

# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM



CHORUSOZ  
MAHLER 8



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# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

## CHORUS OZ MAHLER 8

GUSTAV MAHLER

**Symphony No.8 in E flat major**

Part I

Hymn 'Veni, Creator Spiritus'

Part II

Final scene from Goethe's *Faust*, Part II

**Brett Weymark** conductor

**Anna-Louise Cole** soprano (Magna peccatrix)

**Maija Kovalevska** soprano (Una poenitentium)

**Celeste Lazarenko** soprano (Mater gloriosa)

**Sian Sharp** mezzo-soprano (Mulier samaritana)

**Deborah Humble** mezzo-soprano (Maria aegyptiaca)

**Diego Torre** tenor (Doctor Marianus)

**Michael Honeyman** baritone (Pater ecstaticus)

**Christopher Richardson** bass-baritone (Pater profundus)

**ChorusOz 2023**

**Children's Chorus**

**The Sydney Youth Orchestra with members of**

**Sydney Philharmonia Orchestra**

**Fiona Ziegler** concertmaster

**Sunday 11 June 2023 at 5pm**

**Sydney Opera House Concert Hall**

The performance will run for approximately  
1 hour and 20 minutes, without interval.

# DONATE NOW

It's a joy to present the gift of music you experience with us today. Our 2023 season offers joy and energy for performers and audiences alike, bringing people together in community.

As the end of the financial year approaches, please consider making a tax-deductible gift to Sydney Philharmonia Choirs. Box office income alone cannot sustain our efforts. Your support is crucial to our future.

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PHOTO: KEITH SAUNDERS

# Welcome

My Mahler journey began when my Year 8 music teacher played the First Symphony funeral march, based on “Frère Jacques”. In Year 9, we formed part of a combined schools choir to sing the finale to his *Resurrection* Symphony. I remember feeling like the earth itself was being ripped apart in what was some of the most epic music I’d ever heard. Later, in this very room, I would sing the same work with the great Australian conductor Stuart Challender – a shattering performance that I treasure to this day.

In 2002, I accompanied Sydney Philharmonia Choirs as a fairly green assistant chorus master to perform at the BBC Proms and watch Simon Rattle conduct his very first Mahler 8, a work that seems at odds with the deep pessimism of earlier symphonies, and which is quite unlike Mahler’s previous creations.

Mahler believed in Love as the great redemptive power that informs not only Life but Art itself. He saw in the texts of the “Veni Creator Spiritus” and Goethe’s *Faust* that Love was at the heart of all creation and at the end of life, our salvation. Not only that, he also wrote what was the most complete symphony combining voices and instruments ever written.



PHOTO: KEITH SAUNDERS

It’s an ambitious choice for ChorusOz. But since we’re celebrating the 50th anniversaries of both the Sydney Opera House and Sydney Youth Orchestra, and Sydney Philharmonia Choirs recently celebrated its hundredth, and since we’re relaunching ChorusOz, an event that celebrates *participation* in the arts – why not aim for Everest with a symphony nicknamed (not by Mahler) “Symphony of a Thousand”?

Let’s see what a choir that met in person only yesterday morning can achieve with a work that won instant fame not only for its sheer scale but for its depth of feeling and expression. Life changing!

**Brett Weymark OAM**  
Artistic and Music Director

We acknowledge and pay respect to the Gadigal 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.

# Creativity and Redemption

**Human voices emerge with celestial power in Mahler 8 – the first completely choral symphony. David Garrett writes...**

## **A sweep of inspiration**

It's a wonder that Mahler managed to compose any of his later symphonies at all. He was a composer with a day job: as the director of Vienna's Court Opera, his role involved not just conducting, but producing and administration. Composing could be done only during the summer holidays. A flagging of creative energies, even a drying up, would be understandable, and in fact Mahler does seem to have gone through something of the kind in 1906. All the more amazing, then, that his Eighth Symphony was written in just eight weeks.

The temporary drying up of creative inspiration does help explain why the symphony came out as it did; why Part I seems composed in one huge sweep, and drives irresistibly to its conclusion. It is like the answer to the very prayer it sets to music – 'Come, creative spirit' – like what happens when a blockage is removed in a stream and the water flows faster and stronger.

As Mahler recalled, he'd gone to his old composing hut resolved to idle the summer away and recruit his strength, but on the threshold, he said, 'the Spiritus Creator took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done.'

## **Symphony of a Thousand or Barnum & Bailey?**

Although the Eighth Symphony was ready for publication in 1907, the premiere did not take place until 12 September 1910.

In a hall within the Munich Exhibition Grounds, Mahler conducted an orchestra of 171 instrumentalists and 858 singers: two adult choirs of 250 each (from Leipzig and Vienna), 350 children and eight soloists.

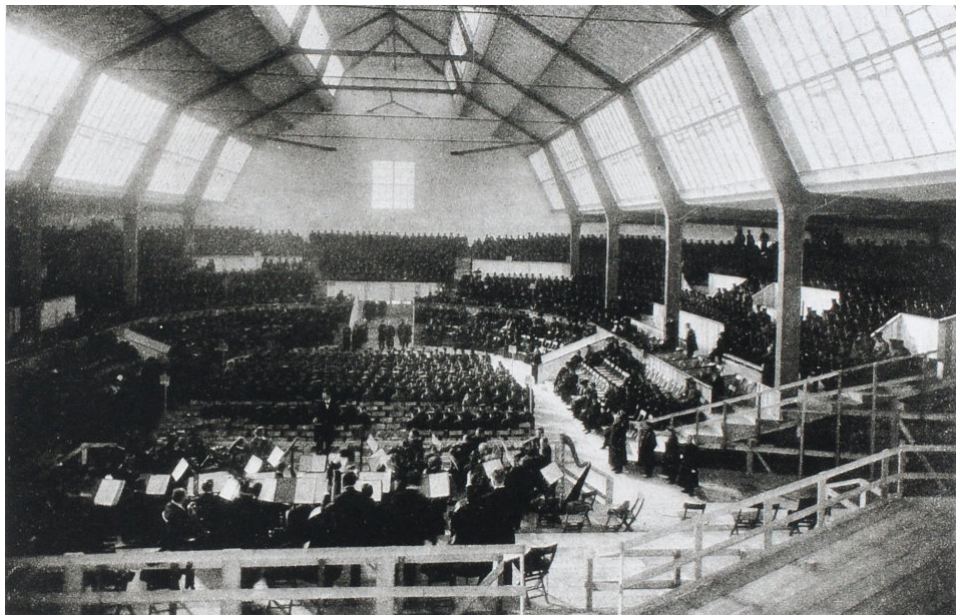
Mahler feared the Munich impresario's publicity would turn the performance into a 'catastrophic Barnum & Bailey Show' (the famous 19th-century American circus). The slogan 'Symphony of a Thousand' used to publicise the symphony then and since is

misleading – it can be satisfactorily performed with fewer musicians. It does remind us, however, why this symphony isn't performed more often. (It wasn't heard in Australia until 1951, when Eugene Goossens conducted the

**"Imagine the whole universe beginning to sing and resound. These are no longer human voices, but coursing planets and suns."**

**MAHLER**

Sydney Symphony Orchestra and SPC's predecessor the Hurlstone Choral Society, and has received only ten professional presentations here since then.) Any performance is a triumph of organisation.



Final rehearsal for the premiere in the Neue Musik-Festhalle in Munich (1910)

### What is this choral symphony about?

Beethoven had introduced singing into the symphony with the final movement of his Ninth, and Mendelssohn had followed suit with his Second Symphony (*Song of Praise*), but Mahler's Eighth was the first *completely* choral symphony in which the voices, and their words, are intrinsic to the overall work. The full vocal forces enter at the very beginning, after just one huge prelude chord of E flat major, and will rarely be silent in this near 80-minute long choral symphony.

You would think that the presence of words makes it easy to say what Mahler's symphony is 'about', and indeed Mahler wanted it performed without explanatory program notes. He hoped the words and music would make his meaning clear.

This is probably true for a German speaker, someone familiar with the works of Goethe, because the second part of the

symphony is a setting of the final scene of Goethe's *Faust*. But the first movement uses an ancient Christian hymn, 'Veni, creator spiritus', traditionally associated with Pentecost, the feast of the Holy Spirit. (In English churches it's sung to the words 'Come, Holy Ghost, our souls inspire/and lighten with celestial fire'.)

From this hymn to the creative spirit Mahler makes the conceptual leap to Goethe's *Faust* and the theme of redemption through love. These lines from Part I provide the connection: 'bring light to our senses, pour love into our hearts.'





GUSTAV MAHLER (1860–1911) was born into a Jewish family in Bohemia – one of 12 children, five of whom died in infancy. His parents quarrelled, and conflict may have become associated with the sounds of a brass band in a military camp near their home. He was also indelibly affected by Austrian folksongs. All these influences are reflected in his music: the frequently tragic character of it, the symphonic funeral marches, and the brassy, military outbursts that often interrupt his most tense music. And his first four symphonies and many of his songs are close to the world of the German folk poetry in *Youth's Magic Horn*.

Mahler studied piano and composition, but his major career was as a conductor. He was appointed music director of the major opera house in Hamburg at 31; and then, in 1897, music director of the Vienna Court Opera. He held this position for a decade, and the “Mahler years” in Vienna are renowned. He also revealed himself to be an outstanding symphonic conductor, first with the Vienna Philharmonic, then as conductor of the New York Philharmonic and Metropolitan Opera. But after conflict with the conservative NYP Trustees, he returned to Europe a broken and sick man, dying soon after of heart disease. The triumphant premiere of the Eighth Symphony in Munich (1910) before his final return to New York, was the last time he conducted in Europe.

MAHLER IN THE LOGGIA OF THE VIENNA COURT OPERA HOUSE IN 1907 (PHOTO: M. NÄHR)

## Listening to Mahler 8

Mahler's Eighth is a vast shape, beginning with the calling down of divine creative fire and spirit, passing, in the middle of the first movement, through recollection of bitterness, suffering, and pain, and rising gradually, through the setting of the final scene of *Faust*, back up to the heaven in which it began, showing us that the creative spirit is an expression of love – in Goethe's terms, that the feminine is the redemptive aspect of God. There are many echoes of the first part in the second, linking the vast structure together.

### PART I: COME, CREATIVE SPIRIT

The ‘Veni, creator spiritus’ hymn is often set to music as a humble, prayerful invocation. Mahler's makes it sound like a demand! After Mahler's Fifth, Sixth and Seventh symphonies, the music of this mighty first movement appears almost as a throwback: to the concluding, choral movement of Mahler's *Resurrection* Symphony (No.2), to Mahler's hero Beethoven, and even to music for multiple choirs composed circa 1600, such as Gabrieli's for St Mark's Church, Venice. It can also be heard as a defiant answer to those who'd labelled Mahler's music chaotic, noisy and incomprehensible.

### THE MAIN THEMES

Listen carefully at the very beginning of Part I, where Mahler presents three motifs in succession. These will be referred to again and again, and in Part II as well.

The first motif, strongly rhythmical and powerful, sets the words ‘Veni, Creator Spiritus’, and the rhythm used for ‘spiritus’ will be important.

In sudden quietness a ‘second subject’ appears, with the words ‘Imple superna gratia’ (fill with overflowing grace) set to a



beautiful, flowing melody, presented first by the vocal soloists.

After a varied return of the opening come the words 'Infirma nostri corporis' (To our bodies, weak and frail). The music now suggests suffering, doubt and pain.

Then a very important theme: 'Accende lumen sensibus' (Bring light to our senses) brings a musical motif that will be revealed in the second movement as a unifier of the whole symphony.

The climax of Mahler's huge working out of these themes is a double fugue in march rhythm, the children's choir entering with superb effect. The concluding 'Gloria' is a symphonic coda (tail-piece).

#### **PART II: MAHLER AND GOETHE'S FAUST**

The second part of *Faust* reflects on redemption through love. In the last scene Faust's soul is borne aloft by angels and granted salvation by the Virgin Mary as Mater Gloriosa (Mother in glory).

Mahler was just then preoccupied with love. He had married a much younger woman, and about the time of the Eighth Symphony, he went to Sigmund Freud for analysis of problems sexual and emotional. Goethe, too, had meditated on the nature of divine and human love over the course of a very long life, and Part II of *Faust* summarises his insights:

*Love is the all-uplifting and all-redeeming power on Earth and in Heaven; and to man it is revealed in its most pure and perfect form through woman. Thus, in the transitory life on earth, it is only a symbol of its diviner being; the possibilities of love, which earth can never fulfil, become realities in the higher life which follows; the Spirit, which Woman interprets to us here, still draws us upwards as Gretchen draws the soul of Faust.*

Mahler concludes his Eighth Symphony with a setting of the Mystical Chorus which ends *Faust*:

*All things transitory  
Are but parable;  
Here insufficiency  
Becomes fulfilment,  
Here the indescribable  
Is accomplished;  
The ever-womanly  
Leads us above.*

Mahler dedicated the symphony to his wife Alma, and the music of the Mater Gloriosa is a passionate idealisation of her. 'You were always for me,' he wrote, 'the light and the inner point, raising my feelings to the infinite.'

**Adapted from a note by  
David Garrett © 2000/2023**



GOETHE (1828) BY KARL JOSEPH STIELER

Johann Wolfgang von Goethe (1749–1832) was a poet, novelist, playwright and scientist, as well as a politician and civil servant. He wrote influential plays and novels, and some of the greatest lyric poetry in German, but is above all remembered for *Faust*. Part I of this great verse drama, published in 1808, reflects the 'storm and stress' of Goethe's youth in its story of academic dissatisfaction (the pact with Mephistopheles) and seduction (Gretchen). Part II, completed just before his death, conveys his scientific interests and wisdom, often in obscure symbolism. Faust's pact with the devil is part of a restless seeking for knowledge and experience representative of Western man. Faust's activity, a result of the divine spark in man, brings his ultimate salvation.

## PART I

### VENI, CREATOR SPIRITUS

Hymn attributed to the Benedictine Abbot Rabanus Maurus (c.780–856)

Text as set by Mahler

Veni, Creator Spiritus  
Mentes tuorum visita:  
Imple superna gratia  
Quae tu creasti pectora.

Qui Paraclitus diceris  
Donum Dei altissimi,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

Infirma nostri corporis  
Firmans virtute perpeti.  
Accende lumen sensibus,  
Infunde amore cordibus.

Hostem repellas longius,  
Pacemque dones protinus:  
Ductore sic te praevio,  
Vitemus omne pessimum.

Tu septiformis munere  
Digitus paternae dexterae.  
Per te sciamus da Patrem,  
Noscamus [atque] Filium,  
Credamus Spiritum  
omni tempore.

Accende lumen sensibus...

Veni, Creator Spiritus,  
Qui Paraclitus diceris  
Donum Dei altissimi...

Da gratiarum munera,  
Da gaudiorum praemia.  
Dissolve litis vincula,  
Adstringe pacis foedera.

Gloria Patri Domino  
Natoque, qui a mortuis  
Surrexit, ac Paraclito  
In saeculorum saecula.

Come, O Spirit of creation,  
Enter in the minds you made:  
Fill with overflowing grace  
The hearts Thou hast created.

Thou, whom we call Comforter  
Thou gift to us from God on high,  
Thou living source, thou fire, thou love  
Thou benediction of the Spirit.

To our bodies, weak and frail,  
Give eternal strength and courage  
Kindle the light of our understanding  
And pour love into our hearts.

Drive the arch-foe further from us  
Grant us peace henceforth forever:  
And through Thee, our foremost leader,  
Let us avoid all evil.

Thou the gift, the sevenfold finger  
Of the right hand of God the Father,  
Through Thee let us know the Father,  
Let us know the Son.  
Let us believe in the Holy Ghost  
Let us believe forever more.

Kindle the light of our understanding...

Come, O Spirit of creation,  
Thou, whom we call Comforter  
Thou gift to us from God on high...

Grant us the gift of Thy graces  
Grant us the anticipation of joys  
Free us from the chains of strife  
And bind us in the bonds of peace.

Glory be to God the Father,  
And to the Son, who from the dead  
Is risen; and to the Holy Ghost  
Forever and forever more.

## PART II

### THE FINAL SCENE OF GOETHE'S FAUST

#### Part II, Act V, Scene 7

As abridged by Mahler

*Mountain gorges, forest, rocks, desert. Holy anchorites scattered up the mountainside, dwelling among the clefts in the rock.*

A long orchestral introduction paints the wild landscape where Goethe has set his “holy anchorites” – hermits like the desert fathers of the early Church. This is the scene for Faust’s symbolic transformation.

#### CHORUS AND ECHO

Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln sie klammern an,  
Stamm dicht an Stamm hinan.  
Woge nach Woge spritzt,  
Höhle, die tiefste schützt.  
Löwen, sie schleichen stumm  
Freundlich um uns herum,  
Ehren geweihten Ort,  
Heiligen Liebeshort

Forest sways,  
Rocks press heavily,  
Roots grip,  
Tree-trunk packs close to tree-trunk,  
Wave upon wave breaks, foaming,  
deepest cavern provides shelter.  
Lions, friendly disposed,  
pad silently round us –  
place sacred to honours,  
Refuge sacred to love.

#### PATER ECSTATICUS

*Soaring high and low*

This holy father sings of the ecstasies and agonies of love (which the Anchorites denied themselves). He soars up and down, because he is in an ecstatic state – an out-of-body experience.

Ewiger Wonnebrand,  
Glühendes Liebeband  
Siedender Schmerz der Brust,  
Schäumende Gotteslust.  
Pfeile, durchdringet mich,  
Lanzen, bezwinget mich  
Keulen, zerschmettert mich,  
Blitze, durchwettert mich;  
Dass ja das Nichtigte  
Alles verflüchtige,  
Glänze der Dauerstern,  
Ewiger Liebe Kern!

Eternal passion of delight,  
Love’s glowing bond,  
seething agony of the breast,  
sparkling happiness divine.  
Arrows pierce me through,  
spears, subdue me,  
clubs, crush me quite,  
lightning flash through me,  
that all things volatile  
should vanish without fail,  
that the everlasting star,  
nucleus of eternal love, may shine forth!

## PATER PROFUNDUS

*From the lower regions*

**A different view of the power of love, in a vision of forest, flood and stream.**

Wie Felsenabgrund mir zu Füßen  
Auf tiefem Abgrund lastend ruht,  
Wie tausend Bäche strahlend fließen  
Zum grausen Sturz des Schaums der Flut  
Wie strack, mit eig'nem, kräft'gen Triebe,  
Der Stamm sich in die Lüfte trägt,  
So ist es die allmächt'ge Liebe  
Die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,  
Als wogte Wald und Felsengrund!  
Und doch stürzt, liebevoll im Sausen,  
Die Wasserfülle sich zum Schlund,  
Berufen gleich das Tal zu wässern;  
Der Blitz, der flammend niederschlug,  
Die Atmosphäre zu verbessern,  
Die Gift und Dunst im Busen trug:  
Sind Liebesboten! sie verkünden  
Was ewig schaffend umns umwallt,  
Mein Inn'res mög' es auch entzünden  
Wo sich der Geist, verworren, kalt,  
Verquält in stumpfer Sinne Schranken,  
Scharf angeschloss'nem Kettenschmerz.  
O Gott! beschwichtige die Gedanken,  
Erleuchte mein bedürftig Herz.

As the rocky precipice at my feet  
rests heavily in the deep abyss,  
as a thousand streams, sparkling, flow  
to the dread cataract of the foaming flood;  
as, straight upward, of its own powerful  
drive, the tree-trunk rears in the air,  
so it is almighty love  
that shapes all and cherishes all.

When around me wild tumult roars,  
as if forest and rocky bottom were in  
upheaval; and yet the mass of waters,  
loving in its bluster, hurls itself into the  
gorge summoned presently to water the  
valley, when the lightning flamed  
downwards, to purify the atmosphere,  
which carried in its bosom poison and  
fumes, these are harbingers of love, they  
proclaim that which ever seethes, creating,  
round us, Oh, might it kindle also my  
inmost being where my spirit, confused  
and cold, agonizes, imprisoned by a dulled  
brain fast locked in fetters of pain.  
O God, soothe my thoughts,  
enlighten my needful heart!

## ANGELS

*Soaring in the upper air, bearing Faust's immortal soul.*

**The Pater Profundus' plea for enlightenment is answered by angels, then blessed boys, uniting thematically the worlds of Goethe and of the hymn "Veni Creator Spiritus".**

Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
Wer immer strebend sich bemüht  
Den können wir erlösen.

Und hat an ihm die Liebe gar  
Von oben teilgenommen,  
Begegnet ihm die sel'ge Schar  
Mit herzlichem Willkommen

Saved is the noble member  
of the spirit world from evil;  
that man who endeavours, ever striving,  
him we have power to redeem.

And if, over and above love from on high  
has taken its part,  
the blessed host will encounter him  
with heartfelt greeting.

## BLESSED BOYS

*With the Chorus of Angels, circling the highest peaks*

Hände verschlinget euch  
Freudig zum Ringverein,  
Regt euch und singet  
Heil'ge Gefühle drein:  
Göttlich belehret  
Dürfte ihr vertrauen,  
Den ihr verehret  
Werdet ihr schauen.

Hands, clasp hands joyfully  
in the circle of union,  
bestir yourself, and may your songs  
add holy sentiments thereto.  
Divinely instructed  
you may rest assured:  
He, whom you worship,  
you will behold.

## YOUNGER ANGELS

Jene Rosen, aus den Händen  
Liebend-heil'ger Büsserinnen,  
Halfen uns den Sieg gewinnen,  
Und das hohe Werk vollenden,  
Diesen Seelenschatz erbeuten,  
Böse wichen, als wir streuten  
Teufel flohen, als wir trafen  
Statt gewohnter Höllenstrafen  
Fühlten Liebesqual die Geister;  
Selbst der alte Satans-Meister  
War von spitzer Pein durchdrungen.  
Jauchzet auf! Es is gelungen.

Those roses from the hands  
of loving-holy-women penitents,  
help us to achieve victory  
and fulfill the divine purpose,  
capture this soul treasure.  
Evil retreated as we strewed,  
devils fled as we pelted them.  
Instead of the accustomed punishments of  
hell, the spirits experienced pangs of love:  
even the old master-Satan himself  
was pierced by sharp pain.  
Rejoice! It is fulfilled.

## MORE PERFECT ANGELS

Uns bleibt ein Erdenrest  
Uns, zu tragen peinlich,  
Und wär'er von Asbest

*With overlapping voices*

Er ist nicht reinlich.  
Wenn starke Geisteskraft  
Die Elemente  
An sich herangerafft,

*Enter soloist*

Kein Engel trennte  
Geeinte Zwienatur  
Der innigen beiden,  
Die ewige Liebe nur  
Vermag's zu Scheiden.

## YOUNGER ANGELS

Ich spür soeben,  
Nebelnd um Felsenhöh  
Ein Geisterleben,  
Regend sich in der Näh.

Seliger Knaben  
Seh'ich bewegte Schar  
Los von der Erde Druck,  
Im Kreis gesellt,  
Die sich erlaben  
Am neuen Lenz und Schmuck  
Der obern Welt.

## DOCTOR MARIANUS

*In the highest, most pure cell of all*

**Doctor Marianus is a teacher of the Church, dedicated, as his name indicates, to the cult of the Virgin Mary. This section culminates in an address to the Virgin, and she is seen for the first time, in glory as Mother of God.**

Hier ist die Aussicht frei,  
Der Geist erhoben

## Choir with mezzo-soprano solo

To us remains a residue of earth  
painful for us to bear;  
and though it were of asbestos made,

yet it is not clean.  
When the great might of the spirit  
has grappled fast  
each element to itself,

no angel could divide  
the two joined natures,  
of the deeply passionate pair  
the everlasting love alone  
would be capable of dividing them.

I perceive at this moment,  
misty round the rocky heights  
a rousing of spirits  
nearby.

I see a stirring host  
of blessed children,  
free from the burden of earth,  
in a circle joined,  
who delight themselves  
in the new springtime and embellishment  
of the world above.

Here the prospect's free,  
the spirit elevated

## YOUNGER ANGELS

Sei er zum Anbeginn,  
Steigendem Vollgewinn  
Diesen gesellt!

Let him, at first, be joined with these  
till, ever increasing, finally attain  
the highest gain.

## DOCTOR MARIANUS

Dort ziehen Frauen vorbei,  
Schwebend nach oben;  
Die Herrliche mitteninn,  
Im Sternenkranze,  
Die Himmelskönigin...

Women are passing there,  
soaring towards the heights;  
in the centre, the all-glorious one,  
in a coronet of stars,  
the Queen of heaven...

## BLESSED BOYS

Freudig empfangen wir  
Diesen im Puppenstand;  
Also erlangen wir  
Englisches Unterpfind.  
Löset die Flokken los,  
Die ihn umgeben.  
Schon ist er schön und gross  
Von heiligem Leben.

Joyfully we welcome him  
in his chrysalis condition;  
thus do we receive  
an angelic pledge.  
Shake off the flakes  
that envelop him.  
He is already tall and beautiful  
through the holy life.

## DOCTOR MARIANUS

...Ich seh's am Glanze  
Höchste Herrscherin der Welt!  
Lasse mich im blauen  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen!

...I perceive by the splendour,  
most exalted mistress of the world!  
In the blue outspread  
vault of heaven  
make me to behold thy mystery!

Bill'ge, was des Mannes Brust  
Ernst und zart bewegt  
Und mit heil'ger Liebeslust  
Die entgegen trägt.  
Unbezwänglich under Mut,  
Wenn du hehr gebietest;  
Plötzlich mildert sich die Glut,  
Wenn du uns befriedest.

Accept that which moves the breast of man  
tenderly and gravely  
and which, with life's holy joy,  
he offers up to thee.  
Indomitable our courage,  
when thou, sublime, commandest;  
passions at once subside,  
when thou dost pacify us.

## DOCTOR MARIANUS AND CHOIR

Jungfrau, rein im schönsten Sinne,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.

Virgin, pure in fairest thought,  
mother, worthy to be honoured,  
to us elected queen,  
equal to gods.

*Mater Gloriosa soars into view*

## **CHOIR**

Dir, der Unberührbaren,  
Ist es nicht benommen,  
Dass die leicht Verführbaren  
Traulich zu dir kommen.

In die Schwachheit hingerafft  
Sind sie schwer zu retten:  
Wer zerreist aus eig'ner Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuss  
Schiefem, glattem Boden!

To thee, virgin-unassailable,  
it is not denied  
that the easily-led- astray  
may confidently approach thee.

Carried away in frailty,  
they are difficult to save.  
Who, of his own strength,  
can quickly break the chains of appetite?  
How quickly does the foot slip  
upon a smooth sloping floor!

The focus now turns to women who lapsed from grace, like Gretchen in *Faust*, but who repented – the great sinners of Christian tradition: Mary Magdalen, the prostitute who anointed Christ's feet with oil; the Woman of Samaria, whose relationships were divined by Jesus at the well, where he told her "go, and sin no more"; and Mary of Egypt, a 5th-century penitent, actress and courtesan, who was converted at the Holy Sepulchre and fulfilled a vow to spend 40 years in the desert.

## **ONE OF THE PENITENT WOMEN, WITH CHORUS OF PENITENT WOMEN**

Du schwebst zu Höhen  
Der ewigen Reiche,  
Vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!

Thou dost soar to the heights  
of the eternal kingdom,  
accept our prayer,  
thou rich in mercy,  
thou, unparalleled!

## **MAGNA PECCATRIX**

Bei der Liebe, die den Füßen  
Deines gottverklärten Sohnes  
Tränen liess zum Balsam fließen,  
Trotz des Pharisäer-Hohnes;  
Beim Gefässe, das so reichlich  
Tropfte Wohlgeruch hernieder,  
Bei den Lokken, die so weichlich  
Trockneten die heil'gen Glieder–

## **Mary Magdalen (Luke 7:36)**

By the love that on the feet  
of thy divinely transfigured Son  
let fall tears as balsam,  
despite the scorn of the Pharisees,  
by the vessel that so richly  
dropped sweet fragrance,  
by the tresses that so softly  
dried the holy limbs–



## MULIER SAMARITANA

Bei dem Bronn zu dem schon weiland  
Abram liess die herde führen,  
Bei dem Eimer, der dem Heiland  
Kühl die Lippe durft' berühren;  
Bei der reinen reichen Quelle,  
Die nun dorthier sich ergiesset,  
Überflüssig, ewig helle,  
Rings durch alle Welten fliesst–

## MARIA ÆGYPTIACA

Bei dem hochgeweihten Orte  
Wo den Herrn man niederliess,  
Bei dem Arm der von der Pforte  
Warnend mich zurücke stiess;  
Bei der vierzigjäh'rigen Busse  
Der ich treu in Wüsten blieb;  
Bei dem sel'gen Scheidegrusse  
Den im Sand ich niederschrieb–

## ALL THREE

Die du grossen Sünderinnen  
Deine Nähe nicht verweigerst  
Und ein büssendes Gewinnen  
In die Ewigkeiten steigerst,  
Gönn auch dieser guten Seele,  
Die sich einmal nur vergessen,  
Die nicht ahnte, dass sie fehle  
Dein Verzeihen angemessen!

## UNA POENITENTIUM

*Drawing closer*

Neige, neige,  
Du Ohnegleiche,  
Du Strahlenreiche,  
Dein Antlitz gnädig meinem Glück!  
Der früh Geliebte,  
Nicht mehr Getrübte  
Er kommt zurück.

## Samaritan Woman

By the well to which of old already  
Abraham drove his flock,  
by the water-pot which was suffered  
to touch, refreshing, the Saviour's lips,  
by the pure rich spring which,  
spilling over, eternally clear,  
pours from thence,  
flows around about through all the world–

## Mary of Egypt (Acta Sanctorum)

By the sublime and holy place  
where they laid Our Lord,  
by the arms that, from the gate,  
warning, thrust me back,  
by the 40-year long repentance  
I faithfully adhered to in the desert.  
By the sacred farewell  
I wrote in the sand–

Thou who dost not deny thy presence  
to penitent women who have greatly  
sinned, and raise to eternity  
the victory gained by repentance,  
grant also to this good soul,  
who fell but once,  
not suspecting that he erred,  
thy just pardon!

## One of the Penitent Women, formerly named Gretchen

Incline, incline thy countenance graciously,  
thou unparalleled,  
thou richly-radiant,  
upon my happiness.  
the love of long ago,  
now free from stain,  
is returning.

## THE BLESSED BOYS

*Circling near*

Er überwächst uns schon  
An mächtgen Gliedern,  
Wird treuer Pflege Lohn  
Reichlich erwidern.  
Wir wurden früh entfernt  
Von Lebechören;  
Doch dieser hat gelernt,  
Er wird uns lehren.

He outstrips us already  
on mighty limbs,  
he will richly requite  
the reward of faithful care.  
We were early snatched  
from this choir of life;  
but this man has learnt,  
he will teach us.

## UNA POENITENTIUM

Vom edlen Geisterchor umgeben,  
Wird sich der Neue kaum gewahr,  
Er ahnet kaum das frische Leben,  
So gleicht er schon der  
heil'gen Schar.

Encircled by the noble choir of spirits  
the newly-arrived is scarcely conscious of  
himself, hardly conscious of the new life,  
so much does he resemble the  
sacred host already.

Sieh, wie er jedem Erdenbände  
Der alten Hülle sich entrafft,  
Und aus ätherischem Gewande  
Hervortritt erste Jugendkraft.  
Vergönne mir ihn zu belehren,  
Noch blendet ihn der neue Tag!

See how he divests himself of every earthly  
bond of his erstwhile husk.  
And, from ethereal raiment,  
steps forth in the first flush of youth!  
Let me be his tutor,  
the new day dazzles him still.

## MATER GLORIOSA

*The Mater Gloriosa sings, making the final plea.*

Komm! Hebe dich zu höhern Sphären!  
Wenn er dich ahnet, folgt er nach.

Come! Raise yourself to the supreme  
spheres! When he apprehends you,  
he will follow after.

## MYSTICAL CHOIR

Komm! Komm!

Come! Come!

## DOCTOR MARIANUS

*Prostrate, adoring. The Chorus repeat his words*

**Doctor Marianus urges all penitents to look up to the Redeemer's gaze, and the mystic chorus echoes his words, then sings of the Eternal Feminine, drawing humankind towards heaven.**

Blicket auf zum Retterblick,  
Alle reuig Zarten,  
Euch zu sel'gem Glück  
Dankend umzuarten!  
Werde jeder bess're Sinn  
Dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Gottin, bleibe gnädig!

Look up, up to the Redeemer's gaze,  
all creatures frail and contrite  
that you may gratefully be translated  
to blissful fortune.  
May every better impulse  
be ready at your service;  
virgin, mother, queen,  
goddess, be ever gracious!

## CHORUS MYSTICUS

Alles Vergängliche  
Ist nur ein Gleichnis;  
Das Unzulängliche,  
Hier wirds Ereignis;  
Das Unbeschreibliche  
Hier ist's getan;  
Das Ewig-Weibliche  
Zieht uns hinan.

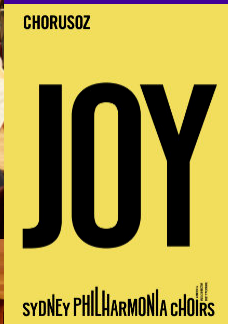
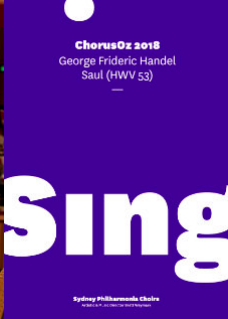
All things transitory  
are but parable;  
here insufficiency  
becomes fulfillment,  
here the indescribable  
is accomplished;  
the ever-womanly  
draws us heavenward.

*English rendering by Friedel Becker and Peggie Cochrane.*

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*Commentary by David Garrett*

# ChorusOz in pictures





PHOTOS: KEITH SAUNDERS



# About the Artists

## Brett Weymark conductor

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

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

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



PHOTO: KEITH SAUNDERS

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

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

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

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

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

In 2023, Brett Weymark celebrates 20 years as Artistic and Music Director of Sydney Philharmonia Choirs. The 2023 season reflects highlights of his distinguished career and the strengths of the choirs he leads.



### **Anna-Louise Cole** soprano

Last year, Anna-Louise Cole made a stunning role debut as Turandot with Opera Australia at the Sydney Opera House, thrilling critics and audiences alike. Other appearances for Opera Australia have included the title role in *Aida* (Griffith Opera on the Beach) and Crobyle in *Thais*. She also sang Gerhilde (*Die Walküre*) and Third Norn (*Götterdämmerung*) in OA's 2016 *Ring* cycle, receiving a 2017 Green Room Award nomination for Best Female in a Supporting Role.

In 2022, she appeared as Chrysothemis in *Elektra* for Victorian Opera and as Elsa in *Lohengrin* in Bologna (her European debut). Engagements this season include Brünnhilde in *Der Ring des Nibelungen* and Venus in *Tannhäuser in Concert* (OA); Lady Macbeth in Verdi's *Macbeth* (Opera Queensland); and Mahler's Symphony No.2 in Melbourne.

Her roles with Australia's state and local opera companies also include Tosca, First Lady in *Die Zauberflöte* and the Messenger of Peace in *Rienzi*. Concert highlights have included Rossini's *Stabat Mater*, Mozart's *Mass in C minor*, Wagner's *Wesendonck Lieder* and Berg's *Seven Early Songs*.

Anna-Louise Cole holds degrees in German and Music Performance from the University of Melbourne. She has also studied at the Kunst Universität in Graz, Austria and the University of Freiburg.



### **Maija Kovalevska** soprano

Maija Kovalevska is a Latvian soprano who studied for many years under Mirella Freni. Most recently, she has sung Mimì (*La bohème*) in Sydney, Melbourne and for Semperoper Dresden; Maddalena (*Andrea Chénier*) and the title role in *Tosca* for the Sigulda Festival; Verdi's Requiem in London, Melbourne and for Sydney Philharmonia Choirs; and Mahler's Fourth Symphony in Canada. Other recent appearances include Alice Ford in *Falstaff* at Hamburg State Opera and Beethoven's Ninth Symphony for the Melbourne Symphony Orchestra.

She made her Metropolitan Opera debut as Mimì, later returning as Euridice in Gluck's *Orfeo ed Euridice*; her Wiener Staatsoper debut was as Tatyana in *Eugene Onegin*, followed by appearances as Mimì, Micaela in *Carmen*, the Countess in *Le nozze di Figaro*, Violetta in *La traviata* and Amelia in *Simon Boccanegra*. She has sung Micaela and Mimì for the Royal Opera House, Covent Garden and Liù (in a new production of *Turandot*) at La Scala Milan, as well as Tchaikovsky's *Iolanta* for Semperoper Dresden, and her performance as Teresa in *Benvenuto Cellini* at the Salzburg Festival was filmed for commercial release. In December she will sing Gutrune in Opera Australia's production of *Der Ring des Nibelungen*.



PHOTO: LOUIS DILLON SAVAGE

## Celeste Lazarenko soprano

A graduate of both the Guildhall School in London and the Sydney Conservatorium Opera School, Celeste Lazarenko has appeared with English National Opera, Opera North, Opéra Angers-Nantes, Opera Australia, Victorian Opera, Pinchgut Opera and Sydney Chamber Opera. She has received many prizes and awards, in Australia and abroad, and was a finalist in the Kathleen Ferrier Competition in London.

In 2023 her engagements include Donna Anna (*Don Giovanni*) for Opera Australia, Ilija (*Idomeneo*) for Victorian Opera and *La Voix humaine* for Sydney Chamber Opera.

In Australia, her roles have included the title role in *The Cunning Little Vixen* for Victorian Opera, Female Chorus in *The Rape of Lucretia* for Sydney Chamber Opera, and Téliaire (Rameau's *Castor et Pollux*), Medea (Cavalli's *Giasone*), and Leonore (André Grétry's *L'Amant jaloux*) for Pinchgut Opera. In addition to Donna Anna, her work with Opera Australia includes Pamina and Second Lady in *The Magic Flute*, Susanna in *The Marriage of Figaro* on tour, Sylviane in *The Merry Widow*, Kate Pinkerton in *Madama Butterfly*, and the Fiji Woman in *Whiteley* (Kats-Chernin).

On the concert platform, she has appeared with the Queensland, Sydney and New Zealand symphony orchestras, Australian Haydn Ensemble, Sydney University Graduate Choir, and Sydney Philharmonia Choirs, most recently as the Israelite Woman and Dalila in Handel's *Samson*.



PHOTO: MARINYA ROTH

## Sian Sharp mezzo-soprano

Sian Sharp joined Opera Australia as a member of the Moffatt Oxenbould Young Artist Program following her time as a Developing Artist with Opera Queensland. She has since sung many of the major mezzo-soprano roles for the company, including the title role and Mercédès in *Carmen*, Amneris (*Aida*), Marchesa Melibea (*Il viaggio a Reims*), La Belle Dulcinée (*Don Quichotte*), Waltraute and Siegrune (*Ring cycle*), Olga (*Eugene Onegin*), Suzuki (*Madama Butterfly*), Emilia (*Otello*), Federica (*Luisa Miller*), Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Arsace (*Partenope*), Second Lady (*Die Zauberflöte*), Marcellina (*The Marriage of Figaro*), Annio (*La clemenza di Tito*), Cherubino (*Le nozze di Figaro*), Hansel (*Hansel and Gretel*), Stéphan (Romeo et Juliette), Nancy (*Albert Herring*), Hermia (*A Midsummer Night's Dream*), Inez (*Il trovatore*), Lola (*Cavalleria rusticana*), Kitchen Boy (*Rusalka*) and the Page (*Salome*).

This year she will also sing Mrs Alexander (*Satyagraha*) and the Muse (*The Tales of Hoffmann*), and return as Giovanna and Maddalena (*Rigoletto*).

On the concert platform she has performed with the Queensland Symphony Orchestra (*Messiah*), the Sydney Symphony Orchestra (Mendelssohn's *A Midsummer Night's Dream*) and Melbourne Symphony Orchestra (*Mary, The Flying Dutchman*).

For Sydney Philharmonia Choirs she has sung Bach's *St John Passion*, *Elijah* and *The Dream of Gerontius*.





## Deborah Humble mezzo-soprano

Mezzo-soprano Deborah Humble is one of Australia's most successful international artists. As a principal with Hamburg State Opera, she sang Zenobia (*Radamisto*), Page (*Salome*), Bradamante (*Alcina*), Olga (*Eugene Onegin*), Hänsel (*Hänsel und Gretel*) and Erda and Waltraute in *Der Ring des Nibelungen*.

Her international engagements include appearances with the Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, Hong Kong Philharmonic Orchestra, Singapore Lyric Opera, Seattle Symphony, Auckland Philharmonia Orchestra, Stuttgart Philharmonic, Hamburg Philharmonic and the Théâtre du Châtelet in Paris – performing works as diverse as Handel's *Messiah* and Verdi's *Requiem*.

Most recently, she has appeared in Strauss's *Elektra* and Honegger's *Jeanne d'Arc au bûcher* in Hamburg; *Das Rheingold*, *Siegfried* and Beethoven's Ninth Symphony in Hong Kong; *Siegfried* in Boston; Mahler's Eighth Symphony in Singapore; *Tristan und Isolde* in Mexico City; *Der fliegende Holländer* in Lille; *Peter Grimes* for the Sydney Symphony Orchestra; and Gloria Bruni's Symphony No.1 (*Ringparabel*) in Minsk. Last year, she sang Clytemnestra in *Elektra* for Victorian Opera and appeared as a soloist with the Sydney, Queensland and New Zealand symphony orchestras. This year, she sings Fricka and Waltraute in *Der Ring des Nibelungen* (Opera Australia) and Clairon in *Capriccio* (Victorian Opera). Last month she appeared for Sydney Philharmonia Choirs in Verdi's *Requiem*.



## Diego Torre tenor

Born in Mexico City, Diego Torre was a Domingo-Thornton Young Artist at Los Angeles Opera, where he made his company debut as Don José in performances of *Carmen*. A leading tenor at Opera Australia for many years, his most celebrated roles include Radames (*Aida*), Turiddu (*Cavalleria rusticana*), Canio (*Pagliacci*), Calaf (*Turandot*), Cavaradossi (*Tosca*), Pinkerton (*Madama Butterfly*), Edgardo (*Lucia di Lammermoor*), Rodolfo (*La bohème*), Gustavus (*Un ballo in maschera*), the Duke (*Rigoletto*), Rodolfo (*Luisa Miller*), Gabriele Adorno (*Simon Boccanegra*), and the title role in *Don Carlo*.

For Opera Australia in 2021 and 2022, he sang Cavaradossi, Don José (*Carmen*), Foresto (*Attila*), Faust (*Mefistofele*), Eléazar (*La Juive*) and the title role in *Ernani*; he also appeared as soloist with the Queensland Symphony Orchestra. In 2023, he returns to OA as Radames and Pinkerton.

Recent international engagements have included Dick Johnson (*La fanciulla del West*) in Mexico City, Canio for Grand Théâtre de Genève, and Calaf and Manrico (*Il trovatore*) for Teatro Regio di Torino. He sang Calaf in Oslo, Cavaradossi in China and Saarbrücken, Corrado (*Il corsaro*) in Parma, and Turiddu, Canio and Cavaradossi in Genoa.

His most recent appearance for Sydney Philharmonia Choirs was in May, singing Verdi's *Requiem*.



## Michael Honeyman baritone

Michael Honeyman began his career singing lyric tenor roles, but since his role debut as Amonasro (*Aida*), he has gained a reputation as a specialist in the dramatic baritone roles of Verdi and Puccini. This year he returns to Handa Opera on Sydney Harbour as Sharpless (*Madama Butterfly*) and to Opera Australia as Amonasro, and he will appear in recital for Opera Queensland.

With Opera Australia he has also sung the title roles of *King Roger* (Green Room Award and Helpmann Award nomination), *Wozzeck* (Helpmann Award) and *Simon Boccanegra*. Other roles with OA include Miller (*Luisa Miller*), Escamillo (*Carmen*), Ford (*Falstaff*), Di Luna (*Il trovatore*), Donner (*Das Rheingold*), Ortel (*Die Meistersinger von Nürnberg*), Amfortas (*Parsifal*), and Giorgio Germont (*La Traviata*). He has also appeared as Ned Keene (*Peter Grimes*) for both the Sydney Symphony Orchestra and the Brisbane Festival, featured in The Sopranos (Opera Queensland), and sung leading roles with West Australian Opera and State Opera South Australia.

Equally at home on the concert platform, his concert repertoire includes *Elijah*, the Dvořák and Mozart requiems, Mozart's Mass in C Minor, Handel's *Messiah*, Rachmaninoff's Vespers and Beethoven's Ninth Symphony. He has also sung in recitals for ArtSong Perth and ABC Classic.

Michael Honeyman is a graduate of both the Australian National University and the Australian Opera Studio Perth.



PHOTO: DANIEL SOMMER

## Christopher Richardson bass-baritone

Christopher Richardson is a graduate of the Tasmanian Conservatorium of Music, and the recipient of the Royal Melbourne Philharmonic Aria Award and the Frances MacEachron Award at the Oratorio Society of New York's Solo Competition at Carnegie Hall.

He has appeared with Pinchgut Opera, Opera Queensland, Handel in the Theatre, Canberra, Auckland Philharmonia Orchestra, Sydney Philharmonia Choirs, Perth Symphonic Chorus, Royal Melbourne Philharmonic Society, Festival of Voices Hobart, Canberra Choral Society, the Allegri Ensemble, Hobart, and the Melbourne, Sydney, Queensland and Tasmanian symphony orchestras.

His most recent performances include Brahms's *A German Requiem* as guest soloist with The Song Company, Beethoven's Ninth Symphony with the Adelaide Symphony Orchestra, and *Messiah* at St Andrew's Cathedral, Sydney and with the Melbourne Symphony Orchestra conducted by Andrew Davis. For Sydney Philharmonia Choirs, he sang Haydn's *Nelson Mass* and Handel's Coronation Anthems in 2022 and Handel's *Samson* in April.

He has also been invited to appear in The Enchanted Island (10 Days on the Island Festival, Tasmania), The Genius of J.S. Bach (Melbourne Recital Centre); Beethoven's Mass in C (Victoria Chorale), and Fauré's Requiem (Perth Symphonic Chorus). He features on the CD of Calvin Bowman songs, *Real and Right and True*.

# ChorusOz 2023

**Brett Weymark** Artistic and Music Director

**Elizabeth Scott** Associate Music Director

**Tim Cunniffe** Assistant Chorus Master and Principal Rehearsal Pianist

**Claire Howard Race, Stephen Walter** Rehearsal Pianists

## **SOPRANOS**

Gillian Akers  
Fiona Allen-Ankins  
Anne Arcus  
Sara Armbricht  
Evelyn Arnold  
Cecile Atkins  
Rosemary Atkinson  
Helen Aylett  
Janet Bagnall  
Carmel Baker  
Carol Barelli  
Diane Barnetson  
Kate Bartlett  
Janet Bassett-Smith  
Barbara Bell  
Ines Benavente  
Polly Bernard  
Suzanne Biddles  
Anne Birt  
Renee Bittoun  
Helen Black  
Anne Blake  
Judith Blayden  
Belinda Blekemore  
Anna Boerner  
Janne Bonnett  
Chickey Bray  
Deborah Brun  
Flora Buckley  
Kirsten Busby  
Angela Campbell  
Kathy Campbell  
Jenny Candy  
Raechel Carroll  
Carolyn Carter  
Jane Carthey  
Kathy Caruana  
Kate Chen  
Lucy Chester-Crowe  
Bec Chou  
Josephine Chow  
Trudy Collinson  
Kay Cooper  
Rosemary Cooper  
Anne Cosentino  
Helen Cosgrove  
Patricia Cotter

Beverly Coulter  
Nathalie Crane  
Narelle Ctercteko  
Libby Day  
Margaret De Campo  
Silvia de Poe Diestel  
Mirijana De Vries  
Robbe  
Alexis Dean  
Rose Dee  
Brigid DeNeefe  
Roselyn Dixon  
Angela Dixon  
Jennifer Dobbie  
Geraldine Doogue  
Ying Duan  
Rumi Dunlap  
Jeannette Durick  
JJ Edmondson  
Megan Ellis  
Glenda Emslie  
Deborah Encel  
Ayla Erken  
Pauline Evans  
Joanna Fan  
Stephanie Fernando  
Rebecca Fitzpatrick  
Linda Foulsham  
Jane Fry  
Angela Gafen  
Ros Garrity  
Sheridan Gaudry  
Jehane Ghabrial  
Maureen Glancy  
Amanda Goh  
Marilyn Gosling  
Lynette Graham  
Sally Grice  
Mary Grieve  
Patricia Hale  
Jean Hamilton  
Helen Hannaford  
Bethany Hardi  
Pamela Hargreaves  
Ping He  
Heidi Hereth  
Lana-anne Herodes  
Linden Hilgendorf

Ruth HillNoble  
Rebecca Hocking  
Lilian Hong  
Gay Hosie  
Barbara Howarth  
June Howell  
Patricia Howes  
Yameng Hu  
Shar Hughes  
Jillian Hulme  
Jennifer Irvine  
Pamela Jangor  
Hermine Jessurun  
Marg Jones  
Marian Jones  
Kym Jones  
Imogene Jones  
Martie Juszka  
Heather Karmel  
Sally Kehoe  
Rachel Kelly  
Anne Keogh  
Yunjung Kim  
Catherine Kim  
Margaret Klecko  
Rosemary Knight  
Nadia Koh  
Lilly Krienbuhl  
Kathy Kruger  
Marharyta Kuian  
Elke Lackner  
Susan Laing  
Merle Lamb  
Justine Lancaster  
Meredith Lane  
Robyn Laurens  
Alexandra Law  
Elizabeth Lee  
Grace Lee  
Jessica Lee  
Judy Lee  
Sally Lee  
Stella Lee  
Lorrae Lemond  
Yvette Leonard  
Helen Levett  
Vivian Lewin  
Anna Li

Christine Lindsay  
Laura Lloyd Jones  
Penny Lloyd Jones  
Carolyn Lowry  
Patricia Lowry  
Amy Lun  
Kerry Matthey  
Sue McBeth  
Sue McCarthy  
Janette McDonnell  
Sarah McGlone  
Catherine McGrath  
Margaret McIntosh  
Narelle McKenzie  
Susan McNatty  
Raphaella Mazzone  
Anne Michell  
Fiona Millard  
Judith Miller  
Jane Miller  
Jacqueline Milne  
Ludmilla Milo  
Koren Mitchell  
Sandy Modra  
Elizabeth Moore  
Elaine Moore  
Anne Morphett  
Alison Morris  
Mary Mortimer  
Sarah Muetterlein  
Cassandra Muir  
Joy Nason  
Elaine Ng  
Jane Nieminska  
Kathleen Oakley  
Elizabeth Ann  
O'Donovan  
Maria O'Leary  
Rosemary Olson  
Rebecca O'mara  
Jennie Orchard  
Keegan O'Toole  
Nathalie O'Toole  
Chris Pemberton  
Anna Pender  
Gill Pennington  
Margaret Phipps  
Marisa Pongan

Fran Ponsonby  
Christine Rigg  
Georgia Rivers  
Ruth Rodell  
Danielle Rosenfeld-  
Lovell  
Naomi Roseth  
Helen Roxburgh  
Janet Russell  
Robyn Saunders  
Kath Selkirk  
Julie Sergienko  
Halia Silins  
Sue Simon  
Katherine Sivieng  
Julia Smailes  
Emi So  
Bettina Söderbaum  
Lyndall Soper  
Margaret Spillane  
Patricia Springborg  
Margaret Stanley  
Robyn Stevens  
Elizabeth Stewart  
Josephine Stirna  
Doris Stokes  
Kate Sugars  
Elizabeth Swaine  
Jula Szuster  
Anne Tanner  
Margaret Tarrant  
Mary Taylor  
Susan Thomas  
Dawn Torrens  
Cherry Tunnock  
Patricia Tyler  
Frances Underwood  
Karen Van Beelen  
Kaajri Vaughan  
Stephanie Wainberg  
Sarah Walsh  
Rita Warleigh  
Sara Watts  
Sarah Wheeldon  
Sarah Wielgosz  
Elizabeth Wilkie  
Jacqueline Wilkins  
Rosemary Williams  
Margaret Wilson  
Liz Wilson  
Cecilia Wong

Caroline Woolias  
Patricia Wright  
Leigh Wright  
Olivia Wroth  
Gabriella Young  
Angeline Zaghoul  
Larissa Zavialov

### **ALTOS**

Sheena Adamson  
Marie Aitken  
Leonie Aitken  
Janet Allen  
Cathryn Amey  
Joanna Andrew  
Lyn Baker  
Tanima Banerjee  
Megan Barrett-  
Lennard  
Wilma Basson  
Marsha Beck  
Mary Bennett  
Lillian Bennetts  
Caroline Bessemer  
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Jenny Edwards  
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Scott Etherington  
David Ford  
Jesse Fraser  
Jim Friedhofer  
Jet Galacio  
Graham Georgeson  
Ian Graham  
Robert Groves  
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# Children's Chorus

Neave Bailey  
Vedhavalli  
Balamurugan\*  
Kylie Batterham  
Chan\*  
Jaylise Beale  
Andy Bestel\*  
Josephine Bradfield\*  
Arianna Brini\*  
Samantha Browne\*  
Grace Chen  
Alyse Chong  
Valerie Chung  
Saskia Clark  
Luca Del Monaco  
Eleanor Donovan\*  
Abigail Douglas\*  
Charlotte Doyle  
Sophie Fabiansson

Alisa-Jean Fifita\*  
Selena Gao  
Sofia Garcia\*  
Emily Gardner  
Camille Gill\*  
Yilin (Ina) Guo  
Grace Hardy\*  
Emily Harris\*  
Edie Hartas\*  
Ashia He\*  
Ava Holmes\*  
Laura Hou  
Isabella Hutchinson  
Sahana Jain  
Yuhansa Jayakody  
Tinya Jiang  
Noa Keppie\*  
River Kim\*  
Vanessa Kwok

Imogen Lam  
Cindy Li  
Grace Li  
Margaret Li\*  
Jessica Liu  
Yolandy Lu  
Caspian (April)  
McLeod  
Lucinda Man\*  
Sophie Miller  
Freya Nylund\*  
Jemima Ong  
Sylvie Reynolds\*  
Reia Sano\*  
Caitlyn Saurajen  
Katherine Schroder  
Kumari Selkirk  
De-Zilva  
Mika Shapley\*

Eilidh Sheaff\*  
Abigail Smyth\*  
Ava Tan  
Rachel Theresia  
Grace Wang  
Harriet Waters  
Ruby Wheeler\*  
Amelia Whelan  
Liv Wilson\*  
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Stephanie Wong  
Roger Xue\*  
Hayley Yap  
Julia Zaitsev\*  
Shirley Zhang  
Michelle Zhao  
Eleanor Zhu

\* Members of the NSW Public Schools Singers, The Arts Unit, NSW Department of Education



PHOTO: CHRISTOPHER HAYLES

THE  
SYDNEY  
YOUTH  
ORCHESTRA



Established in 1973 by Peter Seymour, The Sydney Youth Orchestra has evolved into a vital catalyst for fostering professional careers in music and the arts industry. The.SYO is the premier ensemble of SYO, a not-for-profit charity committed to providing young musicians with opportunities to connect, create and cultivate a vibrant musical community. As SYO celebrates its 50th anniversary this year, it proudly continues its mission of nurturing talent and fostering lasting connections within the orchestral realm.

# The Sydney Youth Orchestra

**With members of Sydney Philharmonia Orchestra**

**Aija Draguns** Create NSW Conducting Fellow

**James Pensini** SYO Head of Orchestral Training and Community Engagement

**Nick Munro** SYO Head of Operations

**Naomi Lennox** SYO Orchestral Operations Coordinator

## **FIRST VIOLINS**

**Fiona Ziegler\***

*Concertmaster*

**Suraj Nagaraj**

Heather Burnley\*\*

Klara Decker-Stewart

Caitriona Fox

Rebecca Irwin\*

Sophia Juarez

Joshua Kok

Marcus Michelsen\*\*

Ethan Powell

Sam Silva

Nurhan Solbudak

## **SECOND VIOLINS**

**Maria Lindsay\*\***

**James Krockenberger**

Newton Cheang

Darcy Dauth\*\*

Rachel Easton\*\*

Emma Hayes\*

Annabel

Krockenberger

Julia Lim

Natalie Liu

Kimberley Santos

Felicity Yau

## **VIOLAS**

**Andrew Jezek\***

**Caitlin Duncombe**

Nicole Forsyth\*\*

Phoebe Gilbert\*\*

Alice Moon

Aleksei Prakhiv

Liaam Rao

Asher Tarbox

Jia Xun (Jessica) Teoh

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**Rowena McNeish\*\***

**Javier Mobellan**

Leo Apollonov

Belvina Bai

James Beck\*

Christopher Bennett\*\*

Charlotte He

Cadence Ing

## **DOUBLE BASSES**

**Brett Berthold\*\***

**Penelope Brown**

Paingthor Acevedo-

Martin

Daniel Dean\*\*

## **FLUTES**

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**Matthew Bottaro**

**Jennifer Ridgway**

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Julia Sharratt\*

Kara Thorpe

Gavin Zev\*\*

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**Natalie Kim**

Madison Au

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Alex Tsang

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**Gordon Richter**

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**Lorelei Dowling\*\***

**Hayden Burge**

Victoria Grant\*\*

Dylan Roberts

Jihyun (Bonna) Yoon

## **HORNS**

**Robert Johnson\***

Bryn Arnold

Sarah Bernard

Bridget Darby

Gabriel Don

Laura Duque Cash

Stefan Grant\*\*

Kian Shanahan

## **TRUMPETS**

**Anthony Heinrichs\***

**Elizabeth Dawson**

Alex Bieri\*\*

Matthew Hyam

Tom Lim

Freya McGrath

Liam McRae

Toby Rands

## **TROMBONES**

**Greg van der Striuk\*\***

**Cooper Rands**

**Harry Macpherson**

Zachary Bonham

Nigel Crocker\*

Joshua de Haan

Isaac Tannous

## **TUBA**

**Ben Clarke**

Contrabassoon supplied  
courtesy Willoughby  
Symphony Orchestra

## **TIMPANI**

**Brian Nixon\*\***

**Yumo (Alice) Zhang**

## **PERCUSSION**

Alexandra (Rosie)

Bennett

Ruhani Dhillon

Grace Lee

## **HARPS**

**Owen Torr\*\***

**Paul Nicolaou**

Kate Moloney\*\*

Rowan Phemister\*

## **MANDOLINS**

**Stephen Lalor\***

George Teasdell\*

## **CELESTE**

**Daniel Guo\***

## **PIANO**

**Claire Howard Race\***

## **HARMONIUM**

**Tim Cunniffe\***

## **ORGAN**

**David Drury\***

**Bold** = Principal

\* Members of Sydney

Philharmonia Orchestra

† SYO alumni

Estey Reed Organ No.  
378630 (1910) supplied and  
tuned by Andrew Graham



# Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing, in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. SPC presents its own annual concert season as well as collaborating with leading conductors, soloists and orchestras in Australia and overseas. In 2002, SPC was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Sir Simon Rattle), returning again in 2010 to celebrate its 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's season every year, as they have done for more than 80 years. SPC also presents community singing events throughout the year – Chorus Oz (the annual Big Sing), Big Heart Sing at the Sydney Opera House and choral workshops throughout Sydney and NSW.

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

## VICE-REGAL PATRONS

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

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# Our Supporters

Sydney Philharmonia Choirs gratefully acknowledge the vision, commitment and generosity of our supporters.

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Nathalie Deeson – in  
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Warren Green  
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## **CENTENARY CIRCLE**

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Helen Meddings  
Jeffrey Mellefont  
In memory of Helen  
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Please consider making a tax-deductible donation to Sydney Philharmonia Choirs. Your gift, of any size, would make a vital contribution to ensuring our future.

[sydneyphilharmonia.com.au/donate](https://sydneyphilharmonia.com.au/donate)

Donations to Sydney Philharmonia Choirs are recognised for 12 months from the date of donation. Supporters listed here are current as at May 2023. Donations of \$500 and above are listed on our website and in our concert program books.

# Thank you

We applaud the generous involvement of our partners in supporting Sydney Philharmonia Choirs.

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We also thank our donors who contribute up to \$500. Every gift makes a difference to what we are able to achieve.



NEXT AT THE SYDNEY OPERA HOUSE

# CARMINA BURANA

Hear Carl Orff's thrilling choral masterpiece with *Human Waves*, a new work by Elena Kats-Chernin and librettist Tamara-Anna Cislowska.

Saturday 9 September | 2PM

BOOK TICKETS

# BACH'S CHRISTMAS ORATORIO

Saturday 16 December | 2PM

BOOK TICKETS

# CAROLS AT THE HOUSE

Friday 15 December | 8PM

Saturday 16 December | 8PM

Sunday 17 December | 2PM

BOOK TICKETS