu* is the Yuwaalaraay word for ibis. There are mixed feelings about the ibis in Sydney – I hope to promote understanding and compassion for this bird and to give it another name in people’s minds other than ‘bin chicken’. James Henry writes...**

In many parts of the country, traditional Aboriginal music is monophonic (a single melody line), comprising short verses with a simple percussive accompaniment to sustain a pulse. These verses communicate knowledge and wisdom through the generations and across country, and they’re not only memorable, but enjoyable to perform and listen to. For most of the country, however, these verses exist only in archival recordings or as notated by ethnomusicologists. Despite their deep cultural value, they’re not heard or shared as they should be.

For *Murr gumurr gu* I wrote a short series of verses in the style of a traditional songline (a songline ‘replica’), to show what

might be possible if we were to revive the traditional songs and stories that lie dormant in archives. By composing it myself, I’m free to explore the possibilities of bringing traditional songs to new ears via new genres and arrangements. In addition, the power of traditional Aboriginal music can be found in voices singing together, so a choral work, albeit in the Western tradition, allows dozens of voices to amplify the music’s power and impact.

As much as I would like for *Murr gumurr gu* to be sung by the people who share the Yuwaalaraay language, I hope performances by non-Aboriginal people will open hearts and minds to the value of traditional Aboriginal artistic content.

Musically, *Murr gumurr gu* is a good example of the uneven and shifting rhythmic metre, determined by the words, often found in Aboriginal music across the country. Building a melody around the lyrics (as opposed to writing lyrics around the melody) allows for uncommon musical forms to take shape. Meanwhile, the concise lyrics and repetitiveness ensure the piece is catchy in its simplicity and enjoyable in its complexity.

## Pronunciation guide:

Yuwaalaraay: you-war-lah-rye

Murr gumurr gu: mool-gu-mool-gu

(The double R is slightly rolled and may sound more like an L than an R)

Turn to page 10 for the lyrics and page 30 to read more about composer James Henry, who is also singing in today’s performance.



PHOTO: FIR0002-FLAGSTAFFOTOS

Leaving the country where you were born is one of the biggest shifts a person can make. *Human Waves*, written by Elena Kats-Chernin in collaboration with librettist Tamara-Anna Cislowska, reflects on the rich legacy of our migrant history...

When Brett Weymark commissioned *Human Waves* for Sydney Philharmonia Choir's Centenary in 2020, he had a vision for a large work centred around the tapestry of Australia's mixed community: an exploration of diversity and the fusion of cultures and traditions that has enriched our society and taught us tolerance, thoughtfulness and gratefulness.

Weymark says he wanted the new work to 'explore the stories of those who had arrived on our shores post-1788, bringing their stories, culture and traditions, and enriching the fabric of society for everyone. These are narratives that are rarely touched on in any art form, let alone choral music.'

'It was Brett who came up with the title, which I loved from the beginning,' says Elena Kats-Chernin. 'It can mean so many things: a warm wave of welcome, the waves of the ocean – bringing so many migrants by boat, the waves people make when they change society.'

Having migrated from Russia herself in the 1970s, Kats-Chernin recalls arriving in Sydney and how amazed she was at the 'unfamiliar sights, tastes, manner of speaking, and rituals'. Together with pianist and writer Tamara-Anna Cislowska, she explored the stories of migrants from



ELENA KATS-CHERNIN's vibrant and distinctive music has reached millions worldwide, featuring at the 2000 Sydney Olympic Games, 2003 Rugby World Cup and 2018 Commonwealth Games.

Born in Tashkent, Uzbekistan, she has written for ballet, opera and theatre, and her award-winning music is performed by all the major Australian orchestras, London Philharmonic Orchestra, Komische Oper Berlin, Deutsches Kammerorchester Berlin, City of London Sinfonia, BBC Orchestra, and in arts festivals throughout Europe, the US and Australia.

Her opera *Whiteley* (Opera Australia) was nominated in the 2020 International Opera Awards for Best New Opera; *Eliza's Aria* from Meryl Tankard's ballet *Wild Swans* was made famous by Lloyds Bank; *Russian Rag* was heard in the claymation film *Mary and Max*; and her music for the Australian mini-series opera *The Divorce* was watched by over a million viewers on ABC TV.

Her music has been recorded by ABC Classic and Deutsche Grammophon, and is published exclusively by Boosey & Hawkes.

This year sees premieres of her first violin concerto, commissioned for violinist Emily Sun by the Adelaide Symphony Orchestra, a double concerto for violin and cello for the Melbourne Symphony Orchestra, *Kairos* (FORM Dance Project for Sydney Festival) and opera premieres for Komische Oper Berlin and Opernhaus Zürich.

different cultural backgrounds, their first impressions of Australia, and their unique experiences of our community.

The tales they discovered – through research and interviews with migrants and their families – have been woven into a work for choir and orchestra that captures the affection, humour and wonder embedded in our collective Australian history. Some of these touching and inspirational stories are recounted in Cislowska's introductions in the libretto. Each movement has its own distinct character, says Kats-Chernin, and it was important to create 'the orchestral colours, rhythms and textures needed to capture each story, and the characters' emotions.'

'The bag of experiences and emotions that travel with us can profoundly influence the point of view we take on our adopted home and shape and filter our future,' writes Cislowska. 'In *Human Waves* we bring together characters and reflections, observations, struggle and optimism in a nine-movement snapshot of some remarkable lives and loves from the 1890s to today. [Together] we sifted through the wealth of recorded, written and anecdotal material to find stories and real people that reminded us of what we hold dear about this country, took our breath away, or just made us laugh.'

Read the libretto beginning page 10, and turn to page 30 to learn more about Tamara-Anna Cislowska, who is also playing piano in today's performance.

*This performance of Human Waves by Elena Kats-Chernin is given by permission of Hal Leonard Australia Pty Ltd, exclusive agent for Boosey & Hawkes Music Publishers Ltd of London*



CARL ORFF (1895–1982) is famous today for two reasons: *Carmina Burana* and his work as a music educator, which lives on in the performance-oriented Orff-Schulwerk method, taught all over the world. He was influenced by folk music, Ancient Greek theatre, percussion instruments, peasant life in his native Bavaria (he was born in Munich), Christian mystery, mediæval drama and above all, 'the natural unity of music and movement', from which emerged his concept of *Theatrum Mundi*, or 'total theatre'. And all these enthusiasms came together in *Carmina Burana*.

Orff began his career as a conductor and choral trainer, with a vision of 'music for everyone'. His earliest compositions veered between a late-Romantic style and music inspired by Baroque and Renaissance music. (An introduction that he wrote for Monteverdi's *Lamento d'Arianna* became the opening phrase of 'O Fortuna'). Then he discovered Stravinsky (including *Les Noces* with its folk influences, percussion and pianos), and with *Carmina Burana*, which made his name in 1937, he revolutionised his musical style, adopting an almost elemental approach and a melodic and harmonic simplicity that focuses attention on the rhythms and the texts and gives the music its vitality.



The themes of *Carmina Burana* are timeless. You don't have to be a concert-goer to know how Orff's music begins: a thumping chord from the orchestra followed by the full-throated entry of the choir: 'O Fortuna!' And you don't have to be a 13th-century renegade monk to appreciate the protest against the frustrating fickleness of Fate...

The texts – mostly in Latin – come from a mediæval manuscript unearthed in a Bavarian abbey 220 years ago. Its authors were wandering scholars, 'drop-out monks' if you like, but the lyrics are strictly secular: nature, erotic love, food and drink, satire directed at the church, and plenty of down-to-earth philosophy.

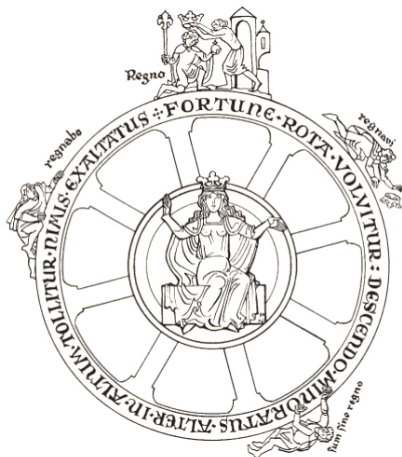
Orff organised the music into three sections – In Springtime, In the Tavern, and The Court of Love – and framed the whole with a thrilling setting of the lyric that had fired his imagination: 'O Fortuna.' *Fickle fortune, vain and monstrous, now in our favour, now not...* The music captures to perfection the marvellous variety of tone and subject matter. And at the end of this rousing and colourful creation, he returns to his original inspiration. Fortune's wheel has turned full circle, and while the final line is an invitation to weep, the music will leave you exhilarated.

In other highlights, listen for the lament of the roasting swan (No.12 on page 22) with both tenor soloist and the first bassoon pushed to the top of their range, the fabulous drinking song (No.14) for the men of the choir, and the ecstatic soprano solo 'Dulcissime' leading into the jubilant chorus 'Blanziflor and Helena' (Nos.23 and 24).

*This performance of Carmina Burana by Carl Orff is given by permission of Hal Leonard Australia Pty Ltd, exclusive agent for Schott Music Ltd of Mainz.*

## The Wheel of Fortune

'On opening it I immediately found, on the front page, the long-famous picture of "Fortune and her wheel" and under it the lines *O fortuna / velut luna / statu variabilis...* Picture and words seized hold of me ... a new work, a stage work with singing and dancing choruses ... at once came into my mind.' (Carl Orff)



According to mediæval tradition, as blind Fortune turns her wheel so the experience of those who ride it changes: I rule (top), I have ruled (tumbling down the side), I am without rule (naked and despairing at the bottom) and I will rule (climbing on the left).

Fortune had indeed smiled on Carl Orff when he spotted in a second-hand book catalogue a listing for the 19th-century edition of the *Codex Buranus*, a mediæval anthology of Latin, Middle High German and old French lyrics.

This miscellany of secular material – erotic poems, drinking songs, satires, etc. – had been hidden in the Benedictine monastery of Beuern in Bavaria, likely to save it from church censors. Its unnamed poets may have been wandering scholars, drop-outs from the ranks of the clergy, but it is one of the most important collections of its kind. Thanks to Orff, the beauty and the maverick spirit of these lyrics have been enjoyed by millions.

# 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*

### MURRGUMURRGU (IBIS)

Murr gumurr gu, binaal Dharriwaa-ngunda

Ngiyarrma nha yanaa-y la-nha;  
gali ganugu, yuul gayarra-gi la-nha

*Yuwaalaraay text by James Henry*

At Narran the Ibis is peaceful and happy.

There they are walking,  
They look for food in the water.

*Translated by John Giacon*

### HUMAN WAVES

#### I. Citizens

*This is a setting of the Australian pledge of citizenship as amended by Paul Keating in 1994. It also mentions our emblem and what duties are expected of an Australian citizen. In collecting immigrants' reflections and memories, the pledge of allegiance to this country was a recurring and central theme of importance for many. It was a day they had longed for, one they approached with equal parts trepidation and pride and one that continues to live long in so many memories as the beginning of a new life.*

A symbol of commitment, rites of passage,  
remember this, remember forever,  
a new identity, let go of the past,  
a new identity. A new life.  
Civic responsibility,  
and equality before the law.  
Rights and duties,  
Daydreaming about documents,  
it is this moment we've waited so long for.

From this day forward,  
I pledge my loyalty to  
Australia and its people,  
whose democratic beliefs I share,  
whose rights and liberties I respect  
and whose laws I will uphold and obey.

Obey the law, pay tax,  
defend Australia should the need arise  
enrol to vote, serve on a jury,  
our common bond.

This ancient land,  
the driest inhabited continent,  
this ancient land.  
Unique and vast,  
of woodlands, and of rainforests,  
of golden beaches and dry deserts  
and coral reefs.  
My new love,  
Shield, star, wattle, and kangaroo.

From this time forward, I pledge...

A symbol of commitment, rites of passage.  
A brand new life.

Obey the law, pay tax...

Opal is our gem.

## II. To and Fro and To

*In 1975, a Vietnamese family began a dangerous journey across the sea to Australia in a cramped, overcrowded boat. They were leaving behind a regime that was making life unliveable – devaluing currency, shutting people in their houses, violence. The story is told through the eyes of one of the children, an eight-year-old boy who knows only that his family are going on their first holiday.*

To and fro and to  
(đi qua đi lại),  
waiting, wondering,  
forty-eight pieces of gold  
(bôn mươi tám lượ vàng).  
Couldn't leave the house,  
didn't go to school.  
Soldiers everywhere,  
taking anything.  
Any room can be your last place.  
Lính ở khắp mọi nơi.

[Soldiers are everywhere.]  
Darkest night, water warm,  
no one can make a sound on this holiday.  
If someone hears they'll chase us down,  
foaming seas will wash the waste away.  
Two hundred people, no one can move.  
Quiet, quiet little boy  
hold on to your blanket,  
Men with nets pursue us,  
throw us off our course,  
Drifting drifting drifting.  
Cannot find the way,  
lost on glinting black.  
Food enough for three days,  
but not for six.



LT. CARL R. BEGY / PUBLIC DOMAIN

Drenched to the skin,  
Mum still has diamonds in her seams.  
(Kim cương may trong đường  
tà áo của cô cko.)  
Six kids, two adults  
waiting, wondering,  
Strangers all around.  
Not one knows our names.  
Our first holiday.  
No one made a sound.  
Mum has heavy clothes  
filled with diamonds  
and with gold.  
Đi qua đi lại.

### III. Tong Yun Gai

*Yen Pein, known as May, was born at the end of the 19th century in Celestial Ave into the thriving, bustling midst of Little Bourke Street's Chinatown. She married Sydney Louey Gung and they had ten children. In spite of having his queue (plait) cut off in an early attack by street gangs, Sydney worked as a carpenter, cabinet-maker and fruit department manager and prospered. In 1901, Chinese merchants gifted a splendid arch to the city to celebrate Federation. It was reported that 200,000 people watched the Chinese dragon procession passing through the streets.*

Eighteen ninety,  
carts drawn by horses,  
furniture makers.  
On the crowded, noisy streets,  
there is gossiping and gambling,  
fruit and incense, opium pipes.  
Chaang hai chaang sik  
(the oranges are orange,  
bananas are big),  
heung jiu ho daai,  
and the clacking of the mah-jong tiles  
on Tong Yun Gai.  
Near the general stores,  
on Celestial Avenue,  
May was born.

All the children called her May,  
but her real name was Yen Pein,  
May of Tong Yun Gai.  
Nineteen twelve,  
May met Sydney Louey Gung,  
they married.  
Then they danced on the streets  
of the people of the dynasty of Tang.

Bei, bei, bei, bei [give]  
Cheung, cheung, cheung, cheung [sing]  
Hang, hang, hang, hang [walk]  
Da [play]  
Bei, bei, bei, bei [give]  
Cheung, cheung, cheung, cheung [sing]  
Gong, gong, gong, gong [talk]  
Ga [home]

#### SOPRANO SOLO

Down in Heaven's lane,  
next to herbs and news,  
in the midst of the nuts and sugar cane.  
I was born Yen Pein but they call me May.

*Tai lung, tai lung [great dragon]  
Watch the dragon,  
watch the dragon pass us.  
Line the streets and  
watch the dragon pass us by.*

We lived out our lives on the streets  
of Tong Yun Gai.  
Bei, bei, bei, bei...



#### IV. Human Waves

*The story of the Eid brothers, Youssef, Romanos and Tansa, who came to Australia in 1965 from a Maronite village in the mountains of North Lebanon. They started out in factory work then, on advice, bought taxi licences and worked 75 years in the business between the three of them, becoming their own bosses, enjoying the freedom of working the hours they wanted and building the lives they'd long hoped for.*

Drive through the night, no fear,  
just drive through the night.  
You can still get home for lunch, no fear,  
just drive through the night. Koud!  
Take a big risk,  
Just leave and sing a new song.  
You don't need factory work,  
You can now be your own boss. Raiiys.  
Fifty a week,  
you can get eight times more  
in your own rig.  
Buy your own licence,  
now in 'sixty-five everyone can win.  
Rebehh Rebehh Rebehh.

Stay safe brother, ezahp shakeeek.  
Drive! Koud!  
Mawj el bashar.  
Wear that grey suit,  
you've got your hat and your gloves,  
Make sure Saint Charbel  
stays back behind your sun visor,  
customers won't think he's the other guy.  
Check your brother's home safe,  
These human waves need transport,  
Drive to the airport,  
take them anywhere they decide to go,  
Koud, ezhab!  
Clean your back seat,  
Don't let the shady cats in,  
they'll hurt you, read "Taxi Talk",

know your society peccadillos,  
make your own fortune, take it,  
Be your own boss.  
Raiiysoo! Raiiysoo! Raiiysoo!

#### V. Domenica Peste

*An Italian family from Naples comes to Australia in the 1950s. When they go out on a Sunday they are shocked to find no people on the streets. This is so different to the thriving social and night life they have been used to in Naples. Fear strikes them and they wonder what must have happened to create this ghostly scene. Is there a plague? They walk up and down the street and search through garbage tins for evidence of what disaster has befallen this population.*

All the streets are bare,  
lights out in the pubs,  
restaurant doors are shut.  
What has wiped them out?  
Look in all the garbage tins,  
find a newspaper,  
see what sort of plague has come.  
Domenica peste! [Plague Sunday]  
Santa Maria, Madre di Dio.

No one out on Sunday 1951.  
Told me I was too small to get a job.  
Moccasins and fancy clothes  
didn't fit the vogue.  
Four words on my tongue:  
'Yes', 'no', 'okay' and 'chewing gum'.  
Domenica peste! Domenica peste!  
Santa Maria, Madre di Dio  
Santa Maria, Madre di Dio,  
Prega per noi peccatori [Pray for us sinners],  
adesso e nell'ora della nostra morte  
[now and at the hour of our death].  
Amen.

**LEFT: Chinese arch at the Federation celebrations in Melbourne, 1901 (Museums Victoria, NLA); Romanos Eid with his first taxi in 1973 (Museums Victoria, Eid Families Collection)**

## VI. Ode to the Salty Paste

*Nothing divides opinion quite like Australia's signature spread. Nectar of the Gods or just plain tar? Though some grimace at the mere mention of it, a majority of the subjects interviewed for this work hold Vegemite in the highest esteem. This movement is a short ode to honour its mysterious charm.*

Dark brown goodness with B 1, 2, 3.

Vegetable specialty,

something between liquid and food,

made from yeast after beer

has been brewed.

Toast, butter, scrape, not dollop.

Celery, onions, spice, yeast extract and salt.

Folate. Thiamine. Riboflavin. Niacin.

Make the best of it, leave the rest of it,

love the taste of it, salty paste of it.

Curl your hair with it,

shock your friends with it,

start a blog on it, feed the dog with it.

Scrape it, don't take too much.

One jar should last a year.

Savour its malty flav'.

Beef broth in a sludge.

Umami in a glossy, shiny, gooey,

sticky spreadable form.

Use it everyday,

serving suggestions include:

Stroganoff, popcorn, noodles,

ham and icy poles, bolognese,

soup and waffles, pizza, pancakes,

brownies, make some gravy.

Scrape it, don't take too much.

One jar should last a year.

Savour its malty taste.

Beef broth in a sludge.

Dark brown goodness with B 1, 2, 3...

Guilt-free, healthy,

It's vegan, kosher and halal.

## VII. Kupal'nik Surpreez

*A Russian violinist takes a position in a Sydney orchestra in the 1980s. On his days off he visits the local beaches and pubs and is astonished at some of the local customs – from the scantily clad bathing beauties of Bondi to the tiny shot glasses at the 'local'. When he hears a famous pop singer receiving an award telling the audience 'I love you' on TV, he tries this new phrase out upon getting a job. His boss gapes at him in bewildering confusion.*

Going to the ice cream stand.

Beside me stands a Goddess,

She only wears half her bikini

at Bondi Beach, beautiful girls roam free,

idols of the sun.

Kupal'nik surpreez [swimsuit surprise]

Tam byili devushki

[over there, there were young ladies]

vsamom ne znakomyim

[in a completely unfamiliar]

vidye vplyazhe [view of the beach]

na plyazhe [on the beach].

At work the men wear suit, tie,

shorts and long white socks,

they don't say what they think,

they're so polite, so polite to me.

Kupal'nik surpreez.

*and thank you, I love you.*

Tam byili devushki vsamom ne znakomyim

vidye vplyazhe, na plyazhe.

Plink plonk went the water,

splash splash went the waves.

At the bar they sell shots, so small,

the liquid would barely sterilise the skin

before squeezing a pimple,

I order five for myself e na plyazhe.

Tam byili devushki vsamom ne znakomyim

vidye vplyazhe, na plyazhe.

*and thank you, I love you.*

## VIII. Continent of Light

*The landscape is what makes the single biggest impression on most immigrants. The vastness and diversity of the land and the vivid, gleaming illumination of our sun is once seen, never forgotten. For those coming across the seas, particularly from Europe or from high-rise living, this new world is a thunderbolt for the senses and for some, a benediction.*

Spaces above.

Endlessly blue.

Watching up high.

Seeing anew.

Take us to the continent of light.

Clouds are rolling, rolling, rolling,  
All this time, never looked up into the sky,  
Never looked beyond the greyish streets.

Look up for the first time. Look up in awe.  
Brighter than I've ever seen before.

We are infinitesimal.

Sunlight like a halo covering the land.

*Take us to the isle. Take us to the coast.*

*Intensity and colours wide and true.*

*In the womb of nature. We find ourselves.*

Dust and earth and red  
parrots on the hillside,  
paperbark, snow gum, ghost gum

*Looking down, looking up,  
little rows of houses,  
standing side by side,  
desert in the background  
further than your mind.*

Spaces above.

Look up in awe.

Endlessly blue.

We are infinitesimal.

Take us to the continent of light.

**Endlessly blue sky at Bondi Beach**

## IX. Citizens II

From this day forward, I pledge my loyalty  
to Australia and its people,  
whose democratic beliefs I share,  
whose rights and liberties I respect  
and whose laws I will uphold and obey.  
Obey the law, pay tax,  
defend Australia should the need arise,  
enrol to vote, serve on a jury,  
our common bond.

This ancient land,  
the driest inhabited continent,  
this ancient land.  
Unique and vast,  
of woodlands, and of rainforests,  
of golden beaches and dry deserts  
and coral reefs.

My love.

Star, wattle, and kangaroo.

Shield, star, wattle and kangaroo.

Opal is our gem.

*Texts and introductions by  
Tamara-Anna Cislowska*



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# CARMINA BURANA

## FORTUNA, IMPERATRIX MUNDI

### 1. Chorus

O Fortuna,  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

## FORTUNE, EMPRESS OF THE WORLD

O Fortune,  
changeable  
as the moon,  
you are always either waxing  
or waning.  
Detestable life  
at one moment thwarts  
and at another mockingly  
indulges the mind's desire,  
melting away both  
poverty and power,  
like ice.

Vain,  
monstrous Fate,  
you turning wheel,  
you can, when you will,  
destroy bad circumstances  
and delusive success alike.  
Veiled  
and shadowy,  
you attack me too;  
now at your whim  
I bare my back  
under your assault.

You, Fate, who dispose health  
and strength,  
are now against me;  
my desires  
and my weakness  
are in constant slavery.  
At this hour  
without delay  
let all pluck the string;  
since Fate  
crushes the strong man  
everyone weep with me!



## 2. Chorus

Fortune plango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
Quicquid enim flori  
felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

### PRIMO VERE

## 3. Semichorus

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Phebus principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipata flore.  
Zephyrus nectareo  
spirans in odore;

I lament Fortune's blows  
with weeping eyes,  
for she aggressively extorts  
tribute from me;  
it is written in truth,  
that she has a fine head of hair,  
but, when it comes to seizing an  
opportunity she is bald.

Once I sat high up  
on Fortune's throne,  
garlanded with all  
the blooms of prosperity;  
indeed I was in the bloom  
of blessed happiness,  
but now I have tumbled from my eminence,  
robbed of my glory.

Fortune's wheel turns:  
I am cut down and fall;  
another is raised to the heights;  
the king sits at the peak,  
too much exalted –  
let him beware of ruin,  
for under the axle we read  
the name of Queen Hecuba.

### SPRINGTIME

The smiling face of spring  
is granted to the world,  
keen winter is now defeated  
and chased away.  
Phoebus reigns  
in colourful robes,  
honoured in the sweet-sounding  
song of the woods.

Lying once more in Flora's lap,  
Phoebus laughs;  
surrounded by  
many-coloured flowers  
Zephyrus breathes  
the fragrance of their nectar;

certatim pro bravio  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

#### 4. Baritone solo

Omnia Sol temperat  
purus et subtilis,  
nova mundo reserat  
facies Aprilis,  
ad Amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemni vere  
et veris auctoritas  
iubet nos gaudere,  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.

#### 5. Chorus

Ecce gratum  
et optatum  
Ver reducit gaudia;  
purpuratum  
floret pratum,

let us hasten to love  
and compete for its prize.

The sweet nightingale  
strikes up her song,  
the radiant meadows smile  
with many-coloured flowers,  
the birds dart about  
the pleasant woods,  
the chorus of dancing maidens  
now brings delights in thousands.

The bright, keen sun  
tempers everything;  
returning April  
discloses her face to the world;  
men's hearts  
hasten to love,  
and the boyish god rules  
over the amiable.

This great renewal  
and the power  
of festive spring  
bid us rejoice;  
spring brings back the well-known ways,  
and in spring  
it is good and loyal  
to hold fast to your lover.

Love me faithfully,  
see the faithfulness  
of my whole heart  
and my whole mind.  
I am with you  
even when I am far away.  
Whoever loves like that  
is tortured on the wheel.

Behold, welcome  
and longed-for  
spring brings delight back,  
the meadows glow  
with rich flowers,

Sol serenat omnia.  
Iam iam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.

Iam liquescit  
et decrescit  
grando nix et cetera;  
bruma fugit,  
et iam sugit  
Ver Estatis ubera;  
illi mens est misera  
qui nec vivit,  
nec lascivit  
sub Estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis.  
Qui conantur,  
ut utantur  
premio Cupidinis;  
simus iussu Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

## UF DEM ANGER

### 6. Dance (ensemble)

### 7. Chorus

Floret silva nobilis,  
floribus et foliis  
Ubi est antiquus meus amicus?  
Hinc equitavit,  
eia, quis me amabit?  
Floret silva undique,  
nah mime gesellen ist mir wê.  
Gruonet der walt allenthalben,  
wâ, ist min geselle also lange?  
Der ist geriten hinnen,  
o wî, wer sol mich minnen?

the sun makes all things bright.  
Now sorrow flees!  
Summer returns,  
and harsh winter  
withdraws.

Now hail, snow,  
and the rest  
melt away;  
winter flees,  
and now spring  
sucks the breast of summer;  
sad is the heart of him  
who neither enjoys life  
nor frolics  
under the hand of summer.

They glory  
and rejoice  
in sweetest honey,  
who seek  
to enjoy  
Cupid's prize  
let us, at the command of Cyprian Venus,  
glory  
and rejoice  
to be the equals of Paris.

## ON THE MEADOW

The noble forest blooms  
with flowers and leaves.  
Where is he who was my lover?  
He has ridden away.  
Alas, who will love me?  
Everywhere the forest blooms,  
I am longing for my lover.  
The wood is green all over,  
where is my lover this long time?  
He has ridden away.  
Alas, who will love me?

## 8. Soprano solo and chorus

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.

Seht mich an,  
jungen man!  
lat mich iu gevallen.

Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.  
Seht mich an...

Wol dir, Werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an...

## 9a. Reie [Round Dance] (ensemble)

### 9b. Chorus

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan!

### 9c. Semichorus

Chume, chum, geselle min,  
ih enbite harte din.  
Suzer rosenvarwer munt,  
chum un mache mich gesunt.  
Swaz hie gat umbe...

## 10. Chorus

Were diu wertt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen. Hei!

Hawker, give me the rouge  
to make my cheeks red,  
so that I can invite the young men  
to welcome love.

Look at me,  
young men!  
Let me please you!

Gallant men, love  
lovely women!  
Love puts you in high spirits  
and does you great credit.  
Look at me...

Hail, world,  
so rich in joys!  
I will always be subject to you  
through love of you.  
Look at me...

Here, all in a circle,  
are maidens  
who are all after a man  
this summer.

Come, come, my love,  
I implore you.  
Sweet rosy mouth,  
come and make me whole.  
Here, all in a circle...

If all the world were mine  
from the sea to the Rhine,  
I would give it up  
to have the Queen of England  
lying in my arms. Hey!

## IN TABERNA

### 11. Baritone solo

Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi,  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis,  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
implicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

## IN THE TAVERN

Boiling inside  
with violent rage,  
I talk bitterly  
to myself;  
made of matter,  
of ash of the elements,  
I am like a leaf  
that the winds play with.

For, while it is the mark  
of the wise man  
to build his foundation  
on rock,  
I, a fool, am like  
a gliding river,  
which never keeps  
to the same course.

I am carried along  
like a ship without a helmsman,  
as a bird is carried aimlessly  
through the ways of the air;  
No fetters hold me,  
no key holds me;  
I seek others like myself,  
and I join up with the wicked.

Heaviness of heart  
Seems to me a grievous thing;  
merriment is delightful  
and sweeter than honeycombs;  
whatever Venus commands  
is sweet labour,  
and never dwells  
in spiritless hearts.

I travel the broad path  
In manner of youth,  
I am entangled in vice  
And forgetful of virtue.  
Greedier for pleasure  
Than for welfare,  
Dead in soul,  
I look after my body.

## 12. Tenor solo and male chorus

Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.

Miser, miser!  
modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogos urit fortiter;  
propinat me nunc dapifer.

Miser, miser...

Nunc in scutella iaceo  
et volitare nequeo,  
dentes frendentes video:

Miser, miser...

## 13. Baritone solo and male chorus

Ego sum abbas Cucaniensis,  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

Wafna, wafna!  
quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!

## 14. Male chorus

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.

Once I lived in the lakes,  
once I was beautiful,  
when I was a swan.

Woe, woe is me!  
Now I am black  
and roasted through!

The cook turns me about on the spit;  
the fire roasts me through;  
now the waiter prepares me.

Woe, woe is me...

Now I lie on the salver,  
and I cannot fly;  
I see gnashing teeth.

Woe, woe is me...

I am the Abbot of Cucany,  
and my associates are drinkers,  
and my adherence is to the sect of Decius,  
and whoever meets me in the tavern over  
dice in the morning will go out naked by  
the end of the evening, and stripped of his  
clothes will cry:

Wafna, wafna!  
what have you done, evil fate?  
You have stolen away  
all the joys of my life!

When we are in the tavern  
we take no thought for the grave,  
but rush to the gaming-tables,  
over which we always sweat.  
If you want to know  
what happens in the tavern,  
where it is money that brings the wine,  
then listen to what I say.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem  
sed pro Baccho mittunt sortem.

Primo pro nummata vini,  
ex hac bibunt libertini;  
semel bibunt pro captivis  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quingies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
Bibit miles, bibit clericus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit iste, bibit ille,  
bibunt centum, bibunt mille.

Some gamble, some drink,  
some just let themselves go.  
Of those who spend their time gambling,  
some lose their clothes,  
others gain them,  
others put on sackcloth.  
There no one fears death:  
they throw the dice for Bacchus.

First they throw for the wine bill,  
from which the libertines drink.  
Once more they drink to prisoners,  
then three times to the living,  
four times for all Christians,  
five times for the faithful departed,  
six times for the loose sisters,  
seven times for forest soldiers.

Eight times for sinful brothers,  
nine times for scattered monks,  
ten times for the seafarers,  
eleven times for the quarrellers,  
twelve times for the penitent,  
thirteen times for the travellers.  
They all drink without restraint  
for the Pope just as for the King.

The mistress drinks, the master drinks,  
the soldier drinks, the cleric drinks,  
this man drinks, that woman drinks,  
the servant drinks with the maid,  
the active man drinks, the lazy man drinks  
the white man drinks, the black man drinks,  
the settled man drinks, the wanderer drinks,  
the ignorant man drinks, the scholar drinks.

The poor man and the sick man drink,  
the exile and the stranger drink,  
the boy drinks, the old man drinks,  
the leader and the deacon drink,  
the sister drinks, the brother drinks,  
the old woman drinks, the mother drinks,  
this woman drinks, that man drinks,  
hundreds drink, thousands drink.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta,  
quamvis bibit mente leta;  
sic nos rodunt omnes gentes,  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.  
Io io!

## **COUR D'AMOURS**

### **15. Soprano solo and children's chorus**

Amor volat undique;  
captus est libidine.  
Iuvenes, iuencule  
coniunguntur merito.

Siqua sine socio,  
caret omni gaudio,  
tenet noctis infima  
sub intimo  
cordis in custodia:  
fit res amarissima.

### **16. Baritone solo**

Dies, nox et omnia  
michi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honur.

Tua pulchra facies  
me fay planszer milies,  
pectus habet glacies  
a remender,  
statim vivus fierem  
per un baser.

Six hundred coins do not  
last long enough, where all  
drink without limit of restraint,  
though they may drink with happy hearts;  
thus everyone disparages us,  
and thus we shall be destitute.  
Let those who disparage us be  
confounded, and their names be not  
inscribed with the just. Io io!

## **THE COURT OF LOVE**

Love flies everywhere,  
seized by desire.  
Young men and girls  
are rightly joined together.

A girl without a man  
lacks all delight;  
deepest night  
holds her inmost  
heart enchained:  
such a thing is indeed bitter.

Day, night, and all things  
are against me,  
and the sound of girls' voices  
makes me weep,  
and, alas, makes me often sigh,  
and even makes me fear.

O friends, amuse yourselves;  
you who know, speak on.  
Spare me in my grief;  
great is my sorrow.  
But yet reflect,  
by your honour.

Your lovely face  
and my heart  
make me weep a thousand tears;  
I should be cured  
and brought to life again  
by one kiss.



### 17. Soprano solo

Stetit puella  
rufa tunica:  
si quis eam tetigit,  
tunica crepuit. Eia.

Stetit puella  
tamquam rosula;  
facie splenduit,  
os eius floruit. Eia.

### 18. Baritone solo and chorus

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.  
Mandaliet, mandaliet,  
min geselle chumet niet!

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.  
Mandaliet...

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula.  
Mandaliet...

### 19. Male semichorus

Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore suscrescente,  
pariter e medio  
avulso procul tedio,  
fit ludus in effabilis  
membris, lacertis, labiis.

There stood a girl  
in a red tunic;  
if anyone touched the tunic  
it rustled. Eia.

There stood a girl  
like a little rose;  
her face was radiant,  
and her mouth bloomed. Eia.

My heart is filled  
with many sighs  
which give me grievous pain  
because of your beauty.  
Mandaliet, mandaliet,  
my love does not come.

Your eyes shine  
like rays of the sun,  
as the brilliance of lightning  
gives light to the dark night.  
Mandaliet...

May the gods  
approve my resolve  
to undo the bonds  
of her virginity.  
Mandaliet...

If a boy is with a young girl  
in a little room,  
that is a happy union.  
Love wells up  
as restraint is banished  
far from them,  
and inexpressible pleasure comes over  
their limbs, their arms, their lips.

## 20. Double chorus

Veni, veni, veni venias,  
ne me mori facias,  
hyrca, hyrce,  
nazaza, trillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

## 21. Soprano solo

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

## 22. Soprano and Baritone solos Chorus and children's chorus

Tempus est iocundum  
o virgines,  
modo congaudete  
vos iuvenes.  
Oh, oh, oh,  
totus floreo!  
Iam amore virginali  
totus ardeo,  
novus amor est,  
quo pereo!

Mea me confortat  
promissio,  
mea me deportat  
negatio.  
Oh, oh, oh...

Come, come, come,  
do not make me die,  
hyrca, hyrce,  
nazaza, trillirivos...

Your beautiful face,  
the look of your eyes,  
the braids of your hair,  
O how glorious you look!

Redder than the rose,  
whiter than the lily,  
more beautiful than all the rest,  
I glory in you unceasingly!

Opposite courses hang in the balance  
of my wavering mind;  
wanton love and chastity.  
But I choose what I see  
and bend my neck to the yoke –  
to the sweet yoke I submit.

The season is pleasant,  
O maidens;  
rejoice together,  
you young men.  
Oh, oh, oh,  
I bloom all over  
with love for a maiden;  
it is a new,  
new love  
that I die of.

Complying  
soothes me,  
refusing  
casts me down.  
Oh, oh, oh, I bloom all over...

Tempore brumali  
vir patiens,  
animo vernali  
lascivens.  
Oh, oh, oh...

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.  
Oh, oh, oh...

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra  
iam pereo.  
Oh, oh, oh...

### 23. Soprano solo

Dulcissime, ah,  
totam tibi subdo me!

## BLANZIFLOR ET HELENA

### 24. Chorus

Ave formosissima  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

In winter time  
a man is patient,  
the breath of spring  
arouses his desires.  
Oh, oh, oh, I bloom all over...

My virginity  
teases me,  
my innocence  
defeats me.  
Oh, oh, oh, I bloom all over...

Come with joy,  
my mistress,  
come, come, my beautiful one,  
for I am dying.  
Oh, oh, oh, I bloom all over...

Sweetest one,  
I give myself to you utterly.

## BLANZIFLOR AND HELENA

Hail, most beautiful one,  
precious jewel;  
hail, pride of maidens,  
glorious maiden;  
hail, light of the world;  
hail, rose of the world,  
Blanziflor and Helena,  
noble Venus.

## FORTUNA, IMPERATRIX MUNDI

### 25. Chorus

O Fortuna,  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

## FORTUNE, EMPRESS OF THE WORLD

O Fortune,  
changeable  
as the moon,  
you are always either waxing  
or waning.  
Detestable life  
at one moment thwarts  
and at another mockingly  
indulges the mind's desire,  
melting away both  
poverty and power,  
like ice.

Vain,  
monstrous Fate,  
you turning wheel,  
you can, when you will,  
destroy bad circumstances  
and delusive success alike.  
Veiled  
and shadowy,  
you attack me too;  
now at your whim  
I bare my back  
under your assault.

You, Fate, who dispose health  
and strength,  
are now against me;  
my desires  
and my weakness  
are in constant slavery.  
At this hour  
without delay  
let all pluck the string;  
let all lament with me  
how the brave man  
is crushed by Fate.

*The text by Carl Orff from Carmina Burana is reproduced by permission of Hal Leonard Australia, exclusive agent for Schott Music Ltd of Mainz.*

# About the Artists



## Brett Weymark conductor

One of Australia's foremost choral conductors, Brett Weymark OAM is celebrating his 20th season with Sydney Philharmonia Choirs. Appointed Artistic and Music Director in 2003, he has conducted the Choirs throughout Australia as well as internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra and Hong Kong Philharmonic, as well as productions for WAAPA, Pacific Opera and OzOpera, and he has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at the University of Sydney and the Sydney Conservatorium of Music, continuing his conducting studies with Simon Halsey, Vance George, Daniel Barenboim and John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's Passions and Christmas Oratorio, the Mozart, Verdi, Duruflé and Fauré requiems, and Orff's *Carmina Burana*. He champions Australian composers, and has premiered works by Matthew Hindson, Elena Kats-Chernin, John Peterson, Daniel Walker, Rosalind Page, Peter Sculthorpe, Andrew Schultz and Ross Edwards. In 2011 he premiered his own work *Brighton to Bondi* with the Festival Chorus. He has also conducted musical theatre programs including Bernstein's *Candide*, which won

multiple BroadwayWorld Sydney awards. Under his direction, SPC received a Helpmann Award for *Oedipus Rex* and *Symphony of Psalms*, directed by Peter Sellars, and was nominated for a Limelight Award for Purcell's *King Arthur*.

He was chorus master for the Adelaide Festival productions of *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020), and he has prepared choirs for Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Simon Rattle. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max Fury Road* and *Australia*.

Recent conducting highlights include *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia).

In 2001 he was awarded an Australian Centenary Medal and in 2021 the Medal of the Order of Australia.

Brett Weymark is passionate about singing and the role music plays in both the wellbeing of individuals and the health and vitality of a community's culture. He believes music can transform lives and should be accessible to all.

Sydney Philharmonia Choir's 2023 season reflects highlights of his distinguished tenure with the organisation and the strengths of the choirs he leads.



PHOTO: KEITH SAUNDERS

## James Henry singer

James Henry is in demand as a composer and sound designer writing in various blends of traditional Aboriginal and contemporary genres. His diverse skill set has seen him compose for the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and various theatre and dance productions, as well as commissions, and he has been musical director for the Dreamtime at the 'G opening ceremonies, and the Tanderrum ceremonies that open the Melbourne International Arts Festival. In 2022 he earned an AACTA Award nomination for best documentary score for his work on *Freeman*.

This year he is the First Nations Composer in Residence for Ensemble Offspring and an inaugural participant in the Melbourne Symphony Orchestra's First Voices program. This year also saw the premieres of two stage works for which he was sound designer and composer: Daniel Riley's *Tracker* (Australian Dance Theatre) at the Sydney Festival, and Declan Furber Gillick's play *Jacky* (Melbourne Theatre Company).



PHOTO: ABC CLASSIC

## Tamara-Anna Cislowska piano

Tamara-Anna Cislowska is one of Australia's most renowned pianists, performing and recording to critical and public acclaim, both in Australia and overseas, and touring Japan and the US as a cultural ambassador for Australia. Her accolades include ABC Young Performer of the Year, an Art Music Award for Performance of the Year (ACT), the Freedman Fellowship and the 2015 ARIA award for Best Classical Album, as well as prizes in London, Italy and Greece. She has given recitals in London's Purcell Room, the Kleine Zaal of the Amsterdam Concertgebouw and the Frick Collection NY, and performed as soloist with the London Philharmonic, Puerto Rico Symphony, ACO and all major Australasian symphony orchestras. Recent highlights include touring with CIRCA (Lincoln Center White Light Festival), and the premiere of Elena Kats-Chernin's *Lebewohl* concerto with the Queensland and Tasmanian symphony orchestras. She co-founded the Mozart Piano Quartet, touring Europe and North America and winning numerous ECHO awards, and has performed chamber music with artists such as Dawn Upshaw, Anne-Sophie Mutter, Sharon Bezaly and the Danish String Quartet. Her talents include music direction and concert curation, music editing, and as a librettist, and she has recorded ten ARIA No.1 albums. Her weekly ABC Classic show Duet features live performances with international and Australian guests, and the second album of highlights was nominated for Best Classical Album in the 2022 ARIA awards.



## Lorina Gore soprano

Australian soprano Lorina Gore completed her postgraduate voice studies at the Australian National University in Canberra and at the National Opera Studio in London. She has won numerous prestigious opera awards, including two Helpmann Awards, a Green Room Award, the Dame Joan Sutherland Scholarship/AOAC Scholarship, prizes and scholarships in the 2010 Opera Awards, the Covent Garden National Opera Studio Scholarship, Herald-Sun Aria and the Australian National Aria Competition.

She joined Opera Australia as a principal artist in 2008 and has since performed many roles, including Violetta (*La traviata*), Marie (*Wozzeck*), Leïla (*The Pearlfishers*), Amina (*La sonnambula*), Musetta (*La bohème*), and Roxana in *King Roger*, for which she won a Helpmann Award and a Green Room Award. She subsequently won her second Helpmann Award for the role of Ophelia in Brett Dean's *Hamlet* at the 2018 Adelaide Festival. For Opera Queensland she sang Violetta in 2022 and more recently gave a recital called 'Reaching for the Moon'. Her most recent appearance for Sydney Philharmonia Choirs was in *Messiah* in 2022.

Her recordings include *A Toast to Melba* and *Johann Strauss: Waltzes and Arias* with the Tasmanian Symphony Orchestra and Marko Letonja, highlights from *Der Rosenkavalier* with Yvonne Kenny, *Bliss* with Opera Australia, and Handel's *Rodelinda* conducted by Richard Bonynge.



## Kanen Breen tenor

Kanen Breen is one of Australia's most sought-after operatic tenors and a renowned concert and cabaret artist.

He has long been established as a contracted artist at Opera Australia, regularly appearing in the principal tenor roles of such operas as *The Merry Widow*, *The Mikado*, *H.M.S. Pinafore*, *The Gondoliers*, *Falstaff*, *Die Fledermaus*, *The Magic Flute*, *The Marriage Of Figaro*, *The Rake's Progress*, *Turandot*, *The Tales of Hoffmann* and *Albert Herring*.

His appearances for Victorian Opera include roles in *Through the Looking Glass*, *Sweeney Todd*, *Banquet of Secrets*, *'Tis Pity* and *The Who's Tommy*; and for Opera Queensland he has appeared as Nanki Poo in *The Mikado*, Nadir in *The Pearlfishers*, Ramiro in *Cenerentola*, Andy Warhol in *The Perfect American*, Sir Richard Dauntless in *Ruddigore* and roles in *Snow White*

His regular engagements with Pinchgut Opera include an enormous critical success in the title role of Rameau's *Platée* in 2021.

Other roles include Rodolfo in Baz Luhrman's *La Bohème* on Broadway, Willy Wonka in the Gordon Frost production of *Charlie and the Chocolate Factory* and critically acclaimed performances in *The Black Rider* (The Malthouse), and he received a Helpmann Award for his Witch of Endor in the 2017 Adelaide Festival production of Handel's *Saul*. Kanen Breen's previous appearances with Sydney Philharmonia Choirs include *Candide*, *Carmina Burana* and *The Golden Age of Broadway*.

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

Join one of our community choirs such as the Christmas Choir. Or step up and audition for the Symphony Chorus, Chamber Singers or our young adult (18–30) choir VOX.

You could be performing with leading conductors, soloists and orchestras on stage at the Sydney Opera House. And from rehearsal to performance, you'll be expertly led by our music directors, Brett Weymark and Elizabeth Scott.



**Register today for the  
Christmas Choir –  
everyone is welcome,  
no audition necessary**

Our next general choirs audition is next week  
on Tuesday 12 September (3.15pm–6pm)

[www.sydneyphilharmonia.com.au/  
auditioned-choirs](http://www.sydneyphilharmonia.com.au/auditioned-choirs)



### Hadleigh Adams baritone

Baritone Hadleigh Adams is equally sought after on the opera stage and the concert platform, with a repertoire spanning from the baroque era to the present day.

Last year saw his 100th performance with the San Francisco Opera, singing Agrippa in the premiere of John Adams' *Antony and Cleopatra*, and earlier this year he made his Carnegie Hall debut in Vaughan Williams' *Sea Symphony*, performed Mozart with the Houston Symphony and Itzhak Perlman, and returned to his native New Zealand to sing Mahler with Orchestra Wellington. Other engagements this year include Britten's *War Requiem* (Brisbane Festival) and the title role in Jonathan Dove's opera *The Enchanted Pig* (Australian Contemporary Opera Co).

In the US, where he is based, highlights of recent seasons include *Tosca*, *La bohème* and *Les Dialogues des Carmélites* (San Francisco Opera); Mercutio in Gounod's *Roméo et Juliette* (San Diego Opera); Stanley Kowalski in *A Streetcar Named Desire* and Hawkins Fuller in *Fellow Travelers* (Florida Grand Opera); and the Beast in *La Belle et la bête* by Philip Glass (Opera Parallèle).

He has performed in concert with the San Francisco, Seattle, Nashville, Chicago, Atlanta, Dallas and New Zealand symphony orchestras, Philharmonia Orchestra, Los Angeles Philharmonic, Philharmonia Baroque Orchestra, Minnesota Opera, Cincinnati Opera and Pinchgut Opera, and he made his debut at London's National Theatre singing Jesus in Bach's *St Matthew Passion*.





# Festival Chorus

**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, Estelle Roche, Stephen Walter** Rehearsal Pianists

## **SOPRANOS**

Oon Ja Bae  
Julie Bangura  
Dimitra Barlas  
Kate Bartlett  
Jan Begg  
Claire Bennett  
Anne Birt  
Christine Bishop  
Helen Black  
Sue Bowring  
Susan Budic  
Anita Burkart  
Sibylle Burkart  
Alison Butt  
Lesley Cady  
Rebekah Calverley  
Janet Cao  
Jane Carthey  
Heather Celic  
Alice Aiping Chen  
Sylvia Chui  
Annette Clark  
Gabrielle Coates  
Annie Corbett  
Anne-Catherine  
Cosentino  
Michelle Crook  
Sancia De Jersey  
Nathalie Deeson  
Roselyn Dixon  
Amber Esposito  
Kathy Esson  
Kylie Fell  
Angela Fitzgerald  
Helene Galettis  
Jehane Ghabrial  
Roslyn Gonczi  
Karina Gough  
Dallas Griffin  
Barbara Hall  
Emesini Hazelden  
Nicole Hodgson

Tongshan Hu  
Yameng Hu  
Rose Jiang  
Prue Kennard  
Lauren Kenyon  
Lilly Krienbuhl  
Margo Kuian  
Ruolan Lan  
Susan Landreth  
Stephanie Lang  
Hannah Leach  
Elizabeth Lee  
Vivian Lewin  
Maggie Lin  
Joanna Mccullagh  
Alison McDonald  
Rebecca Maddox  
Jennifer Manning  
Jolanta Masojada  
Angela Melick  
Georgina Melick  
Julia Menemencioglu  
Karen Miles  
Lillian Mora  
Jennifer Morgan-  
Nicholson  
Mary Mortimer  
Sarah Muetterlein  
Helen Murray  
Michele Nobbs  
Janice Peak  
Fiona Peare  
Anna Pender  
Laurel Reynolds  
Wendy Russell  
Chika Sakono  
Katherine Shearer  
Julia Smailes  
Emi So  
Vivienne Strong  
Abigail Studdert  
Sabine Thode  
Susan Thomas

Sarah Turchini  
Sarah van Treel  
Susan Webster  
Jodie Whitbread  
Suzie Woodhouse  
Olivia Wroth  
Dorothy Wu  
Ellen Wu  
Bei Xu  
Elizabeth Yelland  
Jo Yoon  
Angeline Zaghloul  
Lisa Zang  
Min Zhu  
Andrea Zocco

## **ALTOS**

Catherine Abadie  
Gina Agresti  
Helen Alajajian  
Meredith Ash  
Louise Bain  
Lyn Baker  
Nadja Balemans  
Sally-Ann Barbera  
Susan Barrett  
Julie Bartholomew  
Caroline Bessemer  
Nora Bodkin  
Pam Bray  
Angela Brothers  
Linda Buckley  
Jacqueline Buswell  
Jisun Chang  
Joyce Cheam  
Karen Chisholm  
Felicia Cindyagatha  
Tina Claridge  
Susan Clift  
Patricia Corey  
Mary Costello  
Louise Coster  
Katrina Darnbrough

Collette Davies  
Virginia Davies  
Julie Dawson  
Claire Deakin  
Jan Dilworth  
Kristine Dino-  
Villegas  
Elizabeth Dooley  
Judy Dunstan  
Gail Edinborough  
Catherine Errey  
Sue-Ellen Fairall  
Suzie Ferrie  
Barbara Fleming  
Vanessa Fone  
Helen Freame  
Katie French  
Judith Fritsche  
Natalia Gorkavenko  
Alison Gould  
Emma Grahame  
Diana Gray  
Reg Graycar  
Virginia Greene  
Sonja Grgurevic  
Judith Hadley  
Amy Han  
Karen Hartas  
Lucy Hatcher  
Anne Heritage  
Cecilia Hannah  
Hibbert  
Margaret Hills  
Katie Hislop  
Jane Hogan  
Marijke Hol  
Alison Horan  
Patricia Hoyle  
Marianne Hulsbosch  
Pamela Humphreys  
Louise Imray  
Elaine Jackson  
Diana Jefferies

Lindy Jefferson  
Fiona Joneshart  
Susan Kaim  
Julie Kalitis  
Khatereh  
Karimi-nejad  
Sara Klug  
Maryanne Knight  
Anne Kricker  
Doreen Laforest  
Gillian Lee  
Heaven Lee  
Penelope Lee  
Heather Lees-Smith  
Fleur Lendering  
Kathy Leviton  
Edda Lewis  
Leola Liu  
Frances Low  
Clare McDonogh  
Lynne McEachern  
Sophie Mackay  
Maggie McKelvey  
Wendy McLeod  
Judy Macourt  
Jill McSweeney  
Valerie Marteau  
Roshana May  
Agnes Michelet  
Akiko Miwa  
Alyson Moore  
Sari Munro  
Cathy Murcutt  
Nadia Okumushoglu  
Caecilia Parkins  
Cathryn Petrie  
Sally Pierce  
Lisa Polsek  
Winona Poon  
Linda Prud'Homme  
Kate Reid  
Alice Roberts  
Penelope Rodger  
Tanya Rosen  
Suzie Sarlas  
Felicity Saunders  
Marlyn Sciberras  
Helen Sharp  
Yuko Shimizu  
Deborah Smith

Lani Sutherland  
Jean Taylor  
Elizabeth Terrell  
Bronwyn Thomas  
Kenna Tso  
Angela Veerhuis  
Kay Vernon  
Anthea Vescio  
Veronika Warren  
Kylie Watt  
Fidy Westgarth  
Sarah Williams  
Amanda Wilson AM  
Prue Winkler  
Claudia Winters  
Susan Wittenoom  
Marianna Wong  
Sybil Wong  
Olivia Yan  
Yenevit Zambrano  
Julia Zwirko

## TENORS

Mark Ashdown  
Christopher Barrett  
Colin Bodkin  
Monika Bojarski  
Stephen Burke  
Chris Chinnock  
Maxwell Connery  
Clive Cooper  
Erwin D'Souza  
Roman Danylak  
Kevin De Souza  
Nicki Elkin  
Jamie Greenslade  
Alistair Johnston  
Ayse Kiran  
Vincent Lo  
Paul Lorraine  
Andrew Morris  
Jennifer Needham  
Timothy O'Reilly  
Margaret Olive  
Christinne Patton  
Félicité Ross  
Leanne Ruggero  
Ken Ryan  
Mike Shenouda  
Marcus Sommerville  
Rhonda Stapleton  
Luke Stebbings  
Martin Stebbings  
Caralyn Taylor  
Gareth Taylor  
Ben Thurley  
Junia Vaz de Melo  
George Watkins  
Carola Wittekind  
Terry Woronov

## BASSES

Ender Akalp  
Phillip Belling  
Oliver Birke  
Andrew Birley  
Federico  
Castellucchio  
Anthony Cheshire  
Jim Clarke  
Milton Cohen  
Paul Collins  
Daryl Colquhoun  
Stefan Couani  
Bill Dowsley  
Graham Georgeson  
Quentin Goldfinch  
John Golding  
Paul Goyen  
Robert Groves  
John Hardy  
Alex Henry  
Graham Huddy  
David Jacques  
David Leonard  
Robert Lewin  
Brian Lobb  
Danny May  
Ben Melville  
Tim Miles  
Ray Mills  
Frank Monagle  
Louis Monney  
Scot Morris  
Brian Mulhall  
Bernard O'Connor  
Kelvin Olive  
Andrew Rodger  
Sam Rorke  
Jonathan Spinks  
Russell Stapleton  
Andrew Stark  
Alan Taylor  
Nicholas Turner  
Michael Walpole  
Ben Waters  
Alastair Wilson  
John Wong  
Patrick Yeung

# River City Voices

**Dr Sarah Penicka-Smith** Artistic Director & Principal Conductor

**Dr Philip Eames, Callum Tolhurst-Close** Rehearsal Conductors and Rehearsal Pianists

## **SOPRANOS**

Alexandra-Anne Burton  
Catriona Champion  
Josephine Chan  
Louise Corbin  
Maria Costello  
Tamara Craig  
Susan Forss-Clarke  
Hadassa Gitau  
Lyn Higgs  
Wendy Hopley  
Deborah Howitt  
Christine Pendleton  
Casey Poon  
Tracy Samuel  
Nicole Senior  
Lynn Taye  
Ingrid Turner  
Naomi Von Senff  
Eleni Waugh  
Sarah Wielgosz

## **ALTOS**

Grace Bondoc  
Clare Brown  
Catherine Dolle-Samuel  
Sally Glass  
Danica Gluvakov  
Belinda Huang  
Rufina Ismail  
Jane Jamieson  
Laima Karklins  
Linda Kemp  
Liz Mulcare  
Nancy Nicholls  
Rina Pinto  
Rachel Yang  
Fiona Yue

## **TENORS**

Clive Arasaratnam-Smith  
David Archer  
Tanja Frzop  
Nalin Gupta  
Richard Heagren-Gibbs  
Ian Jenson  
Brian Julien  
Joshua Lenehan  
Gabriel Newman  
Isaac Powell  
Moshen Shahsavazadeh  
Spencer Thew

## **BASSES**

Jose Augusto  
Steven Barnett  
Don Church  
Cameron Glass  
Ivars Karklins  
Geoff Kerr  
Mark Nguyen  
Michael West  
Dominic Wong

River City Voices is Parramatta's flagship, auditioned symphonic choir. Established in 2018 to meet the community's demand for large-scale, accessible cultural events closer to home, RCV is fast gaining recognition for its vocal excellence, unexpected collaborative artistic programs, and events that reflect and promote greater Parramatta's diverse community, its talent, and stories. Led by Artistic Director Dr Sarah Penicka-Smith, RCV has already engaged over 2,000 artists, arts workers and audience goes through its curated and festival performances, development programs, television appearances and workshops.

# NSW Public Schools Junior Singers

**Amber Johnson** Chorus Master

**Grace Leonard, Sarah Percival** Tutors

Miles Andersen  
Norah Bonjean  
Caroline Brazier  
Ailish Bready  
Eva Chen  
Vera Chen  
Agnes Cherry-Nguyen  
Alexis Connellan  
Abbey Cowell  
Olivia Doley  
Isabella Fan

Myhra Ghantwal  
Harry Gunn  
William Hardy  
Eloise Heath  
Clara Horst  
Aito Ikegawa-Hilgendorf  
Miykal Kennedy  
Grace Kinslor  
Sienna Lucas  
Campbell Matthews  
Addison Melville

Bea Morgan  
Euan Morrison  
Bess Reid  
Georgie Sampson  
Arthur Shannon  
Hannah Shapley  
Lucynda Waugh  
Boya Xia  
Jadette Young

The NSW Public Schools Junior Singers is an ensemble of The Arts Unit, NSW Department of Education.

# Sydney Philharmonia Orchestra

## FIRST VIOLINS

**Fiona Ziegler** *Concertmaster*

**Michelle O'Young**

Adrian Bendt  
Michell Brazier  
Heather Burnley  
William Carraro  
Angela Cassar  
Caron Chan  
Evelyn Cirevski  
Catrina Hughes  
Rebecca Irwin  
Anthea Taylor

## SECOND VIOLINS

**Léone Ziegler**

Samantha Boston  
Bridget Crouch  
Elizabeth Greenhalgh  
Mateka Primorac  
Emily Qin  
Denisa Smeu Kirileanu  
Isabel Tzorbatzaki  
Tracey Wan  
Emma Winestone

## VIOLAS

**Andrew Jezek**

Jonathan Bruhl  
Caitlin Duncombe  
Rachel Dyker  
Tara Hashambhoy  
Suzie Kim  
Bonita Silva  
Eda Talu

## CELLOS

**Rowena Crouch**

James Beck  
Christopher Bennett  
Pierre Emery  
Anita Gluyas  
Claire Kahn

## DOUBLE BASSES

**David Cooper**

Daniel Dean  
Julia Magri  
Jennifer Penno

## FLUTES

**Rosamund Plummer**

Jennifer Bradstreet  
James Fortune

## OBOES

**Matthew Bubb**

Miriam Cooney  
Frank Giraldo

## CLARINETS

**Andrew Doyle**

Alisha Coward  
David Rowden

## BASSOONS

**Gillian Hansen**

Victoria Grant  
**Greg Taylor**

## HORNS

**Robert Johnson**

Milen Boubbov  
**Gergely Maleusz**  
Rafael Salgado

## TRUMPETS

**Dan Henderson**

Matthew Carter  
Fletcher Cox

## TROMBONES

**Nigel Crocker**

**Ros Jorgensen**

**Brett Page**

## TUBA

**James Barrow**

## TIMPANI

**Chi Meller**

## PERCUSSION

**Tim Brigden**

Jess Ciampa  
Kerryn Joyce  
Tim Pailas  
Alison Pratt

## HARP

**Owen Torr**

## CELESTE

**Benjamin Burton**

## PIANOS

**Tamara-Anna Cisłowska**

(Human Waves)  
**Tim Cunniffe**  
(Carmina Burana)  
**Stephen Walter**  
(Carmina Burana)

**Bold** = Principal

# 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 throughout the year – Chorus Oz (the annual Big Sing), Big Heart Sing at the Sydney Opera House and choral workshops throughout Sydney and NSW.

2020 was Sydney Philharmonia Choirs' centenary and saw the realisation of the 100 Minutes of New Australian Music project, featuring commissioned works by composers including Elena Kats-Chernin, Deborah Cheetham Fraillon and Brett Dean. In 2022 the Choirs took part in the reopening of the Sydney Opera House Concert Hall, performing Mahler's *Resurrection* Symphony with the Sydney Symphony Orchestra, and in 2023, Brett Weymark celebrates his 20th anniversary as Artistic Director.

## VICE-REGAL PATRONS

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

## VICE PATRONS

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Yvonne Kenny AM

## BOARD

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Katie Blake, 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*  
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Yvonne Frindle *Editor and Design*  
Tone Bullen, Smörgåsbord *Cover Artwork*  
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Prof. the Hon. Dame Marie

Bashir ad cvo

Ian and Claire Bennett

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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 oam

Peter and Lisa Macqueen

Judge Robyn Tupman

Kay Vernon

Sara Watts

Anthony and Annie Whealy

Jacqui Wilkins

Anonymous (1)

## \$1,000 – \$2,499

James and Ariella Cox

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Daryl Colquhoun

Nathalie Deeson – in

memory of Brian Deeson

Julie and Bill Dowsley

Prof. Jenny Edwards

The Hon. Ben Franklin MLC

Bunny Gardner-Hill

Warren Green

Vesna Hatezic

David 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

Georgia Rivers

Joanna Sutherland

Elizabeth Talbert

Marianna Wong

Mark Wong

Angeline Zaghoul

Anonymous (1)

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# Thank you

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Ian Davies  
James Devenish  
Jane Diamond  
Nancy Fox AM  
Fiona Hulton  
Kevin Lee  
Anna Lo  
Brian Lobb – in memory of  
Jennifer Lobb  
Elaine Macdonald  
Mary Mortimer and  
Donald Denoon  
William Napier  
Robbie Nicol  
Jennie Orchard  
Peter Phillips AO and  
Jane Phillips  
Beth Rahman  
Paul Roper  
Félicité Ross  
Meg Shaw  
Ellen Wu  
Anonymous (3)

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