

ODE TO JOY

BEETHOVEN & SMYTH.



SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK ©AM

Handwritten musical score for various instruments including Flauto, Oboe, Clarinetto, Fagotto, Corni in G, Clarini, Tromboni, and Trombe. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *pp.* and *ppp.* There are also handwritten annotations in red ink, including the word "Cantata" and other musical terms.

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SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

ODE TO JOY

ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

Tarimi Nulay – Long time living here†

ETHEL SMYTH

Mass in D major

INTERVAL

LUDWIG VAN BEETHOVEN

The Consecration of the House – Overture

SMYTH

The March of the Women (Suffragette Song)

BEETHOVEN

Choral Finale on Schiller's 'Ode to Joy', from Symphony No.9

Elizabeth Scott conductor

Bronwyn Douglass soprano

Helen Sherman mezzo-soprano

Bradley Daley tenor

Michael Honeyman baritone

Festival Chorus

The Sydney Youth Orchestra

with members of

Sydney Philharmonia Orchestra

Saturday 26 October 2024 at 2pm

Sydney Opera House Concert Hall

†100 Minutes of New Australian Music 2020 Commission

Estimated durations: 2 minutes, 65 minutes, 20-minute interval,
12 minutes, 3 minutes, 18 minutes

This concert will conclude at approximately 4:10pm

Pre-concert talk: Brett Weymark in conversation with Peter Poole
at 1:15pm in the Northern Foyer, supported by 2MBS Fine Music

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Welcome

Today's program began as a celebration of the 200th anniversary of Beethoven's Ninth – a symphony in which his artistic ambitions were so immense that the only solution was to add voices to the finale.

In Vienna in 1824, the Ninth was heard alongside the overture *Die Weihe des Hauses* and three movements from Beethoven's epic *Missa Solemnis*. But this is 2024, and rather than simply recreate that concert, an idea formed in my mind.

I had long wanted to present the first Sydney Philharmonia Choirs performance of a work that I consider as powerful and inventive as the *Missa Solemnis* – a mass setting by a female composer whose music was championed in its day but who had fallen, until recently, into obscurity.

Ethel Smyth's *Mass in D* is one of those "I can't believe it's not Beethoven" works. She has great mastery over structure, counterpoint and the use of the solo voices versus choral forces, and her energetic use of the orchestra makes me think of Beethoven's great mass, which is still one of the most challenging works for choir.

Smyth, like Beethoven, did not shy from using music for political means, and her *March of the Women* became the battle hymn for the suffragette movement in England. For his part, Beethoven had known the Schiller text since his teenage years and often came back to it as an exemplar of what society could be rather



PHOTO: KEITH SAUNDERS

than what it actually was. Both composers were iconoclasts and used music as a powerful and daring tool for change.

In a strange twist of fate, both composers also suffered from hearing loss. But where Beethoven continued to compose long into his deafness, Smyth (deprived of music) shifted her efforts to writing.

From the moment we announced we were performing Smyth's *Mass in D*, it has been interesting – and heartening – to see so many expressing a passion for hearing her music, and this has become one of the most popular of our concerts in the past few years. So it feels like the right time for the Festival Chorus with the Sydney Youth Orchestra under the baton of Elizabeth Scott to bring this work into the spotlight.

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.

Ode to Joy

Just over 200 years ago, in Vienna on Friday 7 May 1824, Beethoven's Ninth was premiered in a 'Grand Musical Academy' – a benefit concert that the composer hoped would more than double his income for the year. It did nothing of the kind – expenses outstripped takings – but it was a triumph nonetheless, and that landmark event sits in the background of today's concert.

Beethoven's program had begun with his *Consecration of the House* overture, followed by the Kyrie, Credo and Agnus Dei from his *Missa Solemnis*, and concluding with his Ninth Symphony.

In this concert we begin with the same overture and conclude with the Ninth Symphony's choral finale – the first of its kind. But the *Missa Solemnis* has been replaced by a work that took inspiration from it: Ethel Smyth's equally ambitious 'solemn mass', completed in 1891. And since Beethoven's conversation books reveal that he'd considered including additional vocal numbers 'which are so pleasing to the public', we've rounded out the program with Smyth's *March of the Women*.

The March of the Women was composed for the Suffragette movement in 1910 and, like Beethoven's 'Ode to Joy' theme, it was deliberately written as a simple, rousing tune that anyone can sing. To the extent that widespread circulation as penny song sheets, arrangements for every ensemble imaginable, and massed performances on both sides of the Atlantic might count as 'going viral', Smyth's *March* was the early 20th-century equivalent. It was heard everywhere, from the prison holding militant suffragettes (Smyth herself leaned out her cell window to beat time with a

toothbrush) to No.10 Downing Street, where the Prime Minister's daughter, Violet Asquith, triumphantly thumped it out on the drawing room piano while a Cabinet meeting was going on downstairs.

Today, Smyth's *March* claims historical interest rather than enduring popularity, but the viral power of Beethoven's *Ode* lives on, from the dubious joy of school recorder lessons to ecstatic performances of a symphony that has yet to lose its power over musicians or their audiences.

'All there was in my heart'

Dame Ethel Smyth (Mus.Doc.) claimed to have inherited her artistic temperament from her mother and her strength of will from her father. The latter was needed: her father (a General in the Royal Artillery) opposed her plan to study music at the Leipzig Conservatory, but she eventually prevailed by means of 'a long course of deliberate sulks'. Meanwhile, her patchy music education ranged from a German governess who played piano to a copy of Berlioz's orchestration treatise, augmented by clandestine journeys to attend concerts in London.

Once in Leipzig, 19-year-old Ethel soon abandoned the class of Carl Reinecke (the lessons were 'rather a farce') for private study with Heinrich von Herzogenberg. Before long she'd made the acquaintance of Clara Schumann, Brahms and the violinist Joseph Joachim, as well as Grieg and Tchaikovsky. It was the beginning of an influential social circle that would include nobility, Virginia Woolf, John Singer Sargent and political activist Emmeline Pankhurst, as well as musical luminaries.

Before her return to England in 1889, Smyth fell in love with Pauline Trevelyan, a devout Catholic, which led to a crisis of faith and a (brief) turn to High Church Anglicanism. From this emerged an ambitious 'solemn mass' for choir, soloists and orchestra, completed in 1891. 'Into that work I tried to put all there was in my heart,' she wrote, 'but no sooner was it finished than, strange to say, orthodox belief fell away from me, never to return.'

The Mass was dedicated to Trevelyan; equally influential in the life of the work was Empress Eugénie, exiled widow of Napoleon III, who financed its publication and helped bring it before the Royal Family. At Balmoral, Smyth gave a performance 'after the manner of composers, which means singing the chorus as well as the solo parts, and trumpeting forth orchestral effects as best you can'. Queen Victoria was delighted and agreed to lend her name to the promotion of the work. The husband of another friend, Lady Mary Ponsonby, brought it to the attention of the Duke of Edinburgh (President of the Royal Choral Society), and thus was scheduled the premiere: on 18 January 1893 at the Royal Albert Hall.

The Mass was Smyth's first major work, and *Grove's Dictionary* (1910) cited it as placing her 'among the most eminent composers of her time, and easily at the head of all those of her own sex.' In a gendered assessment (unsurprising for the time), the entry echoed the first reviews, noting with approval the absence of 'feminine' qualities in the Mass and praising it for its virility, masterly construction and workmanship, and rich orchestration.

By 1937, when Donald Tovey was publishing his *Essays in Musical Analysis*, Smyth's Mass was included, with no special justification, alongside Haydn's *Creation*, Bach's Mass in B minor, the Verdi and Brahms requiems, and Beethoven's *Missa*



ETHEL SMYTH (1858–1944) was a composer, conductor, social activist, author, speaker and prolific correspondent; an outdoorswoman who played hard in numerous sports; and a gregarious and affectionate woman who cultivated a wide, and often influential, social circle. She found a place in histories beyond that of music: her celebrity, especially in the years after her death, can be equally attributed to her published writings and her role in the Suffragette movement, as well as to her larger-than-life personality.

Raised in a large Victorian military family, she persuaded her father to allow her to study music in Leipzig. Her return to England coincided with a crisis of faith that resulted in the composition of her first large-scale work, the Mass in D major, influenced in part by Beethoven's *Missa Solemnis*. After working as a radiographer in France during World War I, she joined the Women's Social and Political Union and pledged two years to the cause. Her *March of the Women* became the rallying hymn of the WSPU.

She wouldn't want to be referred to as a 'woman composer', but her greatest achievement was the production of six operas in a musical world where very few women had composed even one. Until recently, she was the only woman to have had a work produced at the Metropolitan Opera.

Solemnis. These last two works had been important influences, as well as providing points of comparison. Brahms was revered in Leipzig and his *German Requiem* was a model for many. And Smyth had been deeply affected by a performance of the *Missa Solemnis* in Munich:

...the terror of a certain veiled, rushing passage for viola and cellos at the thought of sin, death, and judgment,... the wild triumph of the trumpet call flaming out of it...how it haunted me in the hours to come!...'

A testament to Smyth's German training, the Mass is closer to the German tradition than to the English choral school.

Distinctive to this Mass is the composer's suggestion that the *Gloria* be sung at the end, rather than in the liturgically correct spot after the *Kyrie*. This makes for a triumphant conclusion, while highlighting that this religious work was intended for a secular cathedral: the concert hall.

Smyth herself claimed she was 'bent on two things only: to make a pleasant noise, and to manage that every word should go straight home to my listeners'. This last point warrants close attention. As Donald Tovey puts it, the Mass expresses 'an all-pervading joy in the things told by the text'.

The **Kyrie**, for example, is a literal cry from the depths, beginning in the basses (orchestral and choral) and building on a pervasive fundamental theme. In the massive **Credo** that follows, the details of this confession of faith are mirrored in the musical gestures. The torturous fugue of 'Crucifixus' is given a descending motif in a minor key; 'Et resurrexit' has a rising motif. At 'homo factus est' (and was made man), the men sing alone with the brass; 'Et in Spiritum Sanctum' rings with a bright and ethereal theme. It's no surprise it was applauded at the premiere.

The next three movements are shorter and more intimate. In the **Sanctus**, the

mezzo-soprano soloist sings above bassoons, brass, cellos and basses in an effect that is both solemn and warm. The mysterious and unsettled music of the **Benedictus** is given to the soprano soloist, supported by the women's choir, and at the ecstatic 'Hosanna', the soprano is joined by a trumpet. The **Agnus Dei** prayer, featuring the tenor soloist, returns to the tragic mood of the *Kyrie*.

As with the *Credo*, the extended **Gloria** follows the details of the text and its many sections with dramatic contrasts of tempo, metre, and textures. After the *Agnus Dei*, its joyous opening is like the ringing of bells – powerful and reverberant – and it brings the Mass to the triumphant and intoxicating conclusion that Smyth was seeking.

Despite an enthusiastic reception and many positive reviews, the Mass was not performed again until 1924, when Adrian Boult conducted it in Birmingham and London. By this time, however, the tinnitus and hearing loss that had plagued Smyth since 1919 left her unable to hear it with any satisfaction, and when it was performed at the Royal Albert Hall in celebration of her 75th birthday, she couldn't hear it all.

Those who knew Smyth were struck by her energy, vitality, mischievous wit and force of character, as well as her sporting and fearless attitude. The conductor Thomas Beecham recognised these same qualities in her music, and credited her with writing some of the most spirited and original music of her time. Regarded with affection by the public as well as her peers, Smyth was feted in her lifetime. She was made a Dame Commander of the Order of the British Empire in 1922, the first female composer to be honoured in this way. In 1910 Durham University granted her the first of three honorary doctorates (and she never missed the opportunity to sign herself "Dr Ethel Smyth" or use "Mus.Doc." thereafter). Even so, despite her celebrity

and achievements, especially in the world of opera, she lamented having ‘never yet succeeded in becoming even a tiny wheel in the English music machine’.

Have Toothbrush, Will Travel

It’s impossible to find an account of Ethel Smyth that doesn’t include Thomas Beecham’s story of her stint in Holloway Prison. Lamenting that this profoundly original, spirited and ‘gutsy’ composer had been diverted from music into politics and revolutionary activity, he writes of her leading processions, making speeches and thumping tubs, before throwing bricks through the windows of Cabinet Ministers until she was ‘pinched’ – arrested and sent to prison to ‘reflect and, if possible, repent’:

Well, she neither reflected nor repented. She pursued a joyously rowdy line of activity. [...] I went to see her several times. [...] when I arrived, the warden of the prison, who was a very amiable fellow, was bubbling with laughter. He said, ‘Come into the quadrangle.’ There were the ladies, a dozen ladies, marching up and down, singing hard. He pointed up to a window where Ethel appeared; she was leaning out, conducting with a toothbrush, also with immense vigour, and joining in the chorus of her own song.

The song was *The March of the Women*. Composed in 1910 for the Women’s Social and Political Union, with rousing words added to fit by Cicely Hamilton, it was first heard at a militant meeting that filled the Royal Albert Hall. It became the WPSU anthem, and all members were obliged to learn it. Many suffragettes, however, resorted to shouting the words, even though the melody – based on a folk song from Abruzzo – had been devised for memorability, with, wrote *The Musical Times*, ‘all the elements that go to make a popular tune designed for massed singing.’



Despite the surface simplicity, Smyth crafted a thrilling climax that falls on the third last line of each verse: a high note approached by a small leap, made all the more exciting by it being a ‘foreign’ note in the scale. Smyth herself recalled the effect:

A Suffragette choir had been sternly drilled, and I remember Edith Craig plaintively commenting on the difficulty of hitting a certain E flat [an F in this concert]. But it was maintained that the interval is a peculiarly English one (which is true) and must be coped with.

The March of the Women was included the choral suite *Songs of Sunrise*, premiered in an all-Smyth concert at Queen’s Hall in April 1911. In concert, the song’s lusty propagandist spirit was transformed into something more eloquent. The *March* was later ‘recooked’, to use Smyth’s ironic term, in the overture to *The Boatswain’s Mate*.

PRONUNCIATION NOTE: Dame Ethel’s family name was noted as a ‘special case’ in the BBC pronunciation guide. The vowel sound in Smyth rhymes with EYE, while the final consonant is an unvoiced TH as in ‘smith’, not voiced as in ‘scythe’.

Opening the House

The origins of Beethoven's *Consecration of the House* overture lie in its name: it was composed in 1822 for the official opening or 'dedication' of the newly rebuilt Josefstadt theatre in suburban Vienna. As was the custom, the occasion was marked by a pageant or masque with singing, dancing and acting. Beethoven received the commission just a month before the opening, and so his incidental music for *The Ruins of Athens* – composed for a similar event in the Royal Theatre in Pest – was pressed into service, and given a new libretto, *The Consecration of the House*, hastily assembled by the Josefstadt's staff playwright Carl Meisl.

The original *Ruins of Athens* overture, however, was thought too insubstantial for the Viennese festivities, and Beethoven devised two plans for something more imposing. One was in the free style, the other in strict or 'Handelian' style. Settling on the 'Handelian' option, he composed a new overture in the old-fashioned tradition of the French overture.

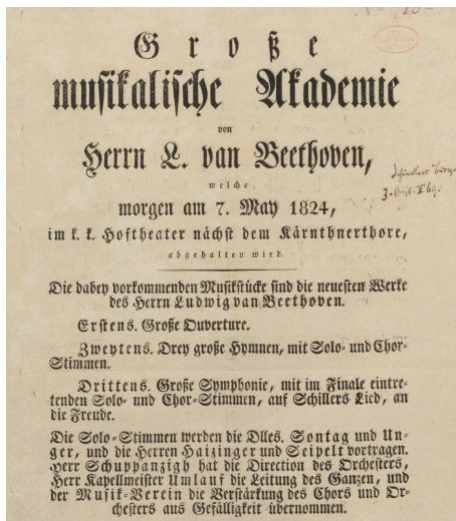
The music begins majestically. Five emphatic chords lead into a theme characterised by the dotted rhythms that would have been expected in an overture by Lully or Rameau (or Handel). After this grand opening, the bassoon, with good-humoured virtuosity, introduces the first in a series of interweaving ideas underneath a trumpet fanfare. A brief moment of quiet playfulness follows before the overture launches into the extensive and sometimes exhilarating fugal section. Here Beethoven departs from textbook 'correctness' (he'd resented Haydn's attempts to train him in the academic style) and shows his mastery of colourful development and variation. The result doesn't sound especially Baroque but the spirit of Handel and his ability to 'achieve vast effects with simple means' looms large.

'Freude!' – Ode to Joy

The poster for Beethoven's Grand Musical Academy in 1824 is a case study for truth in advertising. Aware of how groundbreaking it would be for voices to take part in a symphony, and perhaps wanting to name-drop a great German poet, Beethoven spells it out: 'A Grand Symphony with Solo and Chorus Voices entering in the finale on Schiller's Ode to Joy.'

As it happened, the Ninth Symphony pleased Beethoven's audiences, but it puzzled them too. Not since the *Eroica* Symphony had they been confronted by something so completely new and ambitious in scope. Lasting more than an hour, the symphony was the longest single symphonic work any of the listeners would have heard, and the all-encompassing spaciousness of the finale covers more than 20 changes of tempo and a good many changes of rhythmic metre.

The Ninth Symphony was completed after a break of nearly ten years from symphonic composition, but aspects of it can be traced to earlier moments in Beethoven's career. The rousing melody of the finale was composed in 1794 for the

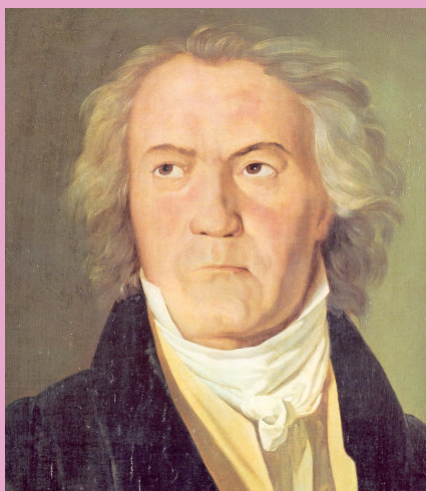


song 'Gegenliebe' (Mutual Love) and the previous year Beethoven had expressed his intention to set Friedrich Schiller's famous ode 'An die Freude'. Text and theme were yet to be united, however, and in 1808 the 'Mutual Love' melody was reused in the hastily composed Choral Fantasia. For all its weaknesses, the Fantasia anticipated – to the point of being a fully-realised 'sketch' – the variation treatment and the use of chorus in the symphony.

In a complete performance of the Ninth Symphony, the first three movements for orchestra alone create a crescendo effect, leading towards the conclusion with a feeling of inevitability matched only by Beethoven's Fifth. The finale then shatters the peace with what Wagner called a *Schreckensfanfare*, a 'horror fanfare'. Its ancestor is Haydn's 'Representation of Chaos' from his oratorio *The Creation* (the work that shared the program when Ethel Smyth's Mass in D was premiered), but this is infinitely more terrifying and dissonant. The movement that follows is organised in two main sections, an extended orchestral introduction followed by the choral finale. The introduction surveys the previous movements in order, but something more joyful is sought, and each of the thematic fragments is rejected by declamations, or recitatives, from the double basses.

If adding a chorus to a symphony had been unthinkable in Beethoven's time, instrumental recitatives were equally so, and they were not altogether successful according to Leopold Sonnleithner: 'One heard nothing but a gruff rumbling in the basses, almost as though the composer had intended to offer practical evidence that instrumental music is absolutely incapable of speech.'

But the 'failure' was likely deliberate. By giving a recitative, which is unmistakably vocal in its inflection, to instruments



PORTRAIT BY FERDINAND WALDMÜLLER, 1823

LUDWIG VAN BEETHOVEN (1770–1827) initially found fame as a virtuoso pianist and, despite an often brusque manner, enjoyed support from Vienna's aristocrats, willing to cultivate a boldly innovative composer who matched their romantic aspirations. By the time of his death, he had given the world nine symphonies, five piano concertos, 17 string quartets, 32 piano sonatas, an opera, music for the theatre and more, and the influence of his music was to be unsurpassed.

In his symphonies alone, he expanded possibilities – taking the musical language and classical structures of Mozart and Haydn and adapting them to accommodate large-scale conceptions. He completed his first symphony in his late 20s, and over the next 15 or so years he took the genre as far as it could go. Then he went further. The impact of the Ninth Symphony – completed in 1824 when he was in his 50s and profoundly deaf – was unprecedented, and the shadow it cast on future composers was a long one. Brahms, Schubert, Mahler, Mendelssohn, Berlioz, even Wagner – all were conscious of the profound implications of the Ninth. It was the longest symphony that had ever been written, and Beethoven was the first to include voices, by adding a choral finale (and thus text) to what had been an exclusively instrumental and largely abstract genre.

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'incapable of speech', Beethoven creates a feeling of frustration, an overwhelming *need* for singers to take over. The instrumental recitatives thus build an inevitable link between the orchestral and choral parts of the finale. Cellos and double basses then quietly introduce the famous 'Ode to Joy' theme, which is accepted by the orchestral voices, and the scene is set for the entry of the voices proper, beginning with another, sung, recitative: 'O friends, not these tones; let us sing something more pleasant, full of joy.'

Having launched the choral finale, Beethoven accommodates the verse form of Schiller's text in an imaginative set of variations, ranging from the almost devotional tone of the slow variation with its new theme ('Seid umschlungen, millionen') to the rattle of the janissary percussion – bass drum, cymbal and triangle – in a jangling Turkish March ('Froh, wie seine Sonnen'), and a monumental double fugue in which Beethoven combines his two principal themes.

Here, even more than in the overture, Beethoven achieves vast effects with simple means. The beauty of the finale is that the 'Ode to Joy' – so simple a child can play it – is developed in a richly layered way. This movement can be heard as a cantata: a setting of Schiller's text. It can be heard as an elaborate set of variations on a theme. But, as Charles Rosen pointed out, it can also be heard as a four-movement symphony in microcosm with the Turkish March acting as the 'scherzo' second movement, 'Seid umschlungen' signalling a slow movement, and the finale beginning with the double fugue and the return of 'Freude, schöne Götterfunken'. And through all this, the music is drawn inexorably towards the 'pure joy' of Schiller's Elysium.

Yvonne Frindle © 2024



The Words

ACKNOWLEDGEMENT OF COUNTRY

CHEETHAM FRAILLON *Tarimi Nulay* – Long time living here

Tarimi nulay ngalawa yura
garrabarra baraya yagu barrabugu
ngyiningi ngara
ngyiningi berong

*Long time here live the people
dancing and singing today and tomorrow,
your way of knowing
your way of belonging*

Words by Deborah Cheetham Fraillon, translated into Gadigal by Matthew Doyle

SMYTH Mass in D major

CHORUS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

CHORUS

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

I believe in one God
the Father Almighty,
maker of heaven and earth,
and of all things, seen and unseen.

Credo 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.

I believe 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 substance with the Father,
through whom all things were made.

TENOR

Qui propter nos homines, et propter
nostram salutem, descendit de coelis.

Who for us human beings and for our
salvation, came down from heaven.

SOPRANO

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine; et homo factus est.

And was incarnate by the Holy Spirit
of the Virgin Mary; and was made man.

CHORUS

Crucifixus etiam pro nobis: sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die secundum

He was crucified for us under Pontius Pilate,
he suffered and was buried.
And rose again on the third day in

scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum Gloria iudicare vivos et mortuos
cujus regni non erit finis.

SOLO QUARTET AND CHORUS

Credo in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit,
Qui cum Patre et Filio simuladoratur
Et conglorificatur; qui locutus est
per prophetas.

Credo in unam Sanctam, Catholicam et
Apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

MEZZO-SOPRANO AND CHORUS

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

SOPRANO AND CHORUS

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

TENOR AND CHORUS

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

SOLOISTS AND CHORUS

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

accordance with the scriptures; and
ascended into heaven, sitting at the right
hand of the Father; and he will come again
with glory to judge the living and the dead;
and of His Kingdom there shall be no end.

I believe in the Holy Spirit,
the Lord and Giver of life;
who proceeds from the Father and the Son;
who together with the Father and the Son
is worshipped and glorified;
who spoke through the prophets.

I believe in one holy, worldwide and
Apostolic Church.
I confess one baptism
for the forgiveness of sins.
And I look for the resurrection of the dead
and the life of the world to come.
Amen.

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

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

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

Glory to God on high.
And on earth peace to persons of goodwill.
We praise you, we bless you,
we worship you, we glorify you.

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe,
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

SMYTH The March of the Women

Shout, shout, up with your song!
Cry with the wind for the dawn is breaking;
March, march, swing you along,
Wide blows our banner and hope is waking.
Song with its story, dreams with their glory,
Lo! they call, and glad is their word!
Loud and louder it swells,
Thunder of freedom, the voice of the Lord!

Long, long, we in the past,
Cowered in dread from the light of heaven.
Strong, strong, stand we at last,
Fearless in faith and with sight new-given.
Strength with its beauty, Life with its duty,
(Hear the voice, oh hear and obey!)
These, these, beckon us on,
open your eyes to the blaze of day.

Comrades, ye who have dared,
First in the battle to strive and sorrow,
Scorned, spurned, nought have ye cared.
Raising your eyes to a wider morrow.

We give you thanks
on account of your great glory.
Lord God, heavenly King,
God the Father Almighty.

Lord, only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.

For you alone are holy.
You alone are Lord.
You alone are most high,
Jesus Christ,
with the Holy Ghost,
in the glory of God the Father.
Amen.

Ways that are weary, days that are dreary,
Toil and pain by faith ye have borne;
Hail, hail, victors ye stand,
Wearing the wreath that the brave have worn!

Life, strife, these two are one,
Nought can ye win but by faith and daring:
On, on that ye have done,
But for the work of today preparing.
Firm in reliance, laugh a defiance,
(Laugh in hope, for sure is the end)
March, march, many as one.
Shoulder to shoulder and friend to friend.

Text by Cicely Hamilton (1872–1952)

BEETHOVEN 'An die Freude' (To Joy)

BARITONE RECITATIVE

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.

O friends, no more these sounds!
Instead let us sing out more
pleasingly, with joy abundant.

BARITONE AND CHORUS

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

O joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.

SOLO QUARTET AND CHORUS

Wem der grosse Wurf gelungen
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund!

Whoever has known the blessing
of being friend to a friend,
whoever has won a fine woman,
whoever, indeed, calls even
one soul on this earth his own,
let their joy be joined with ours.
But let the one who knows none of this
steal, weeping, from our midst.

SOLO QUARTET AND CHORUS

Freude trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen,
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

All beings drink in joy
at Nature's bosom,
the virtuous and the wicked alike
follow her rosy path.
Kisses she gave to us, and wine,
and a friend loyal to the death;
bliss to the lowest worm she gave,
and the cherub stands before God.

TENOR AND CHORUS

Froh, wie seine Sonnen fliegen
durch des Himmels prächtgen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen!

Joyously, as His dazzling suns
traverse the heavens,
so, brothers, run your course,
exultant, as a hero claims victory.

CHORUS

Freude, schöner Götterfunken,
Tochter aus Elysium,

O joy, pure spark of God,
daughter from Elysium,

wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium!
Deine Zauber binden wieder
was die Mode streng geteilt!
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Freude, schöner Götterfunken!
Tochter aus Elysium!
Freude, schöner Götterfunken!

*Text by Friedrich von Schiller
and Beethoven (introductory recitative)*

with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.

Be enfolded, all ye millions,
in this kiss of the whole world!
Brothers, above the canopy of stars
must dwell a loving Father.

Do you fall down, ye millions?
In awe of your Creator, world?
Go seek Him beyond the stars!
For there assuredly He dwells.

O joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.

Be enfolded, all ye millions,
In this kiss of the whole world!

Do you fall down, ye millions?
In awe of your Creator, world?
Go seek Him beyond the stars!
Brothers, above the canopy of stars
must dwell a loving Father.

O joy, daughter from Elysium!
Your heavenly powers reunite
what custom sternly keeps apart!
All mankind become brothers
beneath your sheltering wing.

Be enfolded, all ye millions,
In this kiss of the whole world!
Brothers, above the canopy of stars
must dwell a loving Father.

O joy, pure spark of God!
Daughter from Elysium!
O joy, pure spark of God!

Translation by Anthony Cane © 2001/2006



PHOTO: KEITH SAUNDERS

Festival Chorus performing Mendelssohn's *Elijah*



PHOTO: KEITH SAUNDERS

THE SYDNEY YOUTH ORCHESTRA

Powered by SYO

Sydney Youth Orchestras (SYO) is the leading provider in NSW of orchestral training and Australia's largest weekly program. Since 1973, SYO has nurtured musicians aged 5–25, fostering dedication, teamwork and confidence through performances, masterclasses and camps. SYO alumni perform in orchestras worldwide, while our musicians continue shaping Australia's cultural landscape and contributing to the sound of the future.

About the Artists

Elizabeth Scott conductor

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is also a Lecturer in Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular since 2009.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.



PHOTO: KEITH SAUNDERS

Elizabeth Scott is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Maasaki Suzuki and Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, she became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. Other recent performance highlights with SPC include Fauré's Requiem and Aurora (2024), The Little Match Girl Passion and Carols at the House (2023), Mozart: Requiem & Revelations and Bach Mass in B Minor (2022), Berliner Messe and St John's Passion Reimagined (2021), Considering Matthew Shepard (2020) and Music at the Movies (2019).

Elizabeth Scott is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešēvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.



PHOTO: CLAIRE EGAN

Bronwyn Douglass soprano

Australian soprano Bronwyn Douglass made her debut singing Donna Elvira in Opera Australia's production of *Don Giovanni*. Since then her roles for OA have included Sieglinde (cover) in *Die Walküre*, Page in *Lohengrin* and Anna Kennedy in a concert production of *Maria Stuarda*. In previous years she has also enjoyed working as a mezzo-soprano with Co-Opera, Melbourne Opera, Brisbane Baroque Festival and the Australian Festival of Chamber Music.

Her concert performances have included Sydney Philharmonia Choirs, Queensland Symphony Orchestra, Royal Melbourne Philharmonic, Opera Under the Stars, the Brisbane Festival and Canberra International Music Festival.

In 2017 she won the prestigious Joan Sutherland and Richard Bonyngé Bel Canto Award and the Opera Foundation Lady Fairfax New York Scholarship. More recently, she won the Australian Opera Awards Committee Gold Award (2021), and was a semi-finalist in the Elizabeth Connell Prize (2023) and finalist in the 2024 Herald Sun Aria.

Bronwyn Douglass holds a Bachelor of Music degree from the Australian National University School of Music and a Master's degree from the Queensland Conservatorium. She was also a Melba Opera Trust Artist (2016–17), and attended the Lisa Gasteen National Opera School (2013–15) and the Georg Solti Accademia di Bel Canto (2018) on scholarship.

Helen Sherman mezzo-soprano

Born on a lettuce farm in rural New South Wales, Australian-British mezzo-soprano Helen Sherman trained at the Sydney Conservatorium of Music and the Royal Northern College of Music. She represented Australia in the BBC Cardiff Singer of the World competition and at the Francisco Viñas International Singing Competition.

Recent roles include Flora in *La traviata* (Royal Opera House), Cherubino in *The Marriage of Figaro* and Octavian in *Der Rosenkavalier* (Opera North), Tamiri in *Farnace* (Pinchgut Opera), Dorabella in *Così fan tutte* (Teatru Manoel, Malta), the title roles in *Carmen* (State Opera South Australia) and *Giulio Cesare* (Bury Court Opera), and Sesto in *La clemenza di Tito* and Donna Elvira in *Don Giovanni* (Classical Opera Company and The Mozartists).

Her recordings include *Mozart in London* for Signum Records, and *L'incoronazione di Poppea* and *Bajazet*, both for Pinchgut Live. She has also recorded with Classical Opera, The Mozartists and the Orchestra of the Antipodes.

In 2024, Helen Sherman sings Dorabella in *Così fan tutte* and Mistress of the Novices in *Suor Angelica* for Opera Australia. She also performs Sesto in *Giulio Cesare* and Irene in *Theodora* for Pinchgut Opera and appears as soloist with the Australian Haydn Ensemble and the Melbourne Symphony Orchestra.



Bradley Daley tenor

Bradley Daley is one of the most experienced and versatile performers in Australia and Europe. He has sung for Opera Australia, English National Opera, Opera North, Welsh National Opera, Holland Park Opera, Co-Opera (Ireland), Longborough Festival, Kiel Opera, Muziektheater Transparant (Belgium), Compagnia d'Opera Italiana di Milano, Opera Nomade (Paris) and the Hanoi Opera House. His concert appearances include Festival Hall (UK), the Barbican in London, Brangwyn Hall (Wales), Großes Festspielhaus (Salzburg), and the Sydney Opera House.

His international roles include Siegfried and Siegmund (*Der Ring des Nibelungen*), Der Kaiser (*Die Frau ohne Schatten*), the title roles in *Otello* and *Pagliacci*, Florestan (*Fidelio*), José (*Carmen*), Erik (*Der fliegende Holländer*) and Tito (*La clemenza di Tito*). Other roles include Pinkerton (*Madama Butterfly*), Rodolfo (*La bohème*), Basilio/Curzio (*The Marriage of Figaro*), Bob Boles (*Peter Grimes*), Dick Johnson (*La fanciulla del West*), Narraboth (*Salome*), Canio (*Pagliacci*) and Walter (*Der Meistersinger*, Act 3 in concert), and he has received Greenroom Awards for Mao Tse-tung (*Nixon in China*) and Curley (*Of Mice and Men*).

His oratorio repertoire includes *The Dream of Gerontius* and *The Kingdom* by Elgar, Beethoven's Ninth for the Sydney Opera House 40th Anniversary, the Verdi and Mozart requiems, and Handel's *Messiah*. This year, Bradley Daley returns to the Longborough Festival to sing Siegfried.



Michael Honeyman baritone

As principal baritone with Opera Australia, Michael Honeyman has distinguished himself in the title roles of *Wozzeck* (Helpmann Award for Best Male Performer in an Opera), *King Roger* (Green Room Award for Male Lead in an Opera) and a Helpmann Award nomination), and *Simon Boccanegra*. Other leading roles for OA include Ezio (*Attila*), Miller (*Luisa Miller*), Valentin (*Faust*), Escamillo (*Carmen*), Ford (*Falstaff*), Di Luna (*Il trovatore*), Donner (*Das Rheingold*), Amfortas (*Parsifal*), Ortel (*Die Meistersinger von Nürnberg*), Sharpless (*Madama Butterfly*); Amonasro (*Aida*), and Giorgio Germont (*La traviata*), as well as Sharpless and Escamillo for Handa Opera on Sydney Harbour, and Amonasro for Opera on the Beach.

For Sydney Philharmonia Choirs, Michael Honeyman has previously sung *Elijah*, the Dvořák and Mozart requiems, and most recently Mahler's Eighth Symphony. He has also sung Valentin for State Opera South Australia, Ned Keene (*Peter Grimes*) for the Sydney Symphony Orchestra and Brisbane Festival, and Beethoven's Ninth for the Queensland Symphony Orchestra and the Sydney Opera House's 40th birthday celebrations.

After featuring in *The Sopranos* for Opera Queensland, he was invited to return in 2023 to perform a solo recital. A lover of art song, he has also given recitals for ArtSong Perth, Art Song NSW and ABC Classic.

Festival Chorus

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Aija Draguns and **Blade Fuller** Rehearsal Conductors

Natalya Aynsley, **Daniel Guo**, **Claire Howard Race**,

Catherine McKay and **Estella Roche** Rehearsal Pianists

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Virginie Barral
Petra Beard
Ines Benavente-
Molina
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Vivien Baker
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Bridget Crouch*

Andrew Dharma

Courtney Hamilton

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David Drury*

Bold = Principal

* Member of Sydney Philharmonia Orchestra

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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Songs and choruses from the great
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Saturday 16 November | 7PM
Sunday 17 November | 2PM
Sydney Town Hall



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Hallelujah! Handel's greatest oratorio!

Friday 13 December | 8PM
Saturday 14 December | 1PM
Sunday 15 December | 1PM
Sydney Opera House



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Friday 20 December | 7PM
St Philip's Church, York Street

