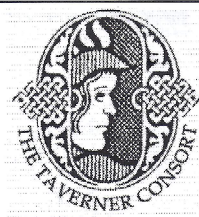




STRATHFIELD  
SYMPHONY  
ORCHESTRA

THE TAVERNER  
CONSORT OF VOICES



CONDUCTOR

CONCERTO in A for CLARINET

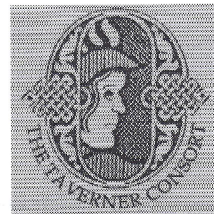
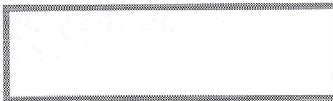
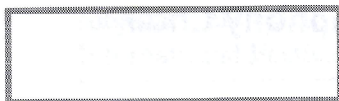
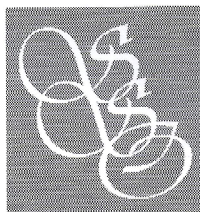
Mozart  
1791

REQUIEM

*clarinet*

*soprano*  
*tenor*

*alto*  
*bass*



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# Mozart

## 1791

Under the direction of Paul Dhasmana

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**Wolfgang Amadeus MOZART**

**1756 – 1791**

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### **Clarinet Concerto in A major**

**K 622**

for solo clarinet and orchestra (2 flutes, 2 bassoons, 2 horns, strings)  
in three movements: Allegro, Adagio, Rondo:Allegro

*soloist*    **Deborah de Graaff**

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*INTERVAL*

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### **Requiem Mass**

**K 626**

for choir, soloists, orchestra and continuo

*soprano*    **Belinda Montgomery**            *alto*    **Natalie Shea**  
*tenor*      **Benjamin Loomes**                *bass*    **Daniel Beer**

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### **Strathfield Symphony Orchestra**

Paul Podkorny    Concertmaster

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### **The Taverner Consort of Voices**

**Sydney Philharmonia Vox**

and choristers from

**Willoughby Symphony Choir**

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## PAUL DHASMANA



Paul Dhasmana completed a Master of Performance in Conducting Studies at the Sydney Conservatorium of Music in 2003, studying orchestral conducting with Harry Spence Lyth and choral conducting with Mats Nilsson. During his time at the Conservatorium he conducted various ensembles, including a staged production of *The Soldier's Tale* for the Conservatorium Foundation and assisted Mr Lyth in *The Marriage of Figaro*.

In 2004 he was selected as a participant in the Up-Beat Choral Conducting Workshops in association with the Sydney Philharmonia Choir, and was tutored by Roland Peelman, Neil McEwan, Brett Weymark and Mats Nilsson.

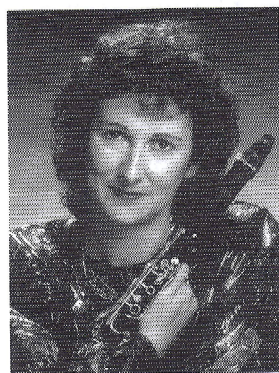
Paul has conducted the Sydney Chamber Orchestra, Western Youth Orchestra, Mosman Orchestra, Penrith Symphony Orchestra, Sydney Youth Orchestra Flute Choir, Taverner Consort of Voices and also members of the Philharmonia Choir. In 2004 he was made chief conductor of the Strathfield Symphony Orchestra.

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## DEBORAH DE GRAAFF

Clarinet



The 1983 national winner of the ABC's Instrumental and Vocal Competition, Deborah performed the Françaix Clarinet Concerto with leading orchestras around Australia, participated in International Congresses and competitions in Munich and London and in 1987 was awarded a Queen Elizabeth II Silver Jubilee Scholarship. She has recorded many times for the ABC and has performed as chamber soloist with her mother – contralto Lauris Elms, and with Rita Hunter, Geoffrey Parsons, and John Winter. She has performed concertos at the Sydney Opera House with Richard Bonyngé, Paul Dyer and the Australian Brandenburg Orchestra and with The Sydney Mozart Players. Chamber music performances have taken her throughout Australia and internationally to Vietnam and England.

Her recordings feature *A Clarinet Collection* and an all Australian CD, *Ulpirra*, which are currently available on the Walsingham Classics label, and *Brahms – The Complete Works for Clarinet* has been released as a double CD set by ABC Classics. She is a lecturer in Clarinet at the Sydney Conservatorium of Music, Sydney University and in 2004 commenced a Masters towards a PhD through their Music Education Department. Her research is on the efficiency of practice. She gave lectures, masterclasses and performances on subjects related to this field in March 2005 at the Melbourne International Festival of Single Reeds.

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## SOLOISTS

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### BELINDA MONTGOMERY

Soprano

Graduating with Honours in Music from the University of Sydney in 1997, Belinda specialises in early music and contemporary repertoire.

She gave the award winning world premiere of Andrew Ford's song cycle *Learning to Howl* and was a soloist in OzOpera's concert version of *The Eternity Man*, in this year's Sydney Festival.

Belinda has performed as a soloist with many leading ensembles including the Australian Brandenburg Orchestra, Sydney Philharmonia Motet Choir, Sydney Chamber Choir, Salut! Baroque and Pinchgut Opera. This year, she sang as soprano soloist in the Sydney Philharmonia Motet choirs series of Bach cantata concerts.

She has also joined the chorus of Opera Australia in their recent productions of *Dido and Aeneas* and *Così fan Tutte*. Belinda will again join the Pinchgut opera company for their forthcoming production of Rameau's *Dardanus*.

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### NATALIE SHEA

Contralto

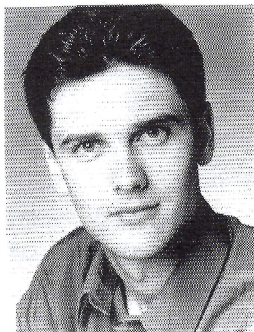
Natalie Shea is a founding member of ACO Voices and Cantillation, with whom she has recorded several CDs for ABC Classics. She has also appeared in Pinchgut Opera's productions of Handel's *Semele*, Purcell's *The Fairy Queen* and Monteverdi's *Orfeo*. She has been a member of Sydney Chamber Choir for almost 20 years, and of the Choir of St James' Church King Street for ten.

Solo engagements have included the Rachmaninov *Vespers* with Sydney Philharmonia Choirs in Sydney and on tour in Worcester Cathedral in England, Monteverdi's *Vespers of 1610* and Mozart's *Solemn Vespers* (Sydney Chamber Choir), the Mozart *Requiem* (Kuring-gai Philharmonic Orchestra), Britten's *Rejoice in the Lamb* and Vivaldi's *Gloria* (Bel A Cappella), Purcell's *Come Ye Sons of Art* and *Dido and Aeneas* and Schütz's *Musikalische Exequien* (Sydney University Graduates Choir), Haydn's *Salve Regina* (Taverner Consort) and Mozart's *Coronation Mass* with the Georgian Singers. Recently she was engaged by the Tasmanian Symphony Orchestra to appear as the Mouse in Britten's *Rejoice in the Lamb*.

Natalie holds a Bachelor of Music degree with first class honours from the University of Sydney and is active as a writer on music, with program notes published by ABC Classics, Artworks and the Symphony Australia network orchestras.

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**BENJAMIN LOOMES****Tenor**

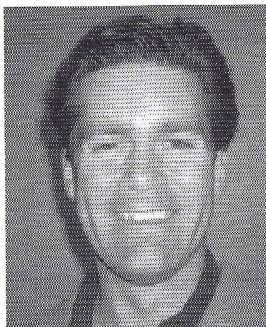
Graduating from the University of Sydney in 1996, one of Benjamin's great passions is performing in new contemporary opera works. In 2004 he sang a lead role in 'Eugene and Roe' a new opera by Drew Crawford, conducted by Roland Peelman. Benjamin recently performed his first title role in Sydney University Arts Festival production 'The Game Master' at the Seymour Centre.

Benjamin has had a busy performance schedule as an oratorio soloist, performing in *Messiah* at St Andrews Cathedral in Easter 2004, at Sydney Town Hall at Christmas, and in London in 2003 at the St Barnabas Church Kensington Arts Festival. He was the tenor soloist in Bach's *St John Passion* conducted by Neil McEwan, and recently in Carl Orff's *Carmina Burana* with Sydney University Musical Society. Ben was featured in the ABC TV Compass documentary 'Fly on the wall Messiah', which followed his journey through the Christmas performances of *Messiah* at Sydney Town Hall.

Benjamin is also a pianist and an award-winning composer. In 2003 he performed the role of 'Brian' in the premiere of his own opera *The Boat*. His most recent solo engagement was with Sydney's prestigious Pinchgut Opera in Monteverdi's opera *Orfeo*.

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**DANIEL BEER****Bass**

Daniel completed his studies at the Sydney Conservatorium of Music in 1997 and has since enjoyed a rich musical existence, having held positions or sung as a soloist with many of Sydney's vocal ensembles, including the choirs of St James' King St, Christ Church St Lawrence, St Mark's Darling Point, St Mary's Waverly, The Sydney Philharmonia Motet Choir and Contemporary Singers. He is currently an ensemble member of Pinchgut Opera Company, and his other stage performances include Polyphemus in Handel's *Acis and Galatea*, Mack the Knife and Bill Cracker in Brecht and Weill's *The Threepenny Opera* and *Happy End* as well as numerous other supporting roles.

He is currently a member of Cantillation and 'Slync', a five voice a capella ensemble specialising in close harmony jazz and modern arrangements. When Daniel is not singing, or working as a computer geek, he enjoys the great outdoors – hurtling down mountainsides on a bicycle, playing golf (among numerous other sports), sipping pina colodas and getting caught in the rain.

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**Clarinet Concerto in A major K. 622**  
**Allegro • Adagio • Rondo: Allegro****Wolfgang Amadeus MOZART**  
1756 – 1791

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In the last year of his life Mozart had taken on an enormous workload, and the year was extraordinarily productive. He wrote one of his greatest operatic masterpieces, *Die Zauberflöte* (Magic Flute), a second opera – *La Clemenza di Tito*, the exquisite short motet *Ave Verum*, a *Masonic Cantata*, the *Clarinet Concerto*, and he had begun work on his *Requiem*.

Mozart came upon the clarinet relatively late in his life. He realised its obligato potential when visiting Mannheim in 1784, writing excitedly to his father, Leopold, about his discovery. In that year (possibly earlier) he had met the eminent virtuoso Anton Stadler in Vienna, who had played in one of Mozart's Wind Serenades. They hit it off and apparently made music together at Masonic lodge meetings.

There is no doubt that Mozart wrote his concerto for Stadler's basset horn, but the original solo part is now lost, although later copies indicate those parts which had to be modified for playing on a clarinet. About the end of 1789 Mozart sketched the first movement (for basset horn in G). He turned his mind to completing the clarinet concerto just after he completed *Die Zauberflöte* on September 28<sup>th</sup>. By October 7<sup>th</sup> he had orchestrated "almost the whole of Stadler's rondo [the last movement of the concerto]", transposing the work to the key of A. It probably had its first performance with Stadler as soloist in Prague on October 16<sup>th</sup> 1791.

Not long after Mozart's death the solo part was modified, to be played on the 'modern' instrument, as it is in this present performance. The concerto, as we now know it, was first published in 1801. It is "marvellously designed to show all the resources of the clarinet: its suppleness and luminous timbre, affirmed with majesty from beginning to end."

The *Allegro* first movement is completely in Mozart's final style, with the closest relation between the soloist and orchestra, with vitality in the orchestra itself, the violins in dialogue, and with the basses often separated from the cellos. The movement opens softly with a beautiful melody by the strings to which the full orchestra replies *forte*. This introductory orchestral section is completed with a short new idea, introduced *piano* in the last few bars of the orchestral introduction. The solo clarinet enters after this long introduction, taking up the initial orchestral theme literally, in long melismatic phrases with few breaks, and it is simply maintained by the string quartet, repeated again in the double form of the upper and lower strings and embroidered by the soloist.

The much shorter second movement, the *Adagio*, can be compared with the *Larghetto* of Mozart's *Clarinet Quintet* (K. 581); there are "passages of transparent sonority (with the contrabass silent)" and "all the registers of the clarinet are exploited, yet without any exhibition of virtuosity", – no opportunity is given for free cadenzas. At the end the clarinet takes up a final long flowing modulating phrase, accompanied only by strings in harmony, and draws to a quiet conclusion.

The final movement, the *Rondo: Allegro* in 6/8, dances along with the clarinet moving largely in scale type patterns. The clarinet announces the subject, which is then taken up, modified, by the whole orchestra. There are long passages in which the clarinet's agile movement is supported only by the punctuated chords of the strings. A little later the situation is reversed with the solo moving in smooth descending and rising phrases against a rapid semiquaver movement of the strings, with the winds moving more in conjunction with the clarinet. As required by the *rondo* form, the initial subject reappears twice, the final time modified in accord with Mozart's genius.

As Einstein says [considering the clarinet concerto and the quintet] "One almost has the impression that Mozart felt impelled to express again, in greater and dramatically animated form, what he had already expressed in more lyric form in the domain of chamber music." We conclude on a lighter note by referring to a letter Mozart wrote to his wife Constanza in October 1791. He completed the *Rondo*, he tells her, while smoking a pipe full of marvellous tobacco!

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### *Development of the Requiem Mass*

In the earliest Christian years prayers for the dead first developed in the Roman catacombs. These were always positive prayers (e.g. “Live in God”, “In the friendship of Christ” and particularly “Requiem” – rest, sleep, or peace). The Catholic Requiem Mass [Latin *Missa pro Defunctis*] developed about the middle of the tenth century, but it took some centuries for the structure of the Requiem to take the form it retained up to the Second Vatican Council in 1963.

Like the daily Mass, the Requiem consists of the ‘Ordinary’, those parts of the Mass which are unchanged during the year (i.e. Kyrie, Sanctus and Benedictus, Agnus Dei, while the joyful Gloria is omitted at requiems) and the ‘Proper’, which might change according to the season, or occasion. The Proper parts of the normal Mass consist of the Introit (a processional chant), Epistle, Gradual, Alleluia (or Tract), and on special occasions, such as Easter and Pentecost, a Sequence, Gospel, Offertory and Communion. All but the Epistle and Gospel were assigned to choral groups to be sung, with varying degrees of solemnity or elaboration.

### *The Sequence [Dies Irae]*

Of the Proper parts of the Requiem Mass the Sequence has become one of the most composed, partially or wholly, by composers as varied as Mozart, Verdi, Berlioz and Fauré. The words have attracted the attention of musicians, as has the plainsong ‘tune’, which has been used by composers such as Liszt and Mahler. There are various sources for the words of this long part, most particularly from the Absolution prayer at the end of the Mass, which itself is derived from the “hell-fire” words of Sophonias (Zephaniah) *Dies irae, dies illa* [Day of wrath, day of trouble and distress], which are softened by following with an assurance of God’s love for his people.

As Alec Robertson points out, the great popularity of the *Dies Irae* does not, in itself, justify its presence in the Requiem Mass. It is, in its essence, a personal meditation, rather than a communal prayer, which is the nature of the Mass. Indeed, the last words of the hymn – ‘*Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus: Huic ergo parce, Deus. Pie Jesu, Jesu Domine, dona eis requiem. Amen*’ – are said to have been written by an unknown hand ‘horrified’ by the use of the first person singular throughout the earlier verses of the hymn, and added to include the souls of all the faithful departed.

The original plainsong for the hymn follows a regular pattern of three musical phrases covering the first three verses. This pattern is then repeated for the remainder of the hymn. Later composers, of course, did not adhere to this rather rigid pattern, but tended to work upon certain phrases which most attracted them. This is particularly so in Mozart’s case.

### *Mozart’s Requiem: the History*

The composing of the *Requiem* by Mozart has been the subject of thousands of pages published over the years since 1791, much of it based on hearsay and a desire to mythologise the actuality. However the findings of various scholars since the 1960s show clearly that Mozart was commissioned to compose the work by Count von Walsegg of Suppach, in memory of his wife, and that Mozart was aware of the source of the commission, first requested in mid July 1791. The Count was not above paying composers for works (mainly chamber music) which he liked to pass off as his own. Because of other more pressing commitments, Mozart put the *Requiem* largely aside until at least October 1791, turning his attention to it after he had completed the *Clarinet Concerto*.

The first ‘complete’ performance took place on December 12<sup>th</sup> 1793 in the Cistercian Abbey, Neustadt, conducted by Count von Walsegg. However, a briefer first performance took place in Vienna on December 10<sup>th</sup>, in the Parish Church of St. Michael, only five days after Mozart’s death, arranged by some of Mozart’s friends. At this stage the work was probably in the following state: The Introit (*Requiem aeternam*) was complete, including orchestration by Mozart. The *Kyrie* had only the vocal parts and *basso continuo* fully written out. Of the Sequence, the voice parts for five of the six sections, *Dies Irae*, *Tuba mirum*, *Rex tremendae*, *Recordare* and *Confutatis* were complete, but

the *Lacrimosa* was unfinished, with only eight bars of the vocal parts written, together with the two introductory bars of the violin and viola parts. The Offertory (*Hostias*) was complete as to voice parts and basso continuo, together with some notations of instrumental accompaniment. Although now lost, there were undoubtedly sketches for the *Sanctus*, *Benedictus*, *Agnus Dei* and Communion verse (*Lux aeterna*), most probably just the vocal parts and basso continuo.

In the short time between Mozart's death and this first Mass for him it would have been impossible to prepare much of the work for performance. The opening *Requiem aeterna* only needed to be copied. However as it ended on the dominant it could not be satisfactorily performed without the following *Kyrie*. The essential features of this part were complete and all that was needed was the writing of instrumental parts, which in such fugal movements doubled the vocal parts: violins and basset horns doubled sopranos and altos, viola the altos, bassoons the bass. Only trumpet and tympani had to be added. This work was undertaken by two of Mozart's students, Franz Freystädler (who did the copying, although, according to H. C. Robbins Landon, made some mistakes in transposition!) and Franz Süssmayer, who added the trumpet and kettledrum parts.

Despite the activity of Süssmayer at this time, Constance Mozart turned initially to another pupil, Joseph Eybler, to complete the Requiem. Receiving the material on 21<sup>st</sup> December 1791, with an indication of Constance's desire for the commission to be completed as soon as possible, Eybler undertook to complete it before Easter, 1792. He began by making additions directly to Mozart's manuscript at the *Dies Irae* through to the *Hostias*. Robbins Landon suggests that it is even possible that Eybler began some, or all, of this work, under Mozart's supervision during his last illness. There are still a few mysteries relating to the completion of the composition of the Requiem. However in general it can be stated that there are essentially two manuscripts for the Requiem: one being the *Dies irae* to *Confutatis* orchestrated by Eybler, plus Mozart's own incomplete *Lacrimosa* together with sketches for the *Domine* and *Hostias*; the other manuscript consists of Mozart's completed *Requiem aeternam* and *Kyrie* fugue (Mozart, Freystädler and Süssmayer) with the remainder completed by Süssmayer. On this latter manuscript Süssmayer forged Mozart's signature and added, surprisingly, the date 1792! Perhaps he wished to contribute to the stories which were beginning to arise about this fascinating final episode of Mozart's amazing musical genius.

### *Mozart's Requiem: the Music*

Mozart set the whole of the Introit, the opening antiphonal phrase – *Requiem aeternam* [Eternal rest grant unto them, O Lord,] for choir, and the two brief verses: *Te decet hymnus ...*, [Thou shall have praise, O God,] for solo soprano; then *Exaudi orationem mea...* [Heed my prayer! ...] for choir, closing the solemn opening piece with a repeat of the antiphon words, but with a more elaborate musical texture. Then follows the *Kyrie eleison* in which the words 'Kyrie' and 'Christe' are interwoven in two simultaneous fugues, all sung *allegro* by the chorus.

The Sequence (*Dies irae*) is divided by Mozart into six sections of unequal length, dependent on the choice of verses which he wished to emphasise. Of these sections, the *Recordare* and *Confutatis* are especially memorable, the former for its harmonic beauty, the latter for the contrast between the opening phrases by the men's voices and the following serene 'Voca me', modulating from A minor to C major, by the women's voices.

The *Sanctus*, *Benedictus* and *Agnus Dei* were set completely by Süssmayer, although many authorities believe that Mozart had left some sketches of these sections of the Mass, and that Süssmayer had access to these, and even discussed and possibly sang bits of them, with other musicians, at Mozart's bedside.

Despite criticisms, enough remains of Mozart's genius to enthuse the listener. Although there have been comments that Mozart was gloomy with premonitions of death about this time, Eisen and Sadey find this hard to reconcile with the high spirits of the letters which he had then been writing, and it seems likely that Mozart was applying himself to the task of writing the Requiem with enthusiasm, particularly as he had often expressed an interest in writing for the "higher forms of Church music ('his favourite genre' according to Constance, his wife). It will be my masterpiece and my swansong."

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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.  
Requiem aeternam ... luceat eis. (repeat)

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Dies irae, dies illa,  
solvat saeculum in favilla;  
teste David cum Sybilla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Tuba mirum spargens sonum  
per sepulchra regionum,  
coequet omnes ante thronum.  
Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit,  
quid latet apparebit;  
nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus?  
Cum vix justus sit securus.

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.

Recordare Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.  
Quaerens me sedisti lassus;  
redemisti crucem passus;  
tantus labor non sit cassus.  
Iuste iudex ultionis,  
donum fac remissionis,  
ante diem rationis.  
Ingemisco, tamquam reus;  
culpa rubet vultus meus,  
supplicanti parce Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae;  
sed tu bonus fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.  
Thou shalt have praise, O God, in Sion,  
and to Thee let the vow be made in Jerusalem;  
Heed my prayer!  
All flesh must come before thy judgement seat.  
Eternal rest grant ... light shine upon them.

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

Day of wrath! O Day of mourning!  
See fulfill'd the prophet's warning!  
Heaven and earth in ashes burning.  
O what fear man's bosom rendeth  
when from heaven the Judge descendeth,  
on whose sentence all dependeth.

Wondrous sound the trumpet flingeth,  
through earth's sepulchres it ringeth,  
all before the throne it bringeth!  
Death is struck, and nature quaking –  
all creation is awaking,  
to its judge an answer making.  
Lo! The book exactly worded,  
wherein all hath been recorded;  
thence shall judgement be awarded.  
When the Judge his seat attaineth,  
and each hidden deed arraigneth,  
nothing unavenged remaineth.  
What shall I, frail man be pleading,  
who for me be interceding,  
when the just are mercy needing?

King of majesty tremendous,  
who dost free salvation send us,  
fount of pity, then befriend us!

Think, kind Jesu! – my salvation  
caused thy wondrous Incarnation;  
leave me not to reprobation.  
Faint and weary thou hast sought me,  
on the Cross of suffering bought me,  
shall such grace be vainly brought me?  
Righteous judge of retribution,  
grant thy gift of absolution,  
ere that reckoning day's conclusion.  
Guilty, now I pour my moaning,  
all my shame with anguish owning,  
spare, O God, thy suppliant groaning.  
Thou the sinful woman savedst,  
thou the dying thief forgavest,  
and to me a hope vouchsafest.  
Worthless are my prayers and sighing,  
Yet good Lord, in grace complying,  
rescue me from fires undying!  
With thy favoured sheep, O place me,  
nor among the goats abase me,  
but to thy right hand upraise me.

**Confutatis**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis.  
Gere curam mei finis.

**Lacrimosa**

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce Deus.  
Pie Jesu, Jesu Domine,  
dona eis requiem. Amen

**OFFERTORY VERSE****Domine Jesu**

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.

**Hostias**

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.

**Sanctus**

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

**Benedictus**

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

**Agnus Dei**

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

**COMMUNION VERSE****Lux aeterna**

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

**Chorus**

While the wicked are confounded,  
doom'd to flames of woe surrounded,  
call me, with thy saints surrounded.  
Lo, I kneel, with heart's submission;  
see, like ashes, my contrition –  
help me, in my last condition.

**Chorus**

Ah! That day of tears and mourning!  
From the dust of earth returning,  
Man for judgement must prepare him!  
Spare, O god, in mercy spare him!  
Lord, who didst our souls redeem,  
Grant a blessed Requiem.

*translation: W.J. Irons, 1812 – 83*

**Chorus and Soloists**

O Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the pains of hell and from the deep pit:  
deliver them from the jaws of the lion,  
lest they fall into darkness  
and the black gulf swallows them up.  
But let thy standard-bearer, blessed Michael,  
bring them into that holy light,  
which of old thou didst promise to Abraham  
and his seed.

**Chorus and Soloists**

This sacrifice of prayer and praise, O Lord,  
we offer unto thee:  
do thou receive it on behalf of the souls of those  
whose memory we this day recall:  
make them, O Lord, to pass from death unto life;  
which of old thou didst promise to Abraham  
and his seed.

**Chorus and Soloists**

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

**Chorus and Soloists**

Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.

**Chorus**

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.

**Soloists and Chorus**

Eternal light shine upon them, O Lord,  
with thy saints forever,  
because thou art gracious.  
Eternal rest give to them, O Lord,  
and eternal light shine upon them,  
with thy saints forever,  
because thou art gracious.

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# The Strathfield Symphony Orchestra

*Founded by Emily Finn in 1969*

*Paul Pokorny	*Solomon Bard	*Chris Elenor	*Manfred Schoen	*John Cran
Isabel Boesenberg	Joseph Singles	Ted Davis	Nick Lebedev	Alex Thorburn
Volf Frishling	Judith Baker	Antony Harvey	Brian Sim	
Gwynneth Grant	Lara Balague	Julia Pokorny		*David Young
Carol Henson	Karina Barnard	Jill Quin	*Leah Lock	David Searle
Belisario Hernandez	Diana Barraga		Bruce Lane	John Tweed
Marie Hodsdon	Stephen Matthey	*Haydn Skinner		
Beatrice Ip	Natalie Meaney	Nada Aubrey	*Dennis Williams	*Lindsay Smartt
Laura Jamieson	Monica Mouwad	Rowena Cseh	Ron Clarke	Matt Harrison
Lisa Lebedev	Rohini Mulford	Laura Hitchcock		Paul Young
Vincent Leonard	Danny Shaloub	Merle Morcom	*Michelle Reynolds	
Francesca Teng	Behram Taleyarkhan	Andrew Silk	Garran Hutchison-	Merrilee McNaught
Samuel Tov-Lev			Menzer	

\* denotes Principal

Patron: Councillor Bill Carney Mayor of Strathfield

Friends of the Orchestra:

Dr & Mrs N A Andersen  
Mrs E M Astles  
Mr S Bard \*  
Mr B McBurney \*  
Mr T Davis \*  
Mr D B Dunlop \*

Mrs J E Dunlop  
Mr R Watson \*  
Mr & Mrs B Jamieson  
Mrs J Widmer  
Mr J B Linley  
Mr R Bernie

Mr & Mrs M Samrani  
Mrs S Mahableshwarwalla \*  
Mrs S Myers \*  
Miss C Edwards  
Mr R A Knight

\* Life Member

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In the 1960's, Miss Emily Finn, a well-known teacher in Strathfield, saw the need for an amateur orchestra in the area. She refused to listen to doubters, and with the assistance of Strathfield Council, The Strathfield Symphony Orchestra was formed in 1969, the first performance under the baton of high school teacher, Richard Gill, being performed on 28 June 1969. Over the years many talented young musicians were given the opportunity to play with the Orchestra, some of them for the first time. The youngest was 9-year-old violinist Kim Marshall. Others who are today well-known artists include Jane Rutter (flautist); Simon Tedeschi (piano); Kathryn Lambert (piano); Natalie Chee (violin); William Chen (piano); and Marilyn Meier (piano). The Orchestra is now in its 32nd year of music making in the Strathfield area, an achievement for any amateur orchestra. It keeps going because of the support from Strathfield Council and its many subscribers and players.

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**If you require details of future concerts, please leave your name, address and email at the front desk**



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PO Box 80, Strathfield 2135

[www.strathfieldsymphony.org.au](http://www.strathfieldsymphony.org.au)



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**The Strathfield Symphony Orchestra acknowledges with thanks the assistance of the Strathfield Municipal Council**

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## The Taverner Consort of Voices and guest choristers

### Sopranos

Anne Chivas <sup>1</sup>  
 Rosamund Ellis  
 Regina Daniel <sup>2</sup>  
 Sabine Dorn  
 Vanessa Ede <sup>2</sup>  
 Judith Ernst <sup>1</sup>  
 Judy Gimbert <sup>1</sup>  
 Elaine Goodman  
 Marcelle Goslin  
 Phoebe Haylen <sup>2</sup>  
 Emma Jenvey <sup>2</sup>

Pam Liell  
 Victoria McKenzie <sup>1</sup>  
 Alda McManis  
 Laura Noack <sup>2</sup>  
 Ingrid Rieger  
 Rachel Rothwell  
 Hilary Steel

### Altos

Helen Barkus  
 Jenny Byrne  
 Rachel Freer <sup>2</sup>  
 Margaret Harradine  
 Wendy Lindgren <sup>1</sup>  
 Ciara Paramore <sup>2</sup>  
 Meri Provan  
 Bronwyn Rivers  
 Sandra Roberts  
 Barbara Short  
 Helen Sim  
 Victoria Tester <sup>2</sup>  
 Margaret Warburton  
 Chela Weitzel <sup>2</sup>

### Tenors

Reg Boyle <sup>1</sup>  
 Michael Butchard <sup>2</sup>  
 Jonathan Milford  
 Ella de Rooy  
 John Rothwell  
 Brian Scales  
 Lewis Stenson

### Basses

David Branagan  
 Lachlan Christie <sup>2</sup>  
 Peter Honey <sup>1</sup>  
 Bill Kearsley  
 Bruce Lane  
 David Liell  
 Sandy Newman  
 Sam Taylor <sup>2</sup>  
 David Tolmie  
 Paul Treseder  
 Andrew Vagi <sup>2</sup>

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<sup>1</sup> indicates Willoughby Symphony Choir

<sup>2</sup> indicates Sydney Philharmonia Vox

The choir's repertoire has been built on a basis of sacred and secular Renaissance music (the period of John Taverner, from whom the consort takes its name), and the choral works of J.S. Bach. It continues to range widely, however, from Mozart to Vaughan Williams, Britten to Missa Criolla, and Australian works, from Isaac Nathan to Stephen Leek. For some years the choir has been based at St. John's Glebe, where it contributes to occasional special services. While most of the choir's performances have been in the Sydney region, it regularly takes its music to country centres. It has also performed on radio and television. The Consort has a policy of engaging young soloists of promise, in association with more experienced performers, for its regular concerts which take place three times each year.

*The Taverner Consort occasionally has vacancies for interested and dedicated singers. It rehearses from February to December. For information and audition contact Ella de Rooy on 9810 5729.*

#### ACKNOWLEDGMENTS

Our appreciation and thanks go to Tony Breese (Operations Manager) and Philip Chu (Assistant Chorusmaster), respectively, for organising and preparing the Sydney Philharmonia Vox choristers.

We thank St Andrew's Cathedral School for their generous loan of the risers for the choir. Our appreciation goes to St John's Anglican Church, Glebe for allowing us to practise there.

#### ««« TAVERNER CONSORT ««« »»» NEXT CONCERT »»»

**Our last concert in 2005 in Sydney will be with the Venetian Brass ensemble**  
**Sunday afternoon Nov 13<sup>th</sup> St John's Anglican Church Glebe**  
**Sunday afternoon Nov 20<sup>th</sup> St Stephen's Anglican Church Willoughby**  
**an Advent concert with a foretaste of Christmas**

*visit our web site [www.taverner.org.au](http://www.taverner.org.au) for further details in the near future*

If you would like to receive further information about our concerts please give your name and address / email to one of the choir or call Lewis on 9810 5729 or email from the web site

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