

20 & 21 September 2024



DONALD RUNNICLES CONDUCTS

THE DURUFLÉ REQUIEM

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SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

PERFORMING IN THIS CONCERT

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Andrew Haveron

Concertmaster

Harry Bennetts

Associate Concertmaster

Alexandra Osborne

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Fiona Ziegler

Assistant Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

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Principal

Emma Jezek

Acting Associate Principal

Emma Hayes

Acting Assistant Principal

Alice Bartsch

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Riikka Sintonen^o

Rain Liu[†]

VIOLAS

Tobias Breider

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Stuart Johnson

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Andrew Jezek^o

Rachel Dyker*

James Wannan*

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Kaori Yamagami

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Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

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Kees Boersma

Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaán Pallandi

FLUTES

Emma Sholl

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Carolyn Harris

David Silva*

Guest Principal Piccolo

OBOES

Shefali Pryor

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Miriam Cooney^{o†}

Alexandre Oguey

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CLARINETS

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Christopher Tingay

Alexander Morris

Principal Bass Clarinet

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Fiona McNamara

Noriko Shimada

Principal Contrabassoon

HORNS

Samuel Jacobs

Principal

Euan Harvey

Acting Principal

Marnie Sebire

Rachel Silver

Emily Newham^o

TRUMPETS

David Elton

Principal

Brent Grapes

Associate Principal

Anthony Heinrichs

TROMBONES

Scott Kinmont

Acting Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

TUBA

Steve Rossé

Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Rebecca Lagos

Principal

Joshua Hill^o

Acting Associate

Principal Timpani /

Section Percussion

Timothy Constable

HARP

Louisic Dulbecco

Principal

Natalie Wong*

HARP

Susanne Powell*

Guest Principal Celeste

David Drury*

Guest Principal Organ

Bold Principal

* Guest Musician

^o Contract Musician

[†] Sydney Symphony

Fellow

2024 CONCERT SEASON

ROYAL CARIBBEAN CLASSICS UNDER THE SAILS

Friday 20 September, 7pm

Saturday 21 September, 7pm

Concert Hall,
Sydney Opera House

DONALD RUNNICLES CONDUCTS THE DURUFLÉ REQUIEM FROM THE HEIGHTS OF PARADISE

DONALD RUNNICLES conductor

CAMILLA TILLING soprano

ANNA DOWSLEY mezzo soprano

DAVID GRECO baritone

WOMEN OF SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ELIZABETH SCOTT, BRETT WEYMARK, TIM CUNNIFFE
chorus masters

CLAUDE DEBUSSY (1862–1918)

Nocturnes (1892–99, revised 1930)

i. *Nuages (Clouds)*

ii. *Fêtes (Festivals)*

iii. *Sirènes (Sirens)*

CLAUDE DEBUSSY (1862–1918)

La Damoiselle élue (The Blessed Damsel) (1887–88)

INTERVAL

MAURICE DURUFLÉ (1902-1986)

Requiem, Op.9 (1947)

i. *Introit (Requiem aeternam)*

ii. *Kyrie eleison*

iii. *Offertory (Domine Jesu Christe)*

iv. *Sanctus and Benedictus*

v. *Pie Jesu*

vi. *Agnus Dei*

vii. *Communion (Lux aeterna)*

viii. *Libera me*

ix. *In paradisum*

Pre-concert talk

By Cathy-Di Zhang in the
Northern Foyer at 6.15pm.

Estimated durations

Nocturnes – 25 minutes

Damoiselle – 20 minutes

Interval – 20 minutes

Duruflé – 39 minutes

The concert will run for
approximately two hours

Cover image

Sydney Philharmonia Choirs
Photo by Craig Abercrombie

These performances of
Requiem, Op.9 by Maurice
Duruflé are given by permission
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WELCOME

Welcome to **Donald Runnicles conducts the Duruflé Requiem**, a performance in the *Classics Under the Sails Series*.

As the Presenting Partner of the *Classics Under the Sails Series*, we are delighted to be bringing audiences the opportunity to hear classical music's greatest works performed by the world's leading artists.

Sir Donald Runnicles and the Sydney Symphony Orchestra have created many spine-tingling and memorable concerts together, yet this performance reaches new heights.

The *Requiem* is a soaring, subtle choral masterpiece by the French composer Maurice Duruflé. This magnificent piece is being performed by the Orchestra for the first time, along with two works by the quintessential French master Debussy.

Debussy's *La Damoiselle élue*, (The Blessed Damsel) is based on a poem by Dante Gabriel Rosseti. Sensual and beautiful, *La Damoiselle élue* was considered by some to be 'too much' but instantly adored by others on its premiere in Paris in 1893. In this concert, we are treated to the scintillating voices of Swedish soprano Camilla Tilling, Australian mezzo-soprano Anna Dowsley and a female choir.

The same choir transports the audience from the heavens to the earth and the ocean in the Debussy's stunning *Nocturnes*.

The Sydney Symphony Orchestra's performance invites us all to reflect on and enjoy the vibrancy of life – something we at Royal Caribbean also aspire to do.

When in port, our award-winning ships are a feature of the stunning backdrop of Sydney Harbour, an iconic scene shared by the equally emblematic Sydney Symphony Orchestra.

Royal Caribbean are immensely proud of our partnership with the Orchestra. With an unwavering focus on creating exceptional experiences, both Royal Caribbean and the Sydney Symphony Orchestra share a deep and long-standing commitment to excellence in all that we do.

I hope you enjoy these performances of **Donald Runnicles conducts the Duruflé Requiem**, just one of five extraordinary concerts in the 2024 *Classics Under the Sails Series*.



Gavin Smith,
Vice President & Managing Director
Royal Caribbean



YOUR CONCERT AT A GLANCE

CLAUDE DEBUSSY (1862–1918)

Nocturnes (1892–99, revised 1930)

The three movements of this 25-minute work are linked by their nocturnal atmosphere – reflected in discreetly colourful orchestration – and the idea of motion: the inexorable movement of clouds; dances and processions that fade in and out of hearing; the endless movement of the sea below the sound of siren’s voices.

Completed in 1899, the year that Butch Cassidy and the Sundance kid committed their first robbery; Australian national rugby team played (and lost) its first match, and the Second Boer War began. Other contemporary music included Scott Joplin’s *Maple Leaf Rag*, Elgar’s *Enigma Variations*, Schoenberg’s *Verklärte Nacht*.



Debussy in Rome, 1886

CLAUDE DEBUSSY (1862–1918)

La Damoiselle élue (*The Blessed Damsel*) (1887–88)

Debussy’s early cantata looks ahead to his mature style but bids farewell to late Romantic music such as that of Wagner. The text tells of a young woman who has died and gone to heaven, but who sadly yearns for her beloved to join her there in bliss.

This was completed in 1888, the year of three Emperors (which produced Kaiser Wilhelm II); the earliest known recording of classical music (Handel’s *Israel in Egypt*) and was the heyday of Jack the Ripper.

Other contemporary music included César Franck’s *Symphony*, Richard Strauss’ *Death and Transfiguration* and Fauré’s *Requiem*.



Dante Gabriel Rossetti’s (1828–1882) painting *The Blessed Damsel* (1871–1878). Rossetti also wrote the poem that Debussy uses as text for his cantata.

MAURICE DURUFLÉ (1902-1986)

Requiem, Op.9 (1947)

Duruflé’s music is generally suffused with the simple but supple melodies of Gregorian chant. His multi-movement *Requiem* stresses those parts of the Mass for the Dead that offer comfort, rather than terror, and uses plainchant clothed in gorgeous post-Debussyan harmony and orchestration.

It was completed in 1947, the year the Cold War began; the Ba’ath party formed; and the Australian Government took control of Qantas. Contemporary music included Pierre Boulez’s *Flute Sonata*, Elliott Carter’s *Piano Sonata* and Erich Korngold’s *Violin Concerto*.



Maurice Duruflé in 1939. Photo by Studio Harcourt.

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ABOUT THE ARTISTS

DONALD RUNNICLES conductor

Over the course of a career spanning 45 years, Sir Donald Runnicles has built his reputation on long-lasting relationships with major orchestral and operatic institutions. Focusing on depth over breadth, he has held chief artistic leadership positions at the Deutsche Oper Berlin (since 2009), San Francisco Opera (1992-2008), Grand Teton Music Festival (since 2005), BBC Scottish Symphony Orchestra (2009-2016), and Orchestra of St. Luke's (2001-2007). Sir Donald was the Principal Guest Conductor of the Atlanta Symphony Orchestra for two decades (2001-2023), and he is the first ever Principal Guest Conductor of the Sydney Symphony Orchestra (since 2019).

Known as a consummate Wagnerian and conductor of German Romantic repertoire, Maestro Runnicles leads Deutsche Oper Berlin this season in productions of *Parsifal* and two full performances of the *Ring* Cycle. He will also conduct a new production of *Il Trittico* by the young German theatre director Pinar Karabulut. For the Metropolitan Opera, he conducts eight performances of the Otto Schenk production of *Tannhäuser*. He appears as guest conductor with the Dresden Philharmonic, Dallas Symphony, Cincinnati Symphony and Utah Symphony, where he will lead the world premiere of a new concerto written and performed by Sir Stephen Hough.

Runnicles tours regularly with Deutsche Oper Berlin to destinations such as the Edinburgh International Festival, the London Proms, Royal Opera Oman, and Dubai. He has joined the Philadelphia Orchestra in tours to China, summer residencies at Bravo! Vail Music Festival in Colorado, and annual Subscription concerts. He is a frequent guest conductor with the Chicago Symphony, with a performance history dating as far back as 1997. He has a long relationship with the Vienna State Opera, conducting new productions of *Parsifal*, Britten's *Billy Budd* and *Peter Grimes*, as well as other core repertoire pieces.

Mr. Runnicles' extensive discography includes recordings of Wagner's *Tristan and Isolde*, Mozart's Requiem, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hansel and Gretel*, Bellini's *I Capuleti e i Montecchi*, and Aribert Reimann's *L'invisible*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 Gramophone Award for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 Grammy Award for Best Opera Recording.

Sir Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004, and was made a Knight Bachelor in 2020. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.



Donald Runnicles

ABOUT THE ARTISTS

CAMILLA TILLING soprano

Undoubtedly one of Sweden's most remarkable voices, Camilla Tilling's beguiling tone and unflinching musicality have secured her position as a firm favourite with conductors, audiences and critics alike across a career that has now spanned more than two decades. She has been a steady presence on the world's leading opera, concert and recital stages while simultaneously building an impressive discography that includes orchestral works by Haydn with Bernard Haitink, Handel and Purcell with Emmanuelle Haïm, Grieg with Paavo Järvi, Brahms with Marek Janowski and Cherubini with Riccardo Muti in addition to recital collections of Gluck, Mozart, Strauss, Schumann, Grieg and many other composers.

Tilling stands out as one of the world's most sought-after concert performers, collaborating regularly with today's foremost conductors including Gustavo Dudamel, Esa-Pekka Salonen, Gianandrea Noseda, Omer Meir Welber and François-Xavier. Tilling has toured extensively with Berliner Philharmoniker and Sir Simon Rattle and enjoyed an enduring collaboration with the late Sir Bernard Haitink.

Early operatic roles such as Sophie (*Der Rosenkavalier*), Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*) gave Tilling debuts at Royal Opera House, Covent Garden, San Francisco Opera, Bayerische Staatsoper, Opéra national de Paris, Lyric Opera of Chicago, Teatro alla Scala and The Metropolitan Opera.

Last season Camilla Tilling expanded her already extensive and varied repertoire with the premiere of Daniel Nelson's *Chaplin Songs* with Swedish Radio Symphony Orchestra under Andrew Manze, Osvaldo Golijov's *Three Songs* with David Danzmayr conducting the Oregon Symphony Orchestra and Irgen-Jensens' song cycle *Japanischer Frühling* with Christian Blex and Karajan-Akademie of Berliner Philharmoniker.

ANNA DOWSLEY mezzo soprano

Anna Dowsley has established herself as one of the most exciting mezzo-sopranos to emerge from Australia in recent years. She has performed many leading roles with Opera Australia, has sung with major Australian orchestras and festivals around the country and in recent years has relocated to Germany to embark upon her European career.

At the end of 2020, after a year of cancellations and turbulence with the rest of the world, Anna finally began her relocation to Frankfurt, Germany with her husband, tenor Jonathan Abernethy. Since then she made her European debut as Zerlina (*Don Giovanni*) with Teatro Petruzzelli in Italy; her role debuts as Carmen (Staatstheater Nürnberg), Adalgisa (*Norma*, Teatro Carlo Felice in Genoa), Olga (*Eugene Onegin*, Opera Frankfurt and Sister Helen (*Dead Man Walking*, Landestheater Detmold).

In Australia she has made numerous appearances with Opera Australia since her critically-acclaimed OA debut as Zaida (*Il Turco in Italia*), which was nominated for a Green Room Award. Other Opera Australia roles have included: Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Cherubino (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), Siebel (*Faust*), Smeton (*Anna Bolena*), Flora (*La traviata*), Tebaldo (*Don Carlos*) and Zaida (*Il turco in Italia*).

With Sydney Chamber Opera, Anna performed the title role in Britten's *The Rape of Lucretia*. She has toured nationally with the Australian Chamber Orchestra, featured in Pinchgut Opera's innovative and beautiful opera film *A Delicate Fire*, and in 2023 made her Opera Queensland debut as Dorabella (*Così fan tutte*).

In 2024, Anna embarked upon a Musica Viva Australia nation-wide tour of William Bolcom's *Cabaret Songs* with pianist Michael Curtain, sings her first Dido (*Dido and Aeneas*) with Opera Queensland and makes her debut with State Opera South Australia (*Così fan tutte*). Later in 2024, Anna moves her family's German home from Frankfurt to Oldenburg, where she takes up a full time Principal Artist position with Oldenburgisches Staatstheater.

ABOUT THE ARTISTS

DAVID GRECO baritone

‘One of the foremost singers of his generation’ (*Limelight*), ARIA Award-nominated baritone David Greco is internationally regarded for his recordings of Schubert and Bach. He has sung across Europe and appeared at Festival d’Aix-en-Provence and Glyndebourne Festival Opera.

An acclaimed interpreter of oratorio and concert work, he appears regularly with Australia’s leading orchestras. He has become closely associated with Britten’s *War Requiem*, and most recently appeared as soloist in Verdi’s *Requiem* with Sydney Philharmonia Choirs.

David has been a principal artist with Opera Australia in *The Eighth Wonder*, *The Love of Three Oranges* and Handel’s *Theodora*. David is a well-known principal artist with Pinchgut Opera, his performance of Seneca in *L’incoronazione di Poppea* received critical acclaim. In 2023, he debuted with Christchurch Symphony Orchestra as Aeneas in Purcell’s *Dido & Aeneas*.

David’s recorded catalogue includes Jack Body’s *Poems of Love & War* (Naxos) and Solo Bass Cantatas of JS Bach, with the Netherlands-based Luthers Bach Ensemble (Brilliant Classics).

David is an active researcher into 19th-century vocal performance practice, having received his doctorate from the University of Melbourne. His PhD led to the first Australian historically-informed recordings of Schubert’s song cycles *Winterreise* and *Die schöne Müllerin* with Erin Helyard on ABC Classic – the latter receiving an ARIA nomination for Best Classical Album in 2020.

In 2024, David album of Schubert’s *Schwanengesang* will be released (an-Australian first recording) on ABC Classic. Other 2024 projects include Aeneas in Purcell’s *Dido & Aeneas* with Pinchgut Opera and Mahler’s *Symphony No.8* with WASO. In December he will once again join MSO in Handel’s *Messiah*.



Camilla Tilling. Photo by Carin Ekblom.



Anna Dowsley. Photo by Andi Crown.



David Greco. Photo by Amelia Dowd.

ABOUT THE MUSIC

WHO WAS CLAUDE DEBUSSY?

Born near Paris in 1862 to a family in modest circumstances, Debussy began learning music at the age of seven and by ten years old was admitted to the Paris Conservatoire where he spent, on and off, 12 years studying. In the 'off' periods during the early 1880s he served as in-house pianist to Nadezhda von Meck, Tchaikovsky's patron; for Meck and himself to play, Debussy produced a number of two-piano reductions of works by Tchaikovsky, Saint-Saëns and others.

Like most of the canonical French composers Debussy applied for the Prix de Rome, failed on his first attempt, was runner-up on his second but, on his third, won. 'My heart sank,' he confessed. 'I had a sudden vision of boredom and of all the worries that inevitably go together with any kind of official recognition.' Nevertheless, in January 1885 he arrived in Rome where he would be accommodated in the Villa Medici, hated it, and spent the bare two-year minimum there. But while in Rome he did meet Liszt and Verdi, and it is from this time that his brief but consequential love of Wagner's music dates.

Debussy's near contemporary, Erik Satie, took credit for persuading Debussy to write music 'without sauerkraut' – in practice that meant abandoning several features of the Austro-German tradition including what we might call 'goal-directed structures' such as symphonic forms that move away from and back to a tonal centre, and the rich upholstery of late-Romantic orchestration.



Debussy in Rome 1886

Debussy's credo would become 'there is no theory; pleasure is the law', composing works that explored moments of sensual beauty with no – apparent – urgency to develop a musical argument, but we should be wary of simply assuming that his works are illustrative. And we should certainly avoid comparisons with 'what imbeciles call Impressionism' (as Debussy put it) in painting, which after all gained notoriety while the composer was still in short pants. Like Beethoven in the *Pastoral Symphony*, Debussy's musical response to the world was one of 'feeling rather than painting'.

He was more drawn to the literary ideas of Symbolisme, and such works like Stéphane Mallarmé's dreamy *Afternoon of a Faun* would inspire one of Debussy's most characteristic works of erotic languor. One of Debussy's objections to Wagner was that 'symphonic development and character development can never unfold at exactly the same rate'. In *Pelléas et Mélisande*, Debussy allows the text to dictate its own speed. The vocal lines are as simple and fluid as Gregorian chant. The harmony and orchestral writing, honed in such works as the *Prélude à 'L'après-midi d'un faune'* and the *Nocturnes*, responds with infinite subtlety to the emotional fluctuation of the texts.

ABOUT THE MUSIC

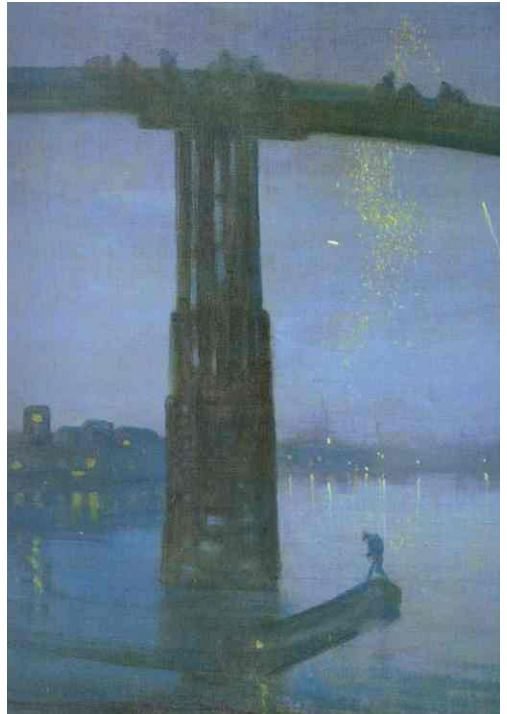
ABOUT THE NOCTURNES

In 1970, composer and conductor Pierre Boulez challenged certain received ideas about Debussy's music. In his opinion, Debussy performances were:

too much tied to this idea of elegance and sweetness. To me, Debussy is more feline – the claws can suddenly come out and scratch you with a kind of cruelty. His is sensitive music, but it is very often on the verge of erupting. To conduct it, a sense of atmosphere is not enough. You must have the iron hand within the velvet glove.

Debussy would quite likely have concurred: if there was one thing he hated, it was hearing his music described as 'what imbeciles call impressionism, just about the least appropriate term possible'. The movement in painting which came to be known (initially as a critical put-down) as Impressionism got started when Debussy was ten years old; those painters with whom Debussy associated, and from whom he absorbed much that was useful to his own art, tended to be of a younger generation and slightly different aesthetic orientation. Debussy preferred his work to be compared with literature rather than visual arts, especially the Symbolist poetry of writers like Mallarmé. His work, he wrote, was concerned not with the 'more or less exact reproduction of nature, but the mysterious correspondences between Nature and Imagination'. In numerous cases, such as that of *La mer*, Debussy was less concerned with creating a visual image than recreating the effect of an image in the memory.

Nature and imagination are certainly the two progenitors of the three *Nocturnes* which Debussy completed in 1899, but the work had a long and complex gestation. Over the course of some seven years – during which Debussy was also struggling to create the sinister dream-world of his opera *Pelléas et Mélisande* – he toyed with a work called *Trois scènes au crépuscule* ('Three twilight scenes' after poems by Henri de Régnier). That work failed to materialise, but some of it seems to have gone into a projected concerto for the Belgian violinist Eugène Ysaÿe in 1894 some of which survives in the *Nocturnes*.



James McNeill Whistler (1834–1903), *Nocturne: Blue and Gold – Old Battersea Bridge* (c.1872–1875). Tate Britain, London.

ABOUT THE MUSIC

Debussy's title refers to the work of American artist James McNeill Whistler (1834–1903) whom he knew in Paris, though not to specific paintings. Debussy described the opening movement, *Nuages* ('Clouds'), in Whistlerian terms as depicting 'the unchanging aspect of the sky, and the slow, solemn movement of the clouds dissolving in gray tints lightly touched with white'. A steady, repetitive pattern in simple two-part harmony in the winds establishes the 'slow, solemn movement' of clouds, a gesture which scholars have suggested is a reminiscence of Mussorgsky's song, *Okonchen prazdniy* ('The useless, noisy day is ended'). Certainly Debussy was a fan of the Russian composer, praising his use of 'a succession of little touches mysteriously linked together'. Contrasting with the diaphanous two-part writing is a rising chromatic gesture for cor anglais which punctuates the movement.

Debussy told his colleague Paul Dukas that *Fêtes* ('Festivals') recalled a 'distant memory' of a festival on the Bois de Boulogne. In his program note Debussy's imagery is much less prosaic, evoking 'the restless dancing rhythm of the atmosphere interspersed with sudden flashes of light...an incidental procession (a dazzling imaginary vision) passing through and through and mingling with the aerial revelry...'. His cosmic vision includes 'luminous dust participating in the universal rhythm of all things' and this unity is matched by the music: the main themes of the music are derived from the rising cor anglais scale and undulating two part motive from *Nuages*.

In the final movement, Debussy turns to 'the sea and its countless rhythms... presently, among the waves silvered by moonlight, is heard the mysterious song of the Sirens as they laugh and pass on'. The orchestra is joined by women's voices, the dying fall of whose melody is supported by a rippling accompaniment. The falling and rising stepwise movement of the sirens' cry at climactic points is derived from *Nuages*, and the cor anglais motive from that movement is transfigured in a gleaming, slowed down version for trumpet. The Sirens are mythological figures of menace who lure sailors to their doom – a reminder of the feline nature of Debussy's music even at its most beautiful.

Debussy's *Nocturnes* are scored for three flutes (third doubling piccolo), two oboes, cor anglais, two clarinets and three bassoons; four horns, three trumpets, three trombones and tuba; timpani, percussion, two harps, strings and women's choir.

The first two movements were premiered on 9 December 1900 in Paris, by the Lamoureux Orchestra conducted by Camille Chevillard – the third movement, *Sirènes*, was not premiered as a women's choir was unavailable; it was not until 27 October 1901 that the same forces premiered the complete triptych.

The Sydney Symphony has performed this work numerous times, though many performances have only included the first two movements. Our first performance was in 1941, conducted by Edgar Bainton (two movements only); our first performance of the complete work was a year later under Bernard Heinze. Other notable performances include those led by Otto Klemperer (1949, partial); Juan José Castro, then then-Chief of the MSO (1953, partial); Eugene Goossens (1950, partial); Jean Martinon (1956, partial); Charles Mackerras (1960 NSW Regional Tour, partial); Willem van Otterloo (1962, partial); André Cluytens (1964, complete); Jörg Demus (1976, complete); Louis Frémaux (1978, complete); Sergiu Comissiona (1989, complete); Hiroyuki Iwaki (1999, complete) and Jonathan Stockhammer (2008, complete).

Our most recent performance was in 2015, led by Charles Dutoit.

ABOUT THE MUSIC

ABOUT *LA DAMOISELLE ÉLUE*

The nineteen-year-old Dante Gabriel Rossetti was, he said, inspired by Edgar Allan Poe's *The Raven*. Poe, he thought, 'had done the utmost it was possible to do with the grief of the lover on earth, and I determined to reverse the conditions and give utterance to the yearning of the loved one in heaven'. The resulting work, *The Blessed Damozel*, is a ballad describing the yearning of the loved one – a young woman – in heaven for her beloved who is still alive, and her anticipation of their reunion, which will be blessed by the Virgin Mary herself. (After its publication in 1850, Rossetti illustrated his poem, with the Damozel surrounded by reunited couples in heaven as the young man, the narrator of his poem, lies alone on earth.)



Dante Gabriel Rossetti's (1828–1882) illustration of his poem *The Blessed Damozel* (1871–1878).

Having won the Prix de Rome, Debussy took up residence in the Eternal City in 1885 and hated it, maintaining a lifeline to Paris through various literary journals including *La revue contemporaine*. The magazine had that year featured the work of Rossetti, and it is likely that Debussy encountered the French translation of *The Blessed Damozel* by Gabriel Sarrazin in it. He returned to Paris in 1887, a year that saw him first accused of 'impressionism' (for his orchestral *Printemps*); it was also the year he heard Wagner's – and admired – *Parsifal* and *Die Meistersinger* in Bayreuth. In several works of the time Debussy sought to capture what he called the 'belle froideur', or beautiful coldness of Pre-Raphaelite art, and, back in Paris worked on this 'little oratorio in a mystic, slightly pagan vein.' He submitted it as one of his required works for the Prix de Rome, but it was considered too modern and had to wait until 1893 for its premiere. The final orchestration was completed in 1902.

The text as set by Debussy dispenses with the young man's narration, and redeploys the verses to create a sense of drama. A female chorus sets the scene concentrating largely on the environs of heaven and its cast of 'lovers newly met', a narrator (alto) who describes the Damozel herself, and the soprano who sings the Damozel's direct speech. In its final form, *La Damoiselle élue* immediately calls to mind the Debussy of the *Nocturnes* and of *Pelléas et Melisande* in its delicate scoring, and use of solo woodwinds, as in the oboe solo that introduces the Damozel's first entrance. It is extremely evocative of the vast spaces in which the text plays out, and isn't above using the harp where the text mentions angelic music. But builds to the kind of gleaming climax Debussy admired in *Parsifal* (and there are hints of *Tristan und Isolde* and the 'Ring' in places) when the Damozel describes the prayer she will address Christ himself.

This vision fades quickly with the flight of a flock of angels and a music of glittering transparency. The Damozel weeps with a plangent cor anglais solo, the music of her prayer now stated softly as the piece fades away.

TEXT & TRANSLATION

Chœur

La damoiselle élue s'appuyait
Sur la barrière d'or du Ciel,
Ses yeux étaient plus profonds que l'abîme
Des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.

Une Récitante

Sa robe flottante
N'était point ornée de fleurs brodées,
Mais d'une rose blanche, présent de Marie,
Pour le divin service justement portée;
Ses cheveux qui tombaient le long de ses épaules
Étaient jaunes comme le blé mûr.

Chœur

Autour d'elle des amants
Nouvellement réunis,
Répétaient pour toujours, entre eux,
leurs nouveaux noms d'extase;
Et les âmes, qui montaient à Dieu,
Passaient près d'elle comme de fines flammes.

Une Récitante

Alors, elle s'inclina de nouveau et se pencha
En dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras courbé.

Chœur

Le soleil avait disparu, la lune annelée
Était comme une petite plume
Flottant au loin dans l'espace ; et voilà
Qu'elle parla à travers l'air calme,
Sa voix était pareille à celle des étoiles
Lorsqu'elles chantent en chœur.

La Damoiselle élue

*Je voudrais qu'il fût déjà près de moi,
Car il viendra.
N'ai-je pas prié dans le ciel? Sur terre,
Seigneur, Seigneur, n'a-t-il pas prié,
Deux prières ne sont-elles pas une force parfaite?
Et pourquoi m'effraierais-je?*

Chorus

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Narrator

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

Chorus

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

Narrator

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

Chorus

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

The Blessed Damozel

'I wish that he were come to me,
For he will come,' [she said].
'Have I not prayed in Heaven? -- On earth,
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?

TEXT & TRANSLATION

Lorsqu'autour de sa tête s'attachera l'auréole,
Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
Aux sources de lumière,
Nous y entrerons comme dans un courant,
Et nous nous y baignerons à la face de Dieu.

Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre,
Dans le feuillage secret duquel on sent parfois
La présence de la colombe,
Pendant que chaque feuille,
touchée par ses plumes,
Dit son nom distinctement.

Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.

Il craindra peut-être, et restera muet,
Alors, je poserai ma joue
Contre la sienne ; et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la chère Mère approuvera
Mon orgueil, et me laissera parler.

Elle-même nous amènera la main dans la main
À Celui autour duquel toutes les âmes
S'agenouillent, les innombrables
têtes clair rangées
Inclinées, avec leurs auréoles.
Et les anges venus à notre rencontre chanteront,
S'accompagnant de leurs guitares et de
leurs citoles.

Alors, je demanderai au Christ Notre Seigneur,
Cette grande faveur, pour lui et moi,
Seulement de vivre comme autrefois sur terre
Dans l'amour, et d'être pour toujours,
Comme alors pour un temps,
Ensemble, moi et lui.

'When round his head the aureole clings,
And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
We will step down as to a stream,
And bathe there in God's sight.

'We two will lie i'the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that
His plumes touch
Saith His Name audibly.

'We two,' [she said], 'will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

'He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

'Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-ranged
unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

'There will I ask of Christ the Lord
Thus much for him and me:
Only to live as once on earth
With Love, only to be,
As then awhile, for ever now
Together, I and he.'

TEXT & TRANSLATION

Chœur

Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:

La Damoiselle élue

Tout ceci sera quand il viendra.

Chœur

Elle se tut.
La lumière tressaillit de son côté, remplie
D'un fort vol d'anges horizontal.
Ses yeux prièrent, elle sourit ;
Mais bientôt leur sentier
Devint vague dans les sphères distantes.

Une Récitante

Alors, elle jeta ses bras le long
Des barrières d'or.
Et posant son visage entre ses mains,
Pleura.

Chœur

Ah, ah.

Translation by Gabriel Sarrazin

Chorus

She gazed and listened and then said,
Less sad of speech than mild,:

The Blessed Damozel

'All this is when he comes.'

Chorus

She ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes prayed, and she smil'd.
But soon their path
Was vague in distant spheres.

Narrator

And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept.

Chorus

Ah, Ah.

Dante Gabriel Rossetti

Debussy's *La damoiselle élue* is scored for three flutes, two oboes, cor anglais, three clarinets (the third doubling bass clarinet) and three bassoons; four horns, three trumpets and three trombones, two harps, strings, soprano and mezzo-soprano soloists and women's choir.

La Damoiselle élue was premiered at the Salle Érard in Paris on 8 April 1893, with Jean Gabriel-Marie conducting the Société Nationale de Musique and Julia Robert and Thérèse Roger as soloists.

The Sydney Symphony Orchestra has performed this work just twice before: the first time an ABC studio broadcast in 1941, conducted by Percy Code, with Dorothy Helmrich as soloist; the second in 1962, with Bernard Heinze conducting and Patricia Wooldridge and Elizabeth Allen as soloists.

ABOUT THE MUSIC

WHO WAS MAURICE DURUFLÉ?

When Paris was liberated in August 1944 there was a victory parade that was to culminate in a performance of the Te Deum at the Cathedral of Notre Dame. As Duruflé scholar James E Frazier tells it, Charles de Gaulle forbade the attendance of certain high-ranking clergy who had supported the collaborationist Vichy regime, and the Cathedral's organist was also notably absent. Duruflé was asked to play – a sign, Frazier says, of the composer's 'political innocence'. (In the event a fire broke out and Duruflé was unable to enter the building.) But this is important as Duruflé's most famous work, the Requiem, grew out of a commission from the Vichy Government for a symphonic poem (Vichy carried on the Third Republic's support of many composers. The symphonic poem never eventuated, but he regarded the Requiem as fulfilling his obligations; while he only completed the work in 1947, his allegiances have been, probably unfairly, questioned.

His Requiem is the work of a born choral composer but in fact is his first published work for choir; his previous work is almost all instrumental, and often featuring his own instrument, the organ, and often based on Gregorian chant melodies. Famously perfectionist, Duruflé's published oeuvre is tiny, a small number of highly polished works. The Requiem exists in several versions.



Maurice Duruflé

Born in 1902 in Normandy, Duruflé was a chorister at Roue Cathedral before moving to Paris for further study when he was 17. At the Conservatoire he studied organ with Charles Tournemire and composition with Paul Dukas, and soon became a sought-after performer at major Parisian churches and in concert: he was the house organist for the Conservatoire's orchestra, and was the soloist in Poulenc's Organ Concerto in 1939. Between 1943 and 1970 he was a much-loved Professor of Harmony at the Conservatoire, teaching a number of the century's great organists, and worked as half of a popular organ duo with his wife Marie-Madeleine Chevalier until they were injured in a car accident in 1975.

Frazier quotes one of Duruflé's greatest students, Marie-Claire Alain, on the composer's legacy:

He was not an innovator but a traditionalist. At a time when [Jehan] Alain and Messiaen broke all preconceived ideas, Duruflé evolved and amplified the old traditions, making them his own.

ABOUT THE MUSIC

ABOUT THE REQUIEM

David Garrett takes up the story:

Of all French composers since Fauré, Maurice Duruflé may be said to have the most 'Fauréen' musical temperament, in which delicacy, refinement and subtle expression do not preclude underlying strength. It is not surprising, then, that the one of Duruflé's very small number of published works which has become best known is a Requiem setting, in which he followed Fauré closely in his selection of texts from the Mass for the Dead. Duruflé also omits the sequence *Dies irae*, and borrows the *In paradisum* from the Burial Service, but unlike Fauré includes the *Benedictus* (somewhat puzzlingly, Duruflé denied he was influenced by Fauré's Requiem). Fauré was for many years a church organist, but for Duruflé this was his central musical activity, at the Paris church of Saint-Étienne-du-Mont (on the Left Bank, behind the Panthéon on the Montagne Ste. Geneviève). Duruflé was trained in the French cathedral organist tradition, as an organ pupil of Tournemire and Vierne, whose assistant he became at Sainte-Clotilde and Notre Dame.



Duruflé in his post at Saint-Étienne-du-Mont

A sometimes overlooked aspect of Fauré's Requiem is its basis in harmonised chant – the composer Reynaldo Hahn even called Fauré a 'voluptuous gregorianist'. Duruflé does not deny himself the harmonic and textural inventions of Fauré, of Debussy, and especially of his own composition teacher Dukas, but he makes the chant the basis of everything in his Requiem. Even the material which does not quote chant directly is inspired by it. The orchestra, Duruflé explained, comes in only to support and comment. Since Fauré's Requiem, completed in the 1880s, the chant itself had undergone standardisation, thanks to the work of the Benedictine monks of Solesmes. Duruflé respected their work, trying to feel the style of the Gregorian themes, and doing his best 'to reconcile as far as possible the Gregorian rhythmic patterns, as fixed by the Benedictines of Solesmes, with the demands of the modern bar-structure'.

In 1941 Duruflé was commissioned by the war-time Vichy government to compose a symphonic poem. When the commission arrived he was working on a suite of organ pieces based on plainsong associated with the Mass for the Dead, and the new work, composed over six years, became his Requiem. The meditative atmosphere of the eventual choral/orchestral setting never forgets the liturgical purpose, indeed Duruflé indicates that the form of each piece is generally inspired by the relevant liturgical form, and in most cases the plainchant is heard from one voice before it is adorned. This gives the music a natural flow, as well as rhythmic freedom. For example, in the Introit, the men announce the plainchant theme note for note, and are answered by the women supported by the orchestral wind instruments. In the Kyrie, which follows without break, brass announce the *cantus firmus*, and the organ's part becomes clear: as Duruflé

ABOUT THE MUSIC

explains, its role is not to support the choir, but to underline certain accents, or to make the listener forget for a moment the too-human tones of the orchestra; 'it represents the idea of tranquillity, faith and hope'.

Beginning with an organ prelude, the *Offertorium* 'Domine Jesu Christe' has an affinity with Fauré's setting. In the sudden drama of 'Save them from the lion's jaws', as the voices declaim, the orchestra takes up the Gregorian theme in shorter note values, as an accompaniment. As the idea of 'holy light' changes the mood, we hear harmonies and textures which reminds us that Duruflé is a post-impressionist, but a more traditional one than his fellow pupil of Dukas, Messiaen. Like Fauré, Duruflé gives the *Hostias* to the baritone soloist.

The *Sanctus* is a moto perpetuo for the instruments in sextuplets, into which the triple cries of 'Sanctus' and the 'Hosanna', for the voices, are built to a climax in violent rhythms. The *Benedictus* returns to monodic chant, to the same accompaniment – a single statement.

Pie Jesu is a solo for high voice, as in Fauré, but in this case a mezzo-soprano, with solo cello – simple but moving, and richly harmonised as the Gregorian melodies can be without losing their timeless resonances.

In the *Agnus Dei*, with its rocking string accompaniment and delicate harp notes, a counter melody is woven around the plainsong.

The bursting of the judgement day into the *Libera me* provides, as in Fauré, the most dramatic moment of this Requiem, and again the baritone takes the lead, personifying the fear and anguish.

With Fauré's *In paradisum* as an obvious model, Duruflé achieves something similar but subtly different, an ethereal mist, with angels and harp, leading to a calm and spiritual peace.

The first version of Duruflé's Requiem, heard in this concert, is with orchestra and organ. It was first heard on the radio, and then in concert, conducted by Roger Désormière, in Paris, in the same year it was composed, 1947. Later Duruflé made two more versions, one with accompaniment for organ alone, and later still an 'intermediate' version, with organ, a quintet of strings, and optional parts for harp, trumpets, and timpani.

David Garrett © 2008

Maurice Duruflé's Requiem exists in three versions: for solo organ; for organ with string orchestra and optional trumpets, harp, and timpani; and for organ and full orchestra. In this performance you will hear the full version, which is scored for three flutes (two doubling piccolo), two oboes (the second doubling cor anglais) and cor anglais; two clarinets, bass clarinet and two bassoons; four horns, three trumpets, three trombones and tuba; timpani, percussion, harp, celeste, organ and strings; mezzo-soprano and baritone soloists and choir.

It was first performed on 2 November 1947 (All Souls' Day) in a Radio France broadcast conducted by Roger Désormière, with Héléne Bouvier and Camille Maurane singing the solo parts.

This is the first time the Sydney Symphony has performed this work.

Notes by Gordon Kerry (composer biographies © 2024, Nocturnes © 2008/2024, La Damaïsselle élue © 2024) and David Garrett (Duruflé Requiem © 2008/2024).

Scoring and history by Hugh Robertson.

TEXT & TRANSLATION

Introit

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion
et tibi reddetur votum
in Jerusalem.
Exaudi orationem meam
ad te omnis caro veniet.

Grant them eternal rest, Lord
And may perpetual light shine on them.
To you, God, hymns of praise are sung in Sion
and unto you shall vows be performed
in Jerusalem.
Hear my prayer;
To you shall come all flesh.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu;
libera eas de ore leonis ne absorbeat
eas tartarus;
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti,
et semini ejus.

O Lord Jesus Christ, king of glory,
Free the departed souls
from the pains of hell and from the deep pit;
from the jaws of the lion;
let them not be swallowed up by the
dark lake
nor vanish into darkness.
But may the holy standard-bearer Michael
bring them into the holy light;
which you promised of old to Abraham
and his seed.

Hostias et preces tibi, Domine
Laudis offerimus.
Tu suscipe pro animabus illis
Quarum hodie memoriam facimus;
fac eas Domine de morte transire ad vitam;
quam olim Abrahae promisisti et semini ejus.

Our sacrifice and prayers, Lord,
we offer to you with praise.
Receive them on behalf of the souls
who we remember today;
make them, Lord, pass from death to life,
as you promised Abraham and his seed.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he that comes
in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Pie Jesu Domine
dona eis requiem,
Requiem sempiternam.

Merciful Lord Jesus
Grant them rest,
eternal rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away the sins of
the world, grant them rest.
Lamb of God, who takes away the sins of
the world, grant them eternal rest.

TEXT & TRANSLATION

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
quia pius es.

Libera me

Libera me Domine de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris iudicare saeculum per ignem
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Libera me Domine etc.

In paradisum

In paradisum deducant te angeli
in tuo adventu suscipiant te martyres
et perducant te in
civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

May perpetual light shine on them, Lord
with your saints throughout eternity,
by your grace.
Grant them eternal rest, Lord,
and may perpetual light shine on them,
by your grace.

Deliver me, Lord, from eternal death
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.
I am trembling and afraid,
until the trial comes, and the wrath;
when earth and heaven are shaken.
Day of torment, day of wrath,
calamity and misery,
greatest and most bitter day,
when you come to judge all things by fire.
Grant them eternal rest, Lord,
and may perpetual light shine on them.
Deliver me, Lord, etc.

May angels lead you into Paradise;
may you be received by the martyrs
and brought to the
holy city of Jerusalem.
May choirs of angels receive you,
and with Lazarus, who was once a beggar,
may you find eternal rest.



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YOUR ITINERARY

DAY

1 Singapore

Singapore is small in size but big on excitement. Fly in a couple of days before your cruise to discover the multi-cultural medley of this city-state through its neighbourhoods. Check out the statue-adorned temples of Little India and the colourful pagodas of Chinatown. In the evening, experience the contrast between the lush rainforest flora of the Singapore Botanic Garden and the high-tech 'supertrees' and biodomes of Gardens by the Bay. Then board Ovation of the Seas® and celebrate the start of your holiday with a cocktail on top deck at the sail away party.

2 Penang

Enjoy a slow morning with room service on your balcony or relax in the adults-only Solarium before docking in the culturally rich city of Penang for the afternoon. Spend your day wandering through George Town to experience Penang's historic architecture – be sure to make frequent stops to sample the famous street food, with dishes like char koay teow, fried strips of rice cake with soya sauce, sausage and shrimp. Stroll around the UNESCO zone and check out the unique street art, often with historical or political undertones. Back onboard, enjoy an evening of hand-crafted cocktails and live music in the Music Hall.

3 Phuket

Spend your day in Phuket island hopping and snorkeling the famous Phi Phi Islands, discover the local sea caves on a canoe adventure, participate in a Thai cooking class or explore the temples and famous Big Buddha which looks over Phuket. After the day's adventures, refuel with freshly made truffle tagliatelle at Jamie's Italian by Jamie Oliver before heading to Two70® for an immersive multimedia theatre experience where robotic screens and live performers take the stage.

4 Cruising

Spend your day at sea however you'd like, take a trip on the North Star®, the highest vantage point on any cruise ship, treat yourself to a restorative salt stone massage at VitalitySM Spa, browse the shops along the Royal Esplanade or test your knowledge in a game of trivia in the Schooner Bar. Enjoy your evening at Chef's Table, an elevated dining experience spotlighting five exquisite courses - each expertly paired with the perfect wine to highlight every flavour on the menu. Then enjoy a wow-worthy performance at The Royal Theatre.

5 Singapore

The sun rising over the Singapore coastline is the ultimate end to a memory-making cruise with Singapore offering endless options to extend your Southeast Asian holiday. Or choose to have a couple more days in Singapore and complete your holiday with a panorama from the rooftop of the Marina Bay Sands or a Singapore Sling cocktail at the historical Raffles Hotel.

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SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

BRETT WEYMARK OAM

Artistic and Music Director

DR ELIZABETH SCOTT

Associate Music Director

TIM CUNNIFFE

Assistant Chorus Master and
Principal Rehearsal Pianist

DANIEL GUO Rehearsal Pianist

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.

It presents its own season of concerts as well as collaborating with leading conductors, soloists and orchestras.

In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Sir Simon Rattle), returning again in 2010 to celebrate the Choirs' 90th anniversary. The Choirs also perform in the Sydney Symphony Orchestra's concert season every year, as they have done for over 80 years.

2020 was Sydney Philharmonia Choirs' centenary and saw the realisation of an inspiring commissioning project – 100 Minutes of New Australian Music – featuring works from 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. In 2023, Brett Weymark celebrated his 20th anniversary as Artistic Director. 2024 sees another exciting season including Mendelssohn's *Elijah*, Rachmaninoff's *Vespers* and ChorusOz to sing Karl Jenkins' *The Armed Man: A Mass for Peace*.



Photo by Keith Saunders

SYDNEY PHILHARMONIA CHOIRS

DEBUSSY

Women of Sydney Philharmonia Choirs' Chamber Singers and VOX

SOPRANOS

Lucy Andrews
Nicola Awad
Briar Babington
Francesca Bailey
Jodie Boehme
Nikki Bogard
Anita Burkart
Nicollette Burr
Leila Harris
Georgia Hopkins

Annabel Jeffery
Miriam Jeffery
Karissa Kee
Emily Knapman
Maria Lopes
Lucy Lush
Belis Macpherson
Raphaela Mazzone
Lauren Mitchell
Stephanie Mooney
Charlotte Moore
Jane Nieminska

Jayne Oishi
Xin Yuan Quek
Scarlett Stockdale-
Linke
Eva Tarbox
Katherine
Thompson
Lily Tindale
Isabella Turner
Xia Lian Wilson
Emily Winton
Rebecca Winton

Liv Wishart
Dorothy Wu
ALTOS
Meaghan
Backhouse
Awen Davidson
Jessica Farrell
Lily Fowler
Laura Griffin
Vesna Hatezic
Kay Hughson

Keying Huo-Smith
Hui Jiang
Jonquil Ritter
Ruby Scott-Wishart
Megan Solomon
Joyce Tang
Abbie Truman
Gabrielle Utian
Zoë Withington
Priscilla Yuen

DURUFLÉ

SOPRANOS

Lucy Andrews
Nicola Awad
Briar Babington
Francesca Bailey
Julie Bangura
Claire Bennett
Jacqui Binetsky
Georgina Bitcon
Anne Blake
Olga Bodrova
Jodie Boehme
Nikki Bogard
Catherine Bryant
Anita Burkart
Anne Cooke
Pamela Cunningham
Rouna Daley
Rachel Evans
Susan Farrell
Katie Flood
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ELIZABETH SCOTT chorus master
Associate Music Director
Sydney Philharmonia Choirs

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006 – 2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is 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. 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. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

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

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

Elizabeth 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.



Elizabeth Scott. Photo by Keith Saunders.

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Emirates Masters Series
Emirates Thursday Afternoon
Symphony

Wednesday 25 September, 8pm

Thursday 26 September, 1.30pm

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Concert Hall,
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Experience a world of orchestral beauty in music by Mahler and Richard Strauss, as Principal Guest Conductor Sir Donald Runnicles paints a vivid, spellbinding musical picture that will set your spirit soaring.

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MAHLER Symphony No.4

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YING FANG soprano



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Classics in the City

Thursday 10 October, 7pm

City Recital Hall

Friday 11 October, 7.30pm

The Joan Sutherland Performing
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TRANSFIGURED NIGHT

LIFE UNDER VELVET SKIES

Beginning at sunset, this vivid program of three brilliant chamber pieces captures the sensuous depth and drama of night, directed here by our Concertmaster Andrew Haveron, alongside acclaimed Australian mezzo soprano Anna Dowsley.

Mozart's *Serenata Notturna* is classically elegant and entertaining. Respighi's rare jewel *Il Tramonto* is based on a poem full of changing colours, moods and delicate harmonies.

And Schoenberg's *Transfigured Night* is one of the great works of the late Romantic era, atmospheric and emotionally charged.

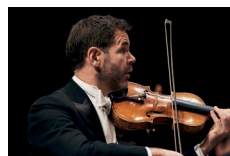
MOZART Serenata Notturna

RESPIGHI Il Tramonto

SCHOENBERG Transfigured Night

ANDREW HAVERON director and violin

ANNA DOWSLEY mezzo soprano



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Concertmaster
Judy & Sam Weiss Chair



Alexandra Osborne
Associate
Concertmaster



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Assistant
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Assistant
Concertmaster
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