

CHORUSOZ

THE ARMED MAN

A MASS FOR PEACE



SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK ©AM



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SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

CHORUS OZ THE ARMED MAN

JEAN SIBELIUS

Finlandia

with choral hymn finale

KATIE NOONAN and ANDREW O'CONNOR

An Instrument of Peace[†]

orchestrated by Steve Newcomb

WORLD PREMIERE

KARL JENKINS

The Armed Man: A Mass for Peace

HUBERT PARRY

Jerusalem

orchestrated by Edward Elgar

Brett Weymark conductor

AVÉ (Australian Vocal Ensemble):

Katie Noonan soprano | **Fiona Campbell** mezzo-soprano

Louis Hurley tenor | **Andrew O'Connor** bass-baritone

Sahil Ahmad Malik muezzin

ChorusOz 2024

Sydney Philharmonia Orchestra

Saturday 9 June 2024 at 5pm

Sydney Opera House Concert Hall

[†] Commissioned by Sydney Philharmonia Choirs

Estimated durations:

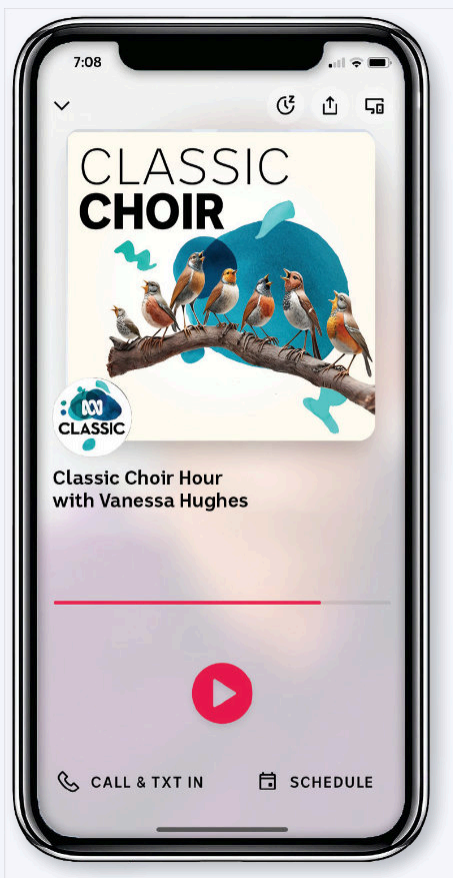
8 minutes, 8 minutes, 63 minutes, 4 minutes

The concert will conclude at approximately 6:40pm

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RINGTONE
PLAY DURING THE
CONCERT

The Classic Choir hour.

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Welcome

This is a very special concert: on stage a choir of people from across Australia, and the world, who came together for the first time yesterday afternoon. You are witness to the remarkable achievements possible in such a short period of time.

ChorusOz was inspired by the combined-schools experiences I enjoyed as a student. We'd work for months in our individual schools, learning demanding choral repertoire – music like Mozart's Requiem or *Carmina Burana* – before coming together in the Sydney Opera House with a full orchestra to perform for family and friends. Music that had seemed difficult became easy as a group.

Choirs are microcosms of society in which everyone has a part to play: some have great voices, others terrific music reading skills, while others are brilliant at languages. In a huge melting pot of potential, one person's strength lifts up another person's weakness and we experience the power of many voices coming together as one.

We know that music, and in particular singing, develops our brains and our imaginations in unique ways. And music education at an early age is complementary to maths, English, language acquisition and even physical coordination. But music can and should remain a vital part of our lives – from 'womb to tomb', to use a line from



PHOTO: KEITH SAUNDERS

Bernstein's classic *West Side Story* – and this concert is evidence of that.

On stage today is a choir that will sing in tune, in several different languages and about cultures that are different to our own, performing music ranging from centuries old to works still wet on the page.

I believe singing – especially singing in choirs – is one of the greatest gifts we have as human beings, and ChorusOz is a celebration of that remarkable gift. In a small way, it is also a sign of peace and unity in a divisive world. Today we come together to celebrate creativity, harmony and understanding – a mass for peace on so many levels.

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

This year's ChorusOz sees a performance of one of the most popular choral works of our time: *The Armed Man: A Mass for Peace* by Karl Jenkins. Premiered in 2000, this moving reflection on the horror of war and its consequences has been performed more than 3,000 times worldwide, with notable events including a performance in New York on the 10th anniversary of September 11, and another in Berlin with 2,000 choristers from 30 countries to commemorate 100 years since the end of World War I.

We've framed *The Armed Man* with three shorter pieces that reflect on its themes in different ways. The *Finlandia* hymn has acquired the status of an unofficial national anthem in Finland. *Jerusalem* has similarly acquired 'national anthem' status in England. This is the kind of music that has been known to inspire listeners to leap to their feet and join in. When we sing *Jerusalem*, we hope you'll do exactly that. Meanwhile, the texts convey a hopeful patriotism that looks to peace rather than war. Rounding out the program is a new work, commissioned specifically for this concert, that offers an overt expression of peace, based on the prayer of St Francis.

Finlandia

JEAN SIBELIUS (1865–1957)

In Australia, at least, *Finlandia* is best known as a concert work for orchestra. It's easy to forget that its origins were in the theatre and that its hymnlike finale was given words and sung early in its history.

In 1890, Sibelius returned home from musical studies in Berlin and Vienna to find Finland in ferment, fiercely resisting Russian cultural and political domination. In 1899, Nicholas II of Russia issued the 'February Manifesto', which aimed to further restrict the autonomy of the Grand Duchy of Finland. Newspapers were censored and closed. Finns rallied with a festival in honour of the Finnish press. Sibelius's contribution was his *Press Celebrations Music*, written to accompany a series of dramatic tableaux culminating in *Finland Awakes*. That final movement – turbulent but optimistic – quickly took on a life of its own as *Finlandia*. It became associated with the aspirations and sentiments of Finnish nationalism, and fervent melodies and dramatic orchestral colour became the language of the nationalist style.

The success of what he considered a 'relatively insignificant piece' seems to have caught Sibelius by surprise, and he was bemused by the widespread desire to sing the finale: 'It is not intended to be sung. It is written for an orchestra. But if the world wants to sing it, it can't be helped.' Indeed it couldn't, and the tune entered the hymn books with various texts. In 1937, Sibelius himself relented with an arrangement of the hymn for male choir, for use by the Freemasons, using a text by the tenor Wäinö Sola. Three years later he consented to performances of *Finlandia* with the patriotic text by poet Veikko Antero Koskenniemi that we sing today.

An Instrument of Peace

KATIE NOONAN and ANDREW O'CONNOR
orchestrated by Steve Newcomb

Sydney Philharmonia Choirs has commissioned numerous works in its history, but today's commission is especially notable: it is the first work composed specifically for ChorusOz. It's also distinctive for a classical commission in that its music represents a collaboration. Katie Noonan composed the opening section, featuring the four singers of AVÉ (Australian Vocal Ensemble), while Andrew O'Connor composed the second section, drawing on his extensive knowledge of choral writing, and the resulting work was orchestrated by jazz-influenced pianist and composer Steve Newcomb.

The text begins with the *Agnus Dei* from the Latin mass (Lamb of God, who takes away the sins of the world, grant us peace), and later O'Connor incorporates the traditional Gregorian chant associated with these words. But the main lyrics are adapted from the well-known Peace Prayer of St Francis of Assisi.

Katie Noonan writes...

It has been deeply upsetting and difficult to observe the various tragedies unfolding in the world of late. Ruminating on this commission, I felt a meditation on peace might bring a panacea of sorts to my heart and hopefully to the hearts of our choir and orchestra.

The words of Italian poet and mystic Saint Francis of Assisi have always brought me succour, and he is also regarded as a patron saint of animals – so his words seemed a suitable choice to go alongside Karl Jenkins' *Armed Man* and its reference in the ninth movement to the Hindu *Mahabharata* reflection on animals of war.

As time went on, however, I realised this piece was in fact a song for my dear dad Brian. Dad was one of the kindest and loveliest gentlemen to grace this earth and he managed his long illness with incredible dignity and grace. Our family gathered around his bed on his final evening in March this year, and these notes actually ended up being the last notes of music he heard before we prayed together and he peacefully joined his maker. Although not planned, in that moment I realised this piece was for a man of peace, kindness and love – Brian Noonan (1933–2024).

The Armed Man: A Mass for Peace

KARL JENKINS (born 1944)

The Armed Man was commissioned by the Royal Armouries – the UK's national museum of arms and armour, with a history dating back to the mid-15th century. (It's no accident to find a 15th-century tune and a 15th-century text in the work.) Completed in 1999, *The Armed Man* was intended to mark the transition from one millennium to another, and it reflects on the passing of 'the most war-torn and destructive century in human history' while looking forward in hope to a more peaceful future. It is dedicated to the victims of the Kosovo conflict, whose tragedy was unfolding as it was being composed.

The texts were chosen by Karl Jenkins and Guy Wilson, then Master of the Royal Armouries. It has been compared to Britten's *War Requiem* with its anti-war message and the use of the Catholic Mass as a framework. But, as Stuart Brown writes, what makes *The Armed Man* distinctive is its cosmopolitan character, with 'lyrics drawn from many parts of the world and from diverse religions and cultures' and a diversity of musical styles.



PHOTO: JOHN SWANNELL

SIR KARL JENKINS CBE is one of the most frequently performed living composers. The son of an organist and choirmaster, he grew up on the Gower Peninsula in Wales, and studied music at Cardiff University and the Royal Academy of Music, later earning a doctorate from the University of Wales. Originally an oboist, he took to the saxophone and established himself early on as a jazz musician.

As a composer, he resists categorisation, transcends musical boundaries and draws on different cultures from around the globe. After a period as a media composer, his return to the music mainstream was marked by the widespread success of the *Adiemus* project (1995), which combined a classical base with ethnic vocal sounds, ethnic percussion and an invented language. Both *Adiemus* and *The Armed Man* (1999) were pivotal to his subsequent work, developing ideas of peace and multiculturalism. His most recent work is *One World*, which received its concert premiere at the Brucknerhaus in Linz in November 2023 with more than 700 singers from around the world.

In 2015 he was awarded a Knighthood in the Queen's Birthday Honours for 'services to composing and crossing musical genres', and last year his music was played at the Coronation of King Charles III.

Guy Wilson writes...

The Mass begins with a marching army and the beat of military drums, the orchestra gradually building to the choir's entrance, singing the 15th-century theme tune – **The Armed Man**. After the scene is set, the style and pace changes and we are prepared for reflection by first the Muslim **Call to Prayer** (Adhaan) and then the **Kyrie**, which pays homage to the past by quoting (in the 'Christe eleison') from Palestrina's setting of *L'Homme Armé*. Next, to a plainsong setting, we hear words from the Psalms asking for God's help against our enemies (**Save Me from Bloody Men**). The **Sanctus** that follows is full of menace, and has a primeval, tribal character that adds to its power. The menace grows in the next movement as Kipling's **Hymn Before Action** builds to its final devastating line: 'Lord, grant us strength to die.'

War is now inevitable. **Charge** opens with a seductive paean to martial glory, which is followed by the inevitable consequence – war in all its uncontrolled cacophony of destruction, then the eerie silence of the battlefield after the battle and, finally, the burial of the dead.

Surely nothing can be worse than this? But think again. At the very centre of the work is **Angry Flames**, an excerpt from a poem about the horrors of the atom bomb attack on Hiroshima written by a poet who was there at the time and died in 1953 of leukemia brought on by exposure to radiation. But if we think that the obscenity of this mass destruction is new to our consciousness, we must reconsider as we listen (in **Torches**) to the eerily similar passage from the ancient Indian epic *The Mahābhārata*.

From the horror of mass destruction the work turns to remember that one death is one too many, that each human life is sacred and unique. First the **Agnus Dei**, with its lyrical chorale theme, reminds us of Christ's ultimate sacrifice and this is

followed by an elegiac setting of some lines I wrote (to accompany one of the dramatic interpretations we use in the museum) about the feelings of loss and guilt that so many of the survivors of the First World War felt when they came home but their friends did not.

Even the survivors can be hurt to destruction by war. The **Benedictus** heals those wounds in its slow and stately affirmation of faith and leads us to the final, positive, climax of the work, **Better is Peace**. This begins back where we started, in the 15th-century, with Lancelot and Guinevere's declaration, born of bitter experience, that peace is better than war. The menace of the 'Armed Man' theme returns and vies for a time with Malory's desire for peace. But time moves on and we come to our moment of commitment. Do we want the new millennium to be like the last? Or do we join with Tennyson when he tells us to 'Ring out the thousand wars of old, Ring in the thousand years of peace'? It may seem an impossible dream, we may not have begun too well, but the Mass ends with the affirmation from Revelation that change is possible, that sorrow, pain and death can be overcome. *Dona nobis pacem*.

Guy Wilson is the former Master of the Royal Amouries

Jerusalem

HUBERT PARRY (1848–1918)
orchestrated by Edward Elgar (1857–1934)

Jerusalem – with audience participation – has been a fixture of the BBC Proms for more than 70 years. But it was already a much-loved hymn, and something of an alternative British national anthem, when Malcolm Sargent introduced it to the Last Night of the Proms in 1953. Hubert Parry's setting of William Blake's stanzas was composed for a patriotic Fight for Right rally in 1916. His brief – superbly met – was for something simple 'that an audience could take up and join in'. The song was promptly adopted by the suffragettes, and the tune soon entered the hymn books. In 1922, Edward Elgar gave Parry's rousing tune a large and sumptuous orchestration that has become standard. As Anthony Burton describes it, 'the flashing ascent through the strings that represents Blake's "arrows of desire" has become almost as essential a component of the piece as Parry's magnificent melody itself'.

William Blake's idealistic text has yielded other striking catchphrases: 'England's green and pleasant land', 'these dark Satanic mills' and one that inspired a movie title, 'chariot of fire'. It forms part of the preface to his two-book poem, *Milton* (1804) and was inspired by a legend that Jesus had been brought to England as a boy. The phrase 'dark Satanic mills' – an allusion to repressive factories and mines – marks Blake's poem as a product of the Industrial Revolution. By 1916, that revolution had made England a world power; culturally, she was shaking off her reputation as 'The land without music'. Elgar was a leading light, and he in turn had described Parry as 'the head of our art in this country'.

Program notes by Yvonne Frindle © 2024

The Words

FINLANDIA

Oi Suomi, katso, sinun päiväs koittaa
Yön uhka karkoitettu on jo pois
Ja aamun kiuru kirkkaudessa soittaa
Kuin itse taivahan kansi sois
Yön vallat aamun valkeus
jo voittaa
Sun päiväs koittaa, Oi synnyinmaa

Oi nouse Suomi, nosta korkealle
Pääs seppelöimä suurten muistojen
Oi nouse Suomi, näytit maailmalle
Sä että karkoitit orjuuden
Ja ettet taipunut sä sorron alle
On aamus alkanut, Oi Synnyinmaa

*Veikko Antero Koskenniemi (1885–1962)
from Latua lumessa*

*Finland, behold, thy daylight now is dawning,
the threat of night has now been driven away.
The skylark calls across the light of morning,
the blue of heaven lets it have its sound,
and now the day the powers of
night is scorning:
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery,
beneath oppression's yoke thou never liest.
Thy morning's come, O Finland of ours!*

Translation by Keith Bosley

AN INSTRUMENT OF PEACE

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

*Lamb of God, who takes away the sins of
the world, grant us peace.*

Lord make me an instrument of your peace;
where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, let me sow faith;
where there is despair, let's sow hope.
where there is darkness, light;
where there is sadness, joy.

O divine Master
grant that I may not so much seek
to be consoled as to console,
to be understood as to understand;
to be loved as to love;
for it is in giving that we receive,

it is in pardoning that we are pardoned;
it is in dying that we are born into eternal
life. Amen

Make me an instrument of your peace.
Where there is hatred, let me sow love,
Where there is injury, your pardon,
Where there is doubt, faith, faith, faith!

Make me an instrument of your peace.
Agnus Dei, qui tollis peccata mundi.
Where there is despair, hope,
Where there is darkness, light, light, light!
And where there is sadness, joy, joy, joy!

Make me an instrument of your peace.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.
Lord, make me an instrument of your peace.

After the Peace Prayer of St Francis of Assisi

THE ARMED MAN: A MASS FOR PEACE

1. The Armed Man

L'homme, l'homme, l'homme armé,
L'homme armé
L'homme armé doit douter, doit douter.
On a fait partout crier,
Que chacun se viengne armer
D'un haubregon de fer.

*The armed man must be feared.
Everywhere it has been decreed that
every man should arm himself with a coat
of iron mail.*

2. Call to Prayers

ADHAAN, THE MUSLIM CALL TO PRAYER

Allahu Akbar
Ashhadu an la illaha illallah
Ashhadu anna Muhammadan Rasulallah

Hayya alas-Salah
Hayya 'alal-Falah

Allahu Akbar
La illaha illallah

*God is great! I bear witness that there is no
god except the One God. I bear witness
that Muhammad is the messenger of God.
Hurry to prayer. Hurry to salvation. God is
great! There is no god except the One God.*

*Sahil Ahmad Malik appears courtesy of the
Ahmadiyya Muslim Community Australia.*

3. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

4. Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up.
He fighting daily oppresses me
Mine enemies would daily swallow me up:
For they be many that fight against me.
O thou most high.
Defend me from them that rise up
against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

Psalms 56: 1, 59: 2

5. Sanctus

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

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

6. Hymn Before Action

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions –
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

High lust and froward bearing,
Proud heart, rebellious brow –
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee –
Lord, grant us strength to die!

Rudyard Kipling

7. Charge!

The trumpet's loud clangour
Excites us to Arms,
With shrill notes of anger
and mortal alarms.

How blest is he who for his country dies,

The double double beat of the
thund'ring drum

Cries Hark! the foes come;
Charge, 'tis too late, too late to retreat

How blest is he who for his country dies,

The double double beat of the
thund'ring drum

Cries Hark! the foes come;
Charge, 'tis too late, too late to retreat.
Charge – Ah...

*John Dryden (A Song for St Cecilia's Day)
and Jonathan Swift ('How blest is he')*

8. Angry Flames

Pushing up through smoke
From a world half darkened by
overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge, scatter
glittering sparks already tower
over the whole city.
Quivering like seaweed
The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out wreathed in fire,
Countless human beings on all fours,
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse.

*Sankichi Tōge, a Hiroshima survivor who died
of radiation exposure in 1953*

9. Torches

The animals scattered in all directions
screaming terrible screams.
Many were burning
others were burnt.
All were shattered
and scattered mindlessly,
their eyes bulging.
Some hugged their sons,
others their fathers and mothers,
unable to let them go,
and so they died,
and so they died.
Others leapt up in their thousands,
faces disfigured
and were consumed by the fire.
Everywhere were bodies
squirming on the ground,
wings, eyes and paws all burning.
They breathed their last
as living torches.

*From The Mahābhārata, epic poem
begun 6th century BCE*

10. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem

*Lamb of God, who takes away the sins of
the world, have mercy on us.*

*Lamb of God, who takes away the sins of
the world, grant us peace.*

11. Now the Guns have Stopped

Silent, so silent now,
Now the guns have stopped.
I have survived all,
I who knew I would not.
But now you are not here.
I shall go home alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend,
who should be with me now,
Not cold too soon,
And in your grave,
Alone.

Guy Wilson, Master of the Royal Armouries

12. Benedictus

Benedictus, qui venit in nomine Domini.
Hosanna in excelsis.

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

13. Better is Peace

[Lancelot:] Better is peace than always war,
[Guinevere:] And better is peace than
evermore war, and better and better
is peace.

L'homme armé doit on douter.

Better is peace than always war

Ring, ring, ring, ring,
Ring, ring, ring, ring!
Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow.
The year is going, let him go,
The year is going, let him go.

Ring out the false, ring in the new,
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.

The year is going; let him go.
The year is going; let him go.
Ring out the false, ring in the true.
Ring, ring, ring, ring,
Ring, ring, ring, ring!

God shall wipe away all tears
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.
Praise the Lord.

*Sir Thomas Malory (Le Morte d'Arthur),
Alfred Lord Tennyson (In Memoriam),
Revelation 24: 1*

*No.6 Hymn Before Action – The words of Rudyard
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No.9 Torches – Translation from the Sanskrit
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JERUSALEM

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?

Bring me my Bow of burning gold!
Bring me my Arrows of desire!
Bring me my Spear! O clouds, unfold!
Bring me my Chariot of fire!

I will not cease from Mental Fight
Nor shall my Sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant Land!

William Blake (1757–1827)

About the Artists



Brett Weymark conductor

One of Australia's foremost choral conductors, Brett Weymark OAM was appointed Artistic and Music Director in 2003, and 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 Lighthouse 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.



PHOTO: MORGAN SETTE

Katie Noonan soprano

Over the past 20 years, five-time ARIA award-winning artist Katie Noonan has proven herself one of Australia's most hardworking, versatile and prolific artists. Named one of the greatest Australian singers of all time by the *Herald Sun*, she has produced 28 albums over her career, with seven times platinum record sales and 27 ARIA award nominations spanning diverse genres. She has performed for royalty and national and international leaders, and has blazed a trail for young female artists.

Katie Noonan is a rare singer-songwriter. Equally at home performing with a symphony orchestra as she is singing in a small jazz club, she can flourish in any genre – whether in gentle folk storytelling, the grandiosity of an operatic performance or the intimacy of vocal chamber music.

As Artistic Director and soprano of AVÉ (Australian Vocal Ensemble), her work with the ensemble highlights her commitment to celebrating Australian music and composers, both past and present, while providing a platform for collaborative projects that push the boundaries of contemporary vocal chamber music. (Read more about AVÉ on page 18.)

For Katie, music is a lifelong lesson, a generous act of giving, and a means to change the world.



PHOTO: MORGAN SETTE

Fiona Campbell mezzo-soprano

Fiona Campbell OAM is renowned for her versatility and captivating performances. As a mother, producer, international performer, recitalist and recording artist, she holds several prestigious roles, including appearing as a guest ABC presenter. Previously the WA State Manager for Musica Viva, she is now Creative Director of the Perth Symphony Orchestra.

Her career took flight in 1994 after she won the Vocal category in the ABC Instrumental and Vocal Competition and the Australian Singing Competition's Opera Awards, which led to her working in the UK. Acclaimed for her dynamic performances and musicianship, in 2011 she won the Limelight Award for Best Solo Performance (Haunting Handel with the Australian Brandenburg Orchestra).

She has sung with all the major Australian ensembles and orchestras, notably with the Australian Chamber Orchestra. Internationally, she has collaborated with Brodsky Quartet, Tokyo Philharmonic Orchestra and Opera North. She has shared the stage with José Carreras and Barbara Bonney, and featured in prominent festivals such as the Glyndebourne Festival Opera. Her operatic roles have garnered critical acclaim, with a Helpmann Award nomination for her portrayal of Cherubino in *The Marriage Figaro*.

Her discography includes the solo album *Love & Loss* and *Baroque Duets* (with countertenor David Walker), and she has appeared in several national broadcasts.



PHOTO: EVE WILSON

Louis Hurley tenor

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

Since returning to Australia, he has performed with a number of Australia's leading opera companies and orchestras. On the concert platform he has appeared as a soloist with the Australian Chamber Orchestra, Melbourne and Sydney symphony orchestras, Pinchgut Opera and Sydney Philharmonia Choirs (Jubilation, 2022).

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

In addition to AVÉ, he has sung in some of Australia's premier vocal ensembles, including The Song Company, Cantillation, and the Castalia Vocal Consort.



PHOTO: JARED LIEBOWITZ

Andrew O'Connor bass-baritone

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

Formerly a member of The Song Company (2015–2019), he is a Lay Clerk at St Mary's Cathedral, was an Associate Artist with Pacific Opera in 2019, and in 2020 he won the Royal Melbourne Philharmonic Prize. Internationally, he has worked with the VOCES8 Foundation and American Bach Soloists in San Francisco.

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

Arranging and composition are new to his creative output. Having been involved, as a performer, in the creation of many new works, he was recently challenged by Katie Noonan to write for AVÉ's soon-to-be-released Gwen Harwood album, and this has since led to other works. He is grateful to SPC and Katie for sharing this commission, which marks the first time his work will be publicly performed.

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AVÉ (Australian Vocal Ensemble)

AVÉ comprises Katie Noonan (Artistic Director), Fiona Campbell, Louis Hurley and Andrew O'Connor.

Established in 2021, AVÉ showcases Australia's rich, diverse narratives by exploring and celebrating stories and languages from the oldest living culture, seamlessly intertwined with the contemporary sounds of Australia's finest living composers. The ensemble fosters a vibrant blend of tradition and innovation, acknowledging the origins of a cappella chamber music singing while championing 21st-century Australian vocal works and composers.

With a commitment to commissioning, creating, and collaborating, AVÉ has undertaken cross-art form collaborations with dance, film, and a spectrum of musical genres. Their approach to programming is refreshingly unique, placing contemporary voices at the forefront and reimagining classical works, all delivered with a warm, inclusive, and inviting demeanour.



ChorusOz 2024

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Claire Howard Race and **Tim Cunniffe** Rehearsal Pianists

SOPRANOS

Margaret Adamson

Shirley Aitchison

Ann Alford

Shahreen Alford

Fiona Allen-Ankins

Alyson Alway

Rubina Ansell

Sara Armbrecht

Cecile Atkins

Rosemary Atkinson

Antoinette

Augustinus

Helen Aylett

Carmel Baker

Jenny Baker

Julie Bangura

Merrilyn Banks

Diane Barnettson

Kate Bartlett

Deborah Bell

Ines Benavente

Molina

Helen Black

Rosemary Black

Judith Blayden

Rachel Bond

Rosemary Bonner

Janne Bonnett

Carol Bons

Jenny Bourke

Jennifer Boux

Jane Bowen Jones

Ann Bradbery

Cathy Bullock

Anita Burkart

Sibylle Burkart

Barbara Burnett

Anna Burton

Margaret Byrom

Nan Cameron

Angela Campbell

Helen Campbell

Kathy Campbell

Mary-Anne Carmody

Raechel Carroll

Rosie Carroll

Carolyn Carter

Jane Carthey

Bridget Cartwright

Tsz Ching Chan

Denise Chapman

Josephine Chow

Annette Clark

Gabrielle Coates

Rosalyn Coggan

Penelope Colgan

Sonia Collard

Marian Comerford

Rainey Connell

Anne Catherine

Cosentino

Heather Cousins

Nathalie Crane

Sarah Daly

Jennifer Davenport

Gayle Davies

Annette Day

Penelope Daymon

Silvia de Poe-Diestel

Mary De Vries Robbe

Geraldine de Witt

Katie Deakin-Sharpe

Alexis Dean

Helen Dean

Julie Dierickx

Sandi Dinihan

Debbie Dixon Child

Angela Dixon

Jennifer Dobbie

Mary Donovan

Sabine Dow

Rumi Dunlap

Barbara Edwards

Megan Ellis

Amara Ennis

Helen Evans

Jo Evans

Pauline Evans

Mary Grace

Famularo

Elizabeth Field

Patricia Foertsch

Joanne Folder

Susan Folder

Anne Forrest

Annette Fox

Jenny Francis

Mary Frank

Jane Frankham

Susan Freeman

Jane Fry

Ruth Gabriel

Cath Galloway

Jehane Ghabrial

Kerry Goldstone

Susan Gordon

Marilyn Gosling

Karina Gough

Rosemary Graham

Sandra Gray

Sally Grice

Dallas Griffin

Diana Grima

Patricia Hale

Barbara Hall

Pamela Hargreaves

Tania Harmelink

Emesini Hazelden

Barbara Hearne

Judith Heath

Glenis Henderson

Lana-Anne Herodes

Irene Heywood

Anina Hicks

Lyn Higgs

Linden Hilgendorf

Ruth Hill Noble

Marie-Anne

Hockings

Trina Hodgson

June Howell

April Hudson

Alison Hyde

Claudia Hyles

Helen Jakobi

Colette James

Judith James

Suzanne Jerram

Maria Jones

Caballero

Kym Jones

Susan Justice

Martie Juszka

Heather Karmel

Rosemary Karmel

Sue Kawecki

Fiona Keay

Sally Kehoe

Prue Kennard

Valerie Kingsley-

Strack

Jan Kirkman

Jackie Kitschke

Margaret Klecko

Ornella Knez

Rosemary Knight

Lilly Krienbuhl

Kathy Kruger

Karen Laing

Merle Lamb

Justine Lancaster

Stephanie Lang

Robyn Laurens

Regina Laurs

Lorrae Lemond

Kate Leonard

Vivian Lewin

Sue Lindsay

Jenny Liu

Helen Lockton

Angela Loftus-Hills

Frances Low

Amy Lun

Claudine McAloon

Larissa McBunker

Sue McCarthy

Janette McDonnell

Kaye McGarry

Sarah McGarry
Liane McGee
Karina McGoldrick
Catherine McGrath
Jodie McGuren
Margaret McIntosh
Narelle McKenzie
Trudi Mackenzie
Lee McKerracher
Charlotte Maclatchy
Wendy Macliver
Lindy McMahon
Susan McNatty
Julianne Madden
Heather Mansell
Kathleen Marchant
Louise Marsden
Yuet-Khwan Marshall
Colina Mason
Margaret May
Rosa Mena
Barbara Merz
Jane Miller
Judith Miller
Kerry Milner
Ludmilla Milo
Bernadette Mitchell
Koren Mitchell
Judy Moase
Elaine Moore
Elizabeth Moore
Jennifer Morgan-
Nicholson
Lucy Morris
Janet Moull
Sarah Muetterlein
Anne Marie Murray
Divya Nair
Jill Nash
Joy Nason
Susan Nicholas
Katy Nicholls
Michele Nobbs
Antonia North
Kathleen Oakley
Tricia O'Connor
Maria O'Leary
Elizabeth Olsson
Natalia Ortiz
Angela Pack
Caroline Pearson
Chris Pemberton
Anna Pender
Joy Pennock
Catherine Pilko

Marisa Pongan
Kerrie Ray
June Redman
Lily Regan
Jeanne Robertson
John Robertson
Narelle Robinson
Ruth Rodell
Naomi Roseth
Rosemary Rowell
Allison Rowlands
Phillip Roxburgh
Cristina Salazar
Lesley J Salkeld
Lourdes Sanchez
Julie Saville
Sue Sawle
Lynne Scanlan-Lamb
Claire Schmidt
Margaret Schnitzler
Narelle Scott
Margie Seale
Raie Semmens
Louise Sexton
Claire Shelswell
Carole Sheppard
Dianne Simpson
Margaret Skreiner
Geraldine Smith
Vanessa Smith
Emi So
Lyndall Soper
Catherine Staines
Margaret Stanley
Josephine Stirna
Angela Sullivan
Julie Summers
Elizabeth Swaine
Jula Szuster
Danielle Tang
Colette Taylor
Mary Taylor
Beverley Thirkell
Robyn Thomas
Susan Thomas
Sharon Thomson
Margaret Titterton
Dawn Torrens
Angela Tully
Marlene Turner
Jessica Twaddell
Frances Underwood
Karina Wagner
Sarah Walsh
Judith Wardhaugh

Nicola Watts
Guinever Way
Susan Webster
Anne Weekley
Robyn Whittaker
Wendy Whittingham
Elizabeth Wickham
Jacqueline Wilkins
Rosemary Williams
Helen Wilson
Liz Wilson
Enrica Wong
Kay Wood
Lauren Wood
Natalie Wood
Suzanne Woodhouse
Patricia Wright
Lorraine Wroth
Dorothy Wu
Jessica Wyndham
Angeline Zaghloul
Larissa Zavialov
Noela Zuk

ALTOS

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Tine Adams
Marie Aitken
Helen Alajajian
Rebecca Albury
Caroline Alcorso
Catherine Allen
Janifer Anderson
Amy Aouad
Sue Atkinson
Sarah Austin
Meaghan Backhouse
Margit Balasi
Iris Baldock
Ruth Barcan
Louise Barkl
Bryony Barnett
Lyn Barnett
Susan Barrett
Julie Bartholomew
Inga Baumgartner
Leisl Baumgartner
Nicole Baxter
Marsha Beck
Barbara Bell
Mary Bennett
Lillian Bennetts
Sue Berwick
Caroline Bessemer
Heidi Biester

Rita Binyon
Robyn Blaine
Kathlyn Blake
John Blondin
Fiona Blyth
Mary Boyd Turner
Fran Braddock
Gaile Brash
Pamela Bray
Ruth Brian
Wendy Bright
Anne Brown
Joanne Brown
Lesley Bruce
Susan Brumby
Hazel Buchanan
Leigh Buckley
Linda Buckley
Yvonne Buckley
Kate Bulenda
Robyn Burgess
John Burman
Kay Burman
Jacqueline Buswell
Rhonda Calcott
Priscilla Cameron
Jeanette Campbell
Julianne Campbell
Robyn Carl
Geraldine Carlin
Barbara Carney
Christine Carrell
Linda Cartmill
Teresa Cayzer
Bronwen Channon
Julie Chapman
Elaine Charker
Amelia Charles
Averill Chase
Joyce Cheam
Libby Checkley
Deborah Chesney
Arda Cholakyian
Bec Chou
Elene Claire
Tina Claridge
Kate Clark
Julie Clarke
Elizabeth Anne
Clement
Jill Coberger
Anne Collett
Anne Comiskey
Judith Comrie
Susan Connery

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Jennifer Cook	Jeanette Freeman	Lekkie Hopkins	Charley Lanning
Juleigh Cook	Katie French	Alison Horan	Ria Larkin
Penny Cook	Julie Fry	Yumiko Horiguchi	Peita Laufer
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Patricia Corey	Danielle Gardner	Pamela Hourani	Siobhan Lavender
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Elizabeth Corson	Janelle Gatz	Lyndal Howley	Christie Le Goy
Jenny Cotterill	Ann Gee	Patricia Hoyle	Gillian Lee
Juliet Cunneen	Marie van Gend	Margie Hudson	Penelope Lee
June Cunningham	Louise Genge	Suzanne Hume	Judith Leece
Elizabeth Cussen	Sybbi Georgiou	Elaine Jackson	Heather Lees-Smith
Catherine Cutler	Cindy Geyer	Janet Jackson	Kathryn Leonard
Marie Anne Daniels	Penny Gibson	Betty Jacobs	Annabelle Lewis
Katrina Darnbrough	Pamela Gilbert	Rae Jacobson	Nicci Lindemann
Ailsa Denyer	Jandy Godfrey	Christine James	Joy Linton
Katja Digweed	Kel Godsmark	Jane James	Lucy Loney
Irena Dillon	Faye Goggin	Robin James	Kathleen Luck
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Rita Doran	Jan Gothard	Diana Jefferies	Mary McArthur
Robyn Dowling	Lyndel Grant	Margaret Johnson	Jane McCallum
Heather Drew	Jeannie Gray	Anne Johnston	Sue McCarthy
Meredith Drinan	Regina Graycar	Dianne Johnston	Jan McCreary
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Joy Duncan	Lucy Greene	Naomi Jones	Sophie Mackay
Jennifer Dunlop	Virginia Greene	Fiona Joneshart	Maggie McKelvey
Judy Dunstan	Jennifer Gregory	Beverley Jordan	Nicky McKibben
Lynette Dwyer	Judith Hadley	Mary Jurus	Heather McKinnon
Phoenix Van Dyke	Celie Hadlow	Ann Kafer	Madi Maclean
Suzanne Eastwood	Christina Hall	Susan Kaim	Prue McLennan
Gail Edinborough	Susan Halliday	Julie Kalitis	Karen MacLeod
Anne Egan	Jennifer Hamilton	Michelle Keenan	Wendy McLeod
Lisa Eliot	Leigh Hamilton	Paula Kelly	Rhondda McMurray
Marjory Ellsmore	Siobhan Hannigan	Marina Kendal	Elizabeth Jane
Monica Emmett	Marjolijn Haraghey	Leah Kennewell	McNeil
Catherine Errey	Therese Harding	Alison Kent	Kathleen McPhillips
Judith Evans	Sue Harris	Marian Kernahan	Mary McPhillips
Pam Ezzy	Jenny Harry	Tamsin Khan	Josie McRae
Sue-Ellen Fairall	Karen Hartas	Andrea King	Sally McRae
Sue Falez	Kate Hartnell	Pamela King	Tina McVeigh
Jessica Farrell	Bronwyn Hartwig	Maggie Kitselaar	Emma Maiden
Margaret Farren-Price	Jeannette Harvey	Rebecca Kitteridge	Rachel Maiden
Derry Finkeldey	Anne Heritage	Rhonnda Klein	Atja Maier
Jennifer Fisk	Fran Hernon	Sara Klug	Julie Manger
Bernadette	Cecilia Hannah	Minna Koo	Valerie Marteau
Fitzgerald	Hibbert	Anne Maree Kovac	Clare Martin
Lyndall Foldvary-Khour	Gabby Higgs	Jennifer Krassnig	Joan Martin
Vanessa Fone	Catherine Hill	Helena Kujansuu	Mary Martin
Christine Forster	Margaret Hills	Therese Kutis	Joanne Mason
Jean Fotheringham	Katie Hislop	Doreen Laforest	Janet Matthew
Kathy Foy	Johanna Hoare	Jill Laing	Joan Matthews
	Tia Hoare	Veronica Lambert	Suzanne Van Megen
	Susan Hodges	Gillian Lamberti	Julia Menemencioglu

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Eva Millares
Heather Miller
Leone Mills
Patricia Mills
Ruth Mitchell
Agnes Molnar
Pamela Monk
Julie Montague
Amita Monterola
Carolyn Morcom
Anne Morpeth
Eve Morris
Jana Morrisova
Clare Morton
Helen Muir
Melinda Mulroney
Gabriele Munro
Sari Munro
Margaret Murphy
Shelley Muston
Tracey Mythen
Valerie Neller
Lynette Nelson
Klupp Nerida
Sarah Newsam
Suzanne Nikoletti
Kerrie O'Keeffe
Lotta Oberg
Renee O'Dell
Heather Ogilvie
Vanessa O'Shea
Judith Overton
Lindsey Paget-Cooke
Angela Paton
Alice Paul
Beverley Payne
Janifer Pearl
Katrina Pearl
Deborah Pearson
Fiona Pearson
Wendy Pearson
Marilyn Pemberton
Helen Peters
Mary Petkovic
Robyn Philip
Susan Ping Kee
Helen Porter
Liz Porter
Pam Price
Sherry Proferes
Julie Raines
Natalie Rankin
Susan Rauchfuss
Louise Ray

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Kate Reid
Melinda Reid
Jenny Richardson
Mary Ridgway
Vicki Ritchie
Alice Roberts
Kaylene Roberts
Michelle Robertson
Leanne Robson
Judith Rosonakis
Virginia Rowlands
Suzie Ruse
Annemarie Rutledge
Amanda Ryan
Jorie Ryan
Nicole Ryan
Emilia Saez
Eiko Saito
Mary Sambell
Felicity Saunders
Calista Saw
Jo Scott
Karen Scott
Lynne Sell
Maite Serra
Christine Shale
Meagan Shannon
Anne Shearer
Anne Sherriff
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Yuko Shimizu
Linda Siford
Andrea Smith
Meredit Smith
Kendall Snowdon
Bernadette Spencer
Cathy Spitteler
Lynette Staff
Hilda Strathdee
Joanna Sutherland
Lani Sutherland
Margaret Tacey
Maki Takken
Elizabeth Talbert
Birgit Tauber
Elizabeth Taylor
Jean Taylor
Elspeth Templeman
Bronwyn Thomas
Helen Thompson
Linda Thompson
Margaret Thomson
Laura Tingle
Rita Tomba

Susan Tooker
Jodie Torrington
Angelika-Irma
Treschl
Sally Tunley
Heather Turner
Jennifer Turner
Virginia Vagg
Lawrence
Josephine Vanderbyl
Sheila Vanholst-
pellekaani
Helen Vastenhoud
Michelle Vaughan
Natalie Vaughan
Roleen Vaughan
Minna Veinola
Kay Vernon
Marian Vidal-
Fernandez
Bronwyn Vost
Georgina Waite
Anne Walsh
Sonia Wansbrough
Joy Ward
Amy Waters
Janet Waters
Kylie Watt
Camilla Webster
Barbara Weissflog
Karyn Wesselingh
Fidy Westgarth
Elizabeth Wetherell
Nell White
Virginia White
Elizabeth Whitelock
Loraine Whitwell
Suzanne Whyte
Barbara Wigg
Anne Williams
Judy Williams
Sarah Williams
Amanda Wilson
Pamela Windsor
Theresa Wisniewski
Marianna Wong
Rosemary Wong
Catrin Wood
Elin Wood
Heather Woollen
Terry Woronov
Elizabeth Wray
Bernadette Wright
Cheryl Wright
Evana Wright

Noriko Yamanaka
Nola Zentilomo
Rita Zijp
Ann Zubrick

TENORS

Robert Aitken
Lillian Armitage
James Asquith
Joanne Barratt
Jonathan Billington
Monika Bojarski
Steven Bowden
John Braniff
Robert Brodie
Jane Brooks
Andrew Brown
Anthony Brown
Karin Brueggemann
Glynis Butteriss
Knox Cameron
Jacquelin Capell
Oswald Cesaro
William
Christophersen
Helen Colman
Kathryn Connane
William Cowie
Wendy Deale
Ana de Vaux
Francis Donovan
Elizabeth Duff
Andrew Duncan
Heather Dutton
Elizabeth Etherington
Rolf Faeh
Sibylle Faeh
Barbara Filter
Kate Foot
Steven Frigo
James Gibson
Susan Gould
Anthony Green
Barry Hammond
Mariangelia Homan
Roslyn Irvine
Alana Johnson
Peter Johnston
Alison Jones
Murray Keir
Ayse Kiran
Ross Kirkman
Roman Klecko
Mary Lafferty
Michael Langford

Suzanne Lau Gooley
Jean-Pierre
Le Breton
Maria Leonard
Jill Leys
Paul Lorraine
Sarah Macdonald
Peter Macqueen
Ian McIntosh
John McRae
Ian Mallett
Ian Marshall
Jules Maxwell
Elin Melgaard
Maria Mercurio
Geraldine Moore
Helen Moore
Chris Morrow
Gerald Murphy
Jennifer Needham
Fiona Neville
Louise Nicholas
Heather Nichols
Connie Nielsen
David Noakes
Joyleen Ohazy
Margaret Olive
Paul Oliver
Christinne Patton
Gail Perkins
Pam Pittard
Felicity Rabe
Lyndonne Ragua
Patrick Rahilly
Judith Randall
David Robson
Jean Mauricio
Rodrigues Alves
Julia Schneemann
Anne Scollon
Keith Scott
Mark Sewell

Philip Smith
Tom Stacy
Rhonda Stapleton
Stephen Sweeney
Judy Szekeres
Yoichi Takayama
Geoff Thompson
John Thompson
Judy Tonkin
Junia Vaz de Melo
Nick Vernon
George Watkins
Hanne Watkins
Jo Watkins
Philip Watkins
Bronwen Williams
Garrick Williams
Carola Wittekind
Isaac Wong

BASSES

John Aitken
Stephen Ansell
John Baird
Alfred Bangura
Stephen Barnett
Derrick Beech
Manfred Beyrer
Ray Binyon
Peter Brack
Ken Brown
Chris Burrell
Kristopher Carter
Ric Caster
Anthony Cheshire
Andy Clare
Terry Clarke
Phil Cohen
Russell Conway
Michael Cooke
Stephen Craddock
David Cutler

Lindsay Cutler
Marco Deininger
Ivan Denker
Bill Dowsley
Jenny Edwards
Roderick Enriquez
David Ford
Jim Friedhofer
Alan Gee
Graham Georgeson
Cameron Glass
Paul Hammond
David Hardy
Quentin Hay
Ian Hill
Lindsay Hodda
Graham Huddy
Gerry Jacobson
Peter Jeffrey
Christopher Jerram
David Jones
Ainslie Just
Terence Kwan
Ronald Kydd
Giordano Laguna
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Russell Stapleton
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Luke Visser
Peter Vose
Michael Walpole
David Wansbrough
Ronald Watts
Tony White
Philip Wigg
Terence Williams
Alastair Wilson
James Wood
Sam Wood
Phillip Woods
Don Woollen
Lachie Wrenford
Denis Wright

Sydney Philharmonia Orchestra

FIRST VIOLINS

Fiona Ziegler *Concertmaster*

Michele O'Young

Doreen Cumming
Dominique Guerbois
Nicole Hammill
Jennifer Hoy
Catrina Hughes
Wendy Kong
Benjamin Li
Emily Long
Riikka Sintonen
Robert Smith
Vanessa Tammetta
James Tarbotton

SECOND VIOLINS

Léone Ziegler

Samantha Boston
Virginia Blunt
Angela Cassar
Evelyn Cirevski
Bridget Crouch
Mariana Green
Emma Hayes
Bridgitte Holden
Julia Russoniello
Denisa Smeu Kirileanu
Esmeralda Tintner

VIOLAS

Andrew Jezek

Jonathan Bruhl
Lucy Carrigy Ryan
Caitlin Duncombe
Phoebe Gilbert
Tara Hashambhoy
Darius Kaperonis
Suzie Kim
Georgina Price
Eda Talu

CELLOS

Anthea Cottee

James Beck
Christopher Bennett
Pierre Emery
Anita Gluyas
Margie Iddison
Rowena McNeish
Rosemary Quinn

DOUBLE BASSES

David Cooper

Alexandra Elvin
Will Hansen
Mark Harris
Julia Magri
Nicole Murray-Prior

FLUTES

Rosamund Plummer

Kate Proctor

PICCOLO

James Fortune

OBOES

Matthew Bubb

Frank Giraldo

COR ANGLAIS

Alex Fontaine

CLARINETS

Andrew Doyle

Alisha Coward

BASS CLARINET

David Rowden

BASSOONS

Gillian Hansen

Victoria Grant

CONTRABASSOON

Tony Grimm

HORNS

Robert Johnson

Rafael Salgado
Gergely Malysz
Milén Boubbov

TRUMPETS

Dan Henderson

David Imlay
Dominic Longhurst

TROMBONES

Nigel Crocker

Ross Jorgensen

BASS TROMBONE

Brett Page

TUBA

James Barrow

TIMPANI

Brian Nixon

PERCUSSION

Joshua Hill

Tim Brigden
Jess Ciampa
Chiron Meller
Blake Roden

PIANO

Tim Cunniffe

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 – Chorus Oz and singing workshops throughout Sydney and NSW.

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

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

VICE-REGAL PATRONS

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

VICE PATRONS

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