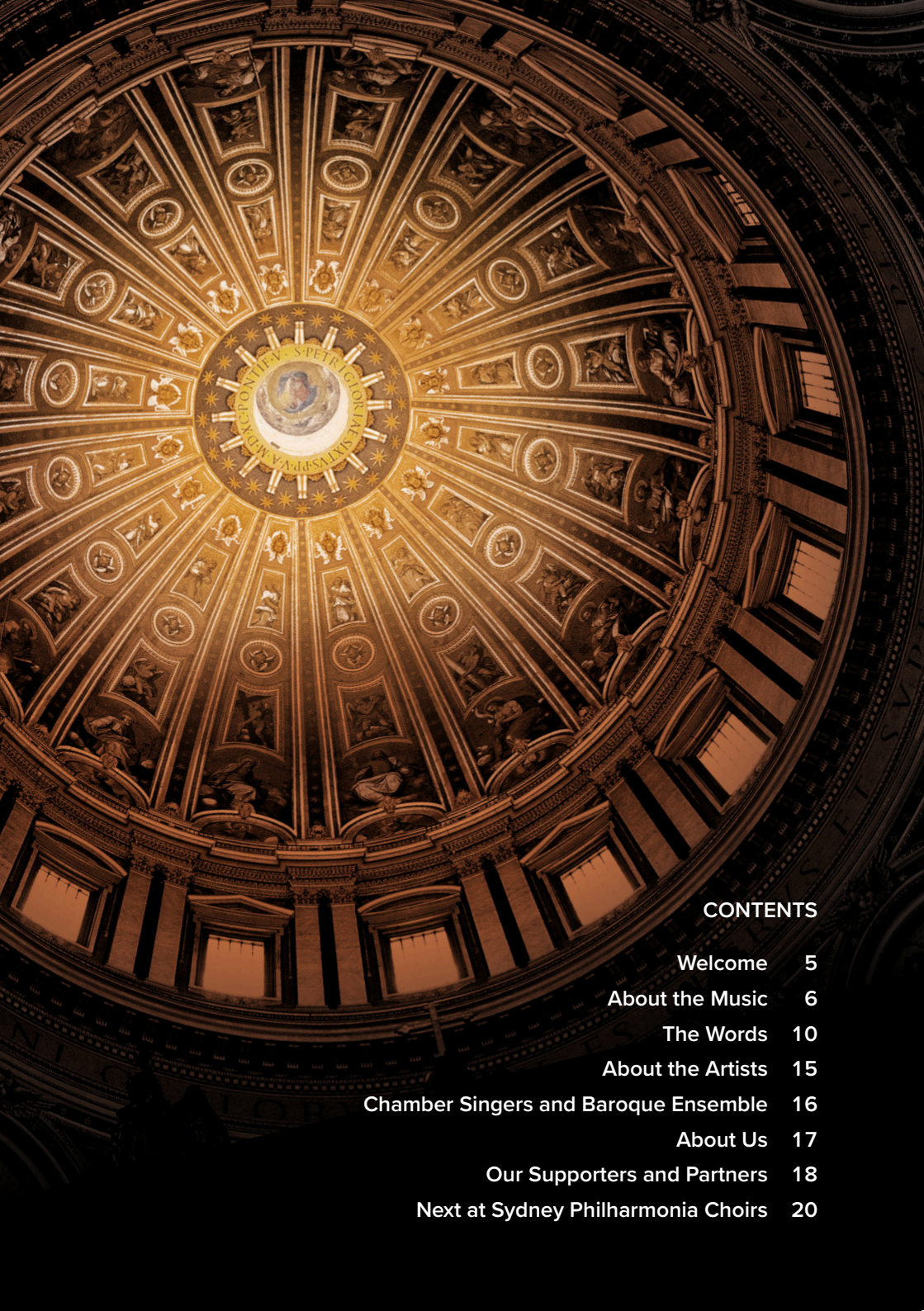




VOICES OF THE ITALIAN
BAROQUE

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK ©AM



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SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

VOICES OF THE ITALIAN BAROQUE

ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

Tarimi Nulay – Long time living here[†]

GIOVANNI GABRIELI

Hodie completi sunt dies Pentecostes

CLAUDIO MONTEVERDI

Messa a 4 voci, SV 190

GIACOMO CARISSIMI

Dixit Dominus

INTERVAL

ANTONIO CALDARA

Crucifixus a 16 voci

DOMENICO SCARLATTI

Stabat Mater

ANTONIO LOTTI

Crucifixus a 8 voci

Brett Weymark conductor

Chamber Singers

Sydney Philharmonia Baroque Ensemble

Friday 16 August 2024 at 7pm

St James', King Street

[†]100 Minutes of New Australian Music 2020 Commission

Estimated durations: 2 minutes, 5 minutes, 22 minutes, 9 minutes,

20-minute interval, 5 minutes, 25 minutes, 4 minutes

This concert will conclude at approximately 8:45pm

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This year, our Christmas Choir will sing
Handel's *Messiah* at the Sydney Opera House,
conducted by renowned Handel expert Graham Abbott.

Friday 13 December | 8pm

Saturday 14 December | 1pm

Sunday 15 December | 1pm

No auditions. Singers of any ability welcome.
Join us!



Registration deadline: Monday 21 October
sydneyphilharmonia.com.au/chrischoir24

Welcome

The baroque period in music spans more than 150 years of innovation and change, from the beginning of the 17th century to the middle of the 18th. The music in this concert highlights that transformation, from the architecturally inspired works of Giovanni Gabrieli – sculptures in sound – to the harmonic intricacies of Domenico Scarlatti. But at its core, this concert celebrates the voice and its ability to move listeners through harmony.

Two large works bookend the program: Monteverdi's serene Mass for four voices, representing the dawn of the baroque, and Scarlatti's masterpiece of emotional tension and compositional genius, his Stabat Mater. Framing the Monteverdi is Gabrieli's 'Hodie completi sunt', exploiting the architecture of the Basilica San Marco in Venice with two antiphonal groups – part conversation, part duelling choirs – and Carissimi's quite groovy setting of the Dixit Dominus text, emphasising the word painting possibilities of a fiercely dramatic text.

After interval, the program approaches the time of J.S. Bach and Handel. Scarlatti's Stabat Mater is a tour de force for choir – on a par with the great motet settings of Bach as it captures in vivid and emotional music a mother's distress at watching her son die on the cross. This is framed by two settings of the Crucifixus – one famous and one that should be. Lotti's Crucifixus is



PHOTO: KEITH SAUNDERS

sung by choirs around the world and is a great example of the baroque fondness for dissonance with its ever-revolving world of harmonic tension and release. Caldara's is less well known but in many ways even more fraught with grief.

In putting this program together, I wanted to highlight the Chamber Singers and explore the tremendous changes over the baroque period, as well as introducing a few lost treasures on the way. But, above all, I wanted to show how these composers made the words live through the emotional lightning rod that is music – text and song coming together to connect the intellect and the soul.

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.

Voices of the Italian Baroque

Our musical journey begins under the domes of St Mark's, Venice – imagine two choirs, each in their own gallery, echoing across the sanctuary, sometimes duelling, sometimes in conversation. The music is by **Giovanni Gabrieli** (c.1555–1612), writing at the end of an illustrious career and exploiting the architectural and acoustic properties of the ducal basilica. Giovanni followed in the footsteps of his uncle Andrea, and by his 30s had taken up the posts of organist and composer at St Mark's – easily the most prestigious appointments in Italy – which he held until ill-health prevailed in 1606. He was regarded as the greatest Venetian composer of his day, and his innovations ensured a lasting influence at the dawn of the Baroque era. Cementing his reputation were the two volumes of *Sacrae Symphoniae*, the second of which was published posthumously in 1615.

Some of his innovations we now take for granted – Gabrieli was one of the first to include instructions for expressive dynamics (lounds and softs) in notated music. Others, such as his often ambitious use of multiple choirs and instrumental groupings reveal a new approach to achieving variety and building musical structures. On the other hand, especially in comparison with other works in this program, there is a tendency to treat voices as if they were instruments, and by extension, the texts as subservient to the music. In his short setting of **Hodie completi sunt dies Pentecostes** from *Sacrae Symphoniae* Book 2, for example, the buoyant rhythms support the celebratory tone of the text, but it's just as easy to imagine the brilliant cascading lines being played by festive trumpets.

Claudio Monteverdi (1567–1643) arrived in Venice from his native Cremona via Mantua in 1613, taking over the music of St Mark's, which had begun to fall into decline. His 'audition' piece was a mass setting – the genre that sits at the heart of the liturgy. Surprisingly, though, only three of his masses survive, of which today's – the **Mass for 4 voices**, published in 1650 – was possibly Monteverdi's last and certainly his finest.

If you're familiar with Monteverdi's splendid Vespers of 1610, his opera *L'Orfeo*, or his often daring madrigals, today's Mass will seem relatively old-fashioned – as Brett Weymark describes it, 'more Palestrina than Gabrieli, more *stile antico* than *stile nuovo*'. A conservative approach was not unusual for liturgical music, but even so, Monteverdi doesn't completely repress his modern tendencies – the chromatic gestures and expressive weaving together of voices, or the provision for a basso continuo accompaniment. And in contrast with Gabrieli's 'Hodie', there is a directness of expression that emphasises the text. As Reginald Smith Brindle writes, this Mass has every appearance of being 'old style', even archaic, 'but behind the old facade is a construction that shows a new way of thinking'. In a striking approach that foreshadows the techniques of much later composers, Monteverdi builds the Mass from the most economical of musical materials: a ten-note phrase that can be divided into two or three segments, mirrored and turned upside down. Listen to the tenors as they introduce this theme in the opening 'Kyrie eleison'. Other forward-looking gestures include the regularity of rhythm and the use of the then unexpected key of G minor, richly expressive.



The Virgin Mary Swooning over the Dead Body of Christ at the Foot of the Cross (1710) – marble relief by Pierre-Étienne Monnot (1657–1733, based in Rome from 1687)

The first half of the program closes with a setting of **Dixit Dominus** by a composer who turned down the chance to work at St Mark's, **Giacomo Carissimi** (1605–1674). Born in Rome, Carissimi's legacy was the oratorio, of which he was the first great master, and the dramatic instinct that he brought to his oratorios (effectively opera-substitutes for Lent) finds an outlet in the often fierce imagery of the *Dixit Dominus* text, Psalm 109 (110).

Like Gabrieli, Carissimi uses two choirs of four parts each; like Monteverdi, he includes basso continuo. Again, we hear a composer who's looking forward while fondly drawing on the past. But, as we move towards the 18th century, the drama of the text, and music's capacity to highlight that drama, takes prominence. The rhythms of the music bring clarity to the diction, and the word-painting of the earlier madrigalists has now found a place in church.

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After a relatively serene first half, the program takes a turn towards intensity of expression and profound emotion with three works that touch on the theological heart of the liturgy: Christ's crucifixion. Lotti and Caldara – contemporaries and friends – are represented by settings of the Crucifixus, three powerful lines from the Credo of the mass: 'He was crucified for us under Pontius Pilate: he suffered and was buried.' These frame Domenico Scarlatti's setting of the Stabat Mater hymn, meditating on the grief of Christ's mother at the foot of the cross.

As Brett Weymark writes, of the two Crucifixus settings in today's program, one is famous, the other deserves to be. In both cases, they are the works for which their creators are best remembered. But neither composer is a household name today, even though both held important, well-paid posts, and were celebrated in their lifetimes.

Lotti's Crucifixus for 8 voices was likely written in Venice and taken with him to Dresden in 1717, where much of his music was carefully preserved. In 1838, at the dawn of the 'baroque revival', it was published in a German collection of sacred music. Caldara's Crucifixus was similarly published in Berlin in 1840 but it likely didn't enjoy the same popularity because it calls for 16 voices.

In recent years it has been established that **Antonio Lotti** (1667–1740) was born in Venice and raised there under the protection of the Gradenigo family while his parents settled in Hanover, where his father had been offered an organist post. Together with Caldara, Lotti studied under Giovanni Legrenzi, and in his early 20s he joined the choir of St Mark's, where, apart from several years at the court of Dresden, he was to spend his entire career.

Lotti's musical style embraced all the latest developments of the Baroque idiom, finding expressive power in teasing and



pungent harmonies, artful dissonance and delayed resolutions, and he exploited the possibilities of word-painting, with musical gestures that echo the meaning or emotional intent of individual words and phrases. Ben Byram-Wigfield points out, for example, the ‘searing suspensions’ in Lotti’s *Crucifixus* as well as the descending off-beat scales to ‘passus’ (suffered) that both symbolise and portray weeping. The English traveller and historian Charles Burney on hearing Lotti’s vocal music in Venice the 1770s, reported: ‘It affected me even to tears’. It has the same power today.

Although **Antonio Caldara** (1670–1736) enjoyed a cosmopolitan existence – travelling and working as far afield as Mantua, Barcelona, Rome, Salzburg and ultimately Vienna – when he was in his native Venice, his path crossed frequently with Lotti’s. In addition to their shared teacher, they both sang in the choir of St Mark’s, and in 1696 each contributed an act to a collaborative opera, *Tirsi*.

Where Lotti writes for eight voices, **Caldara’s *Crucifixus* for 16 voices** creates the effect of music written not for a blended choir but for a transparent ensemble of soloists. The origins of this setting are obscure, with no surviving manuscript sources from before the 19th century. Some think it may have been composed for the Viennese court, where one of Caldara’s colleagues was Johann Joseph Fux, famous for his skill at weaving different musical lines together in intricate polyphony. Others point to similarities to music Caldara composed in Venice in 1707 and the likelihood that it originally formed part of a larger mass setting.

The opening of Caldara’s *Crucifixus* ‘mirrors’ Lotti’s: where Lotti begins with the sombre sound of the basses and brings in each higher voice in turn in a terraced effect, Caldara begins with the sopranos and works down through the vocal ranges.

The result is truly remarkable in its combination of technical complexity and poignant expression of grief, creating powerful drama in the space of just four or five minutes.

Domenico Scarlatti (1685–1757) is the youngest of today’s composers and an exact contemporary of George Frideric Handel and Johann Sebastian Bach. If you’re familiar with his music, you most likely know the keyboard sonatas he composed in Spain after 1729 – perhaps you’ve even played one or more of these gems. His ***Stabat Mater*** reveals a less familiar side of his musical output.

This masterpiece of sacred vocal music was probably composed for the Capella Giulia, the choir of St Peter’s in the Vatican, when Scarlatti was *maestro di cappella* there (1715–1719), and it was clearly intended to showcase the talents of an exceptional ensemble. Like Caldara, Scarlatti divides the choir into many parts – in this case ten, with four soprano parts and two each of altos, tenors and basses. But where the other composers on today’s program might have deployed the ensemble as two five-voice choirs, Scarlatti never does. Instead, he varies the textures in creative ways, pairing voices, bringing individual lines to the fore, and so on. In the ‘Inflamatus’ verse (Let me not be consumed by flames), for example, single soprano and tenor lines ‘duel’ with operatic effect. Poignant, tortured harmonies are set in high relief against these richly varied textures – every dramatic musical gesture serving to move us as listeners and immerse us in the emotional world of a grieving mother.

Yvonne Frindle © 2024

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

G GABRIELI Hodie completi sunt dies Pentecostes

Hodie completi sunt dies Pentecostes,
alleluia:

Hodie Spiritus Sanctus in igne
discipulis apparuit,
et tribuit eis charismatum dona:
misit eos in universum mundum
prædicare, et testificari:
Qui crediderit et baptizatus fuerit,
salvus erit, alleluia.

*Today the days of Pentecost are fulfilled,
alleluia:*

*Today the Holy Spirit appeared
in fire to the disciples,
and gave unto them the gift of grace:
He hath sent them into all the world to
foretell and bear witness:
that whosoever believeth and is baptised
shall be saved, alleluia.*

MONTEVERDI Mass

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe,
Domine Deus, agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;

*Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks
for your great glory.
Lord God, king of heaven,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father,
you who take away the sins of the world,
have mercy on us;*

qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus
Dominus. Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem
Patri, per quem omnia facta sunt.
Qui propter nos homines, et propter
nostram salutem descendit de caelis,
et incarnatus est e Spiritu Sancto
ex Maria virgine, et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cuius regni non erit finis.
Et in Spiritum Sanctum Dominum, et
vivificantem: qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur
et conglorificatur:
qui locutus est per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

*you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit,
in the glory of God the Father. Amen.*

*I believe in one God, Father almighty,
maker of heaven and earth, of all visible
and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, of one being with the
Father, by whom all things were made.
Who for us men, and for our salvation,
came down from heaven, and was
incarnated by the Holy Spirit through the
virgin Mary, and was made man.
He was also crucified for us:
under Pontius Pilate he died
and was buried.
And on the third day he rose again
in accordance with the scriptures.
And ascended into heaven:
he sits at the right hand of the Father.
And he will come again with glory
to judge the living and the dead:
there will be no end to his kingdom.
And in the Holy Spirit, Lord and giver of life:
who comes from the Father and the Son,
who with the Father and the Son together
is adored and glorified;
who spoke through the prophets.
And in one, holy, catholic
and apostolic church. I confess one
baptism for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.*

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

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

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

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

*Lamb of God, 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.*

CARISSIMI Dixit Dominus

Dixit Dominus Domino meo:
sede a dextris meis, donec ponam
inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis
tuae in splendoribus sanctorum:
ex utero, ante luciferum, genui te.

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis:
confregit in die irae suae reges.

Judicabit in nationibus,
implebit ruinas:
conquassabit capita
in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Psalm 110 (109)

*The Lord said unto my Lord:
Sit thou at my right hand,
until I make thine enemies thy footstool.*

*The Lord shall send the rod of thy
strength out of Zion:
rule thou in the midst of thine enemies.*

*Thy people shall be willing in the day of thy
power, in the beauties of holiness from the
womb of the morning: thou hast the dew
of thy youth.*

*The Lord hath sworn, and will not repent,
Thou art a priest for ever after
the order of Melchizedek.*

*The Lord at thy right hand shall strike
through kings in the day of his wrath.*

*He shall judge among the heathen,
he shall fill the places with the dead bodies;
he shall wound the heads
over many countries.*

*He shall drink of the brook in the way:
therefore shall he lift up the head.*

CALDARA and LOTTI Crucifixus

Crucifixus etiam pro nobis
sub Pontio Pilato:
passus et sepultus est.

*He was crucified for us
under Pontius Pilate:
he suffered and was buried.*

D SCARLATTI Stabat Mater

Stabat mater dolorosa
juxta crucem lacrimosa
dum pendebat filius.

*A sorrowing mother stood
weeping beside the cross
while her son hung there.*

Cujus animam gementem
contristatam ac dolentem
pertransivit gladius.

*Her grieving heart
so full of tears and anguish,
was pierced as though with a sword.*

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!

*Oh, how sad and afflicted
was that blessed mother
of the only son!*

Quae moerebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.

*How the loving mother mourned,
grieved, watching the suffering
of her glorious son.*

Quis est homo, qui non fleret,
Christi matrem si videret
in tanto supplicio?

*Is there one who would not weep,
seeing the mother of Christ
in such distress?*

Quis non posset contristari,
Christi matrem contemplari
dolentem cum filio?

*Who would not feel compassion
at the sight of Christ's mother
grieving beside her son?*

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

*She saw Jesus tormented
and subjected to scourging
for the sins of his people.*

Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.

*She watched her dear son
dying forsaken
as he yielded up his spirit.*

Eja Mater fons amoris
me sentire vim doloris
fac ut tecum lugeam.

*O mother, thou font of love,
share the depth of thy suffering
with me, so that I may mourn with thee.*

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi compleceam.

*Kindle within my heart
such love for Christ my God
that I may be worthy of him.*

Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui nati vulnerari,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara:
fac me tecum plangere.

Fac, ut portem Christi mortem
passionis fac consortem,
et plagas recolare.

Fac me plagis vulnerari,
cruce hac inebriari,
ob amorem Filii.

Inflammatum et accensum
per te, Virgo, sim defensum
in die iudicii.

Fac me cruce custodiri
morte Christe, praemuniri
confoveri gratia.

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.

Text attrib. Jacopone da Todi (c.1230–1306)

*Holy mother, grant this favour,
imprint the wounds of the Crucified
deeply within my heart.*

*Share with me the agony
of thy wounded Son
who deigned to suffer so much for me.*

*Let me weep with thee,
and share the agony of the Crucifixion
as long as I live.*

*To stand with thee beside the cross,
and to join thee in my weeping,
that is my wish.*

*O Virgin, pre-eminent among virgins,
be not disdainful toward me,
let me weep with thee.*

*Grant that I may bear Christ's death,
let me share in his passion,
remembering his suffering.*

*Let me be wounded by his wounds,
enraptured by his cross,
and the blood of the Son.*

*Let me not be consumed by flames;
may I be defended by thee, O Virgin,
in the day of judgement.*

*O Christ, when I must depart from here,
grant that through your mother I may come
to the palm of victory.*

*When my body dies,
let my soul be granted
the glory of Paradise. Amen.*

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.



PHOTO: KEITH SAUNDERS

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 Joseph Twist's *Watershed: The Death of Dr Duncan* (Opera Australia), *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), 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.

Chamber Singers

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

SOPRANOS

Briar Babington
Francesca Bailey
Jodie Boehme
Nikki Bogard
Maria Camila Duque
Rios
Maria Lopes
Raphaella Mazzone
Amelia Myers
Jayne Oishi
Judith Pickering
Katherine Thompson
Isabella Turner

ALTOS

Meaghan Backhouse
Kate Clowes
Jessica Farrell
Laura Griffin
Vesna Hatezic
Georgia Luikens
Rachel Maiden
Beverley Price
Jacqui Singer
Megan Solomon
Louise Underwood
Priscilla Yuen

TENORS

Edwin Carter
Kevin Chan
Matthew Flood
Steven Hankey
Mel Keenan
Selwyn Lemos
Robert Thomson
Alex Walter

BASSES

Andy Clare
Ian Davies
Simon Harris
Chris Masson
Robert Mitchell
James Twemlow
Bruce Watson
Mike Whittaker

Sydney Philharmonia Baroque Ensemble

VIOLA DA GAMBA

Anthea Cottee

VIOLONE

Pippa MacMillan

LUTE & THEORBO

Stephen Lalor

HARPSICHORD

Nathan Cox

Italian harpsichord after Grimaldi by Carey Beebe, Sydney, 1990. Continuo organ by Henk Klop, Garderen, The Netherlands, 2004, courtesy of Pinchgut Opera. Early keyboards supplied and prepared by Carey Beebe Harpsichords. Rehearsal keyboard courtesy of Pinchgut Opera.

ORGAN

David Drury



PHOTO: SIMON CROSSLEY-MEATES

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.

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Ethel Smyth's magnificent Mass meets
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Saturday 26 October | 2PM
Sydney Opera House



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Songs and choruses from the great
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Hallelujah! Handel's greatest oratorio!

Friday 13 December | 8PM
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