



**STRATHFIELD**  
*Symphony Orchestra*  
SERIOUS FUN!

THE TAVERNER  
CONSORT OF VOICES



**GUEST CONDUCTOR PHILIP CHU**



**WOLFGANG AMADEUS MOZART**

**AVE VERUM CORPUS**

**LAUDATE DOMINUM**

**SYMPHONY No 35 in D (K385)**

**〈HAFFNER SYMPHONY〉**

**Allegro con spirito– Andante - Menuetto - Presto**

◆————◆  
**INTERVAL**  
◆————◆

**FRANZ JOSEPH HAYDN**

**MISSA IN ANGUSTIIS**

**〈NELSON MASS〉**

*soprano* NICOLE THOMSON    *alto* NATALIE SHEA  
*tenor*    RAFF WILSON    *bass* CORIN BONE

The Strathfield Symphony Orchestra and the Taverner Consort of Voices  
with the Georgian Singers

Saturday 2 September 2006, at 8.00pm and Sunday 3 September 2006 at 2.30pm

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*Egmont Overture*  
by Beethoven

*Vocalise*  
by Rachmaninoff

*Carmen Suite No. 2*  
by Bizet

*Enigma Variations*  
by Elgar

Conductor: Sarah-Grace Williams

Saturday 25th November, 8:00 pm

Sunday 26th November, 2:30 pm

Strathfield Town Hall  
Corner Redmyre and Homebush Roads  
Strathfield

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Special thanks to the  
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# The Orchestra

## Violin 1

Paul Hoskinson\*\*  
 Volf Frishling  
 Carol Henson  
 Belisario Hernandez  
 Marie Hodsdon  
 Beatrice Ip  
 Vincent Leonard  
 Susanne Sternagel  
 Justin White  
**Violin 2**  
 Isabel Boesenberg\*  
 Elizabeth Cooney  
 Diana Barraga  
 Stephen Matthey  
 Natalie Meaney  
 Joseph Singles  
 Behram Taleyarkhan

## Viola

Chris Elenor\*  
 Brian Allen  
 Judy Baker  
 Ted Davis  
 Antony Harvey  
 Ffleur Harvey  
 Brendon Towney  
**Cello**  
 Laura Hitchcock\*  
 Nada Aubrey  
 Rowena Cseh  
 Merle Morcom  
 Haydn Skinner  
 Geoff Widmer

## Double Bass

Carol Jeon\*  
 Manfred Schoen  
**Flute and Piccolo**  
 Svetlana Yaroslavskaya\*  
 Prue Page  
**Oboe**  
 Merryn Horrocks\*  
 Kitty Blythe  
**Clarinet**  
 David Abbott\*  
 Karl Murr  
 Sarah-Grace Williams

## Bassoon

Mark Pinner\*  
 Alex Thorburn  
**French Horn**  
 Dennis Williams\*  
 John Trezise  
**Trumpet**  
 David Young\*  
 John Trezise  
 John Tweed  
**Timpani**  
 Merrilee McNaught\*

\* Denotes Principal

\*\* Denotes Concert Master

**Chief Conductor: Sarah-Grace Williams**

# The Choir

## Sopranos

Sue Briedis  
 Judy Ernst  
 Rachel Freer \*  
 Marcelle Goslin  
 Ingrid Rieger  
 Rachel Rothwell  
 Judith Rough \*  
 Shelley Andrews

## Altos

Helen Barkus  
 Jenny Grant \*  
 Margaret Haage \*  
 Margaret Harradine  
 Chris Lattimore \*  
 Jenny McNaughton  
 Bronwyn Rivers  
 Sandra Roberts  
 Barbara Short  
 Heather Stone \*  
 Ann Vavasour \*

## Tenors

Jonathan Milford  
 Philip Moore \*  
 Ella de Rooy  
 John Rothwell  
 Lewis Stenson

## Basses

Bill Kearsley  
 Bruce Lane  
 Max Howle  
 David Tolmie  
 Don Wallis \*

\* Denotes member of the Georgian Singers



THE TAVERNER  
 CONSORT OF VOICES



## Words for the Five 'Common' parts of the Nelson Mass

*Kyrie eleison, Christe eleison, Kyrie eleison* [Lord have mercy, Christ have mercy, Lord have mercy]

*Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis,  
Laudamus te, benedicimus te, adoramus te, glorificamus te*

*Gratias agimus tibi, propter magnam gloriam tuam  
Domine Deus, Rex coelestis, Deus pater omnipotens,  
Domine Deus, Agnus Dei, Filius Patris  
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram  
Qui sedes ad dexteram Patris, miserere nobis*

*Quoniam tu solus sanctus, tu solus altissimus, Jesu Christe  
Cum sancto spiritu in Gloria Dei Patris, Amen.*

Glory to God in the highest, and peace to men of goodwill.  
We praise thee, we bless thee, we adore thee, we glorify thee  
We give thanks for thy great glory.  
Lord, God, heavenly King, God the almighty Father. Lord Jesu Christ, only-begotten Son;  
Lord God, Lamb of God, Son of the Father; who takes away the sins of the world, have mercy on us.  
Thou who takes away the sins of the world receive our prayer;  
Thou who sits at the right hand of the Father, have mercy on us.  
For thou alone are the holy One, thou alone are the Lord, thou alone are the Most High, Jesus Christ; with the Holy Spirit,  
in the glory of God the Father. Amen.

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

I believe in one God, the almighty Father, maker of heaven and earth, maker of all things visible and invisible.  
And in one Lord Jesus Christ, only-begotten Son of God, born of the Father before time began; God from God, light from  
light, true God from true God; begotten, not made, one in essence with the Father; through whom all things were made.  
For us and for our salvation he came down from heaven, and was incarnate by the Holy Spirit from the Blessed Virgin;  
and was made man.

For our sake, too, under Pontius Pilate, he was crucified, suffered death and was buried.  
And the third day he rose from the dead, as the Scriptures had foretold.  
He ascended into heaven, and is seated at the right hand of the Father.  
He will come again with glory to judge the living and the dead; and of his reign there will be no end.  
I believe too in the Holy Spirit, Lord and giver of life, who proceeds from the Father and the Son; who together with the  
Father and the Son is adored and glorified; who spoke through the prophets.  
I believe in one holy, catholic and apostolic Church.  
I acknowledge one baptism for the remission of sins.  
And I look forward to the resurrection of the dead and the life of the world to come. Amen.

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

Holy, Holy, Holy art thou, Lord God of hosts. Thy glory fills all heaven and earth. Hosanna in highest heaven.  
Blessed be he who is coming in the name of the Lord. Hosanna in high heaven.

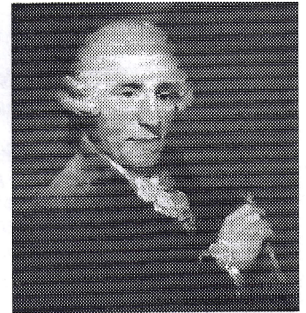
*Agnus Dei, qui tollis peccata mundi, miserere nobis  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem*

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

# Program Notes

## Nelson Mass - Franz Joseph Haydn (1732 – 1809)

This Mass was originally known as the Mass 'in angustiis' (or 'uncertain times'), and has also been called the 'Imperial' and the 'Coronation' Mass. Composed in fifty three days, between 10 July and 31 August, 1798, it is the only Mass Haydn composed in a minor key, probably because of the original title, and possibly reflecting his mood at the time of beginning the composition.



The Mass is said to owe the title 'Nelson' to the receipt of news of Nelson's decisive victory on 1 August over Napoleon's forces at Akoubir Bay on the Nile, a battle which made a tremendous impression in Europe. Haydn was well into his composition when the news was received, and there is a quite striking use of trumpets in the setting of the Benedictus. It is perhaps significant that a chart of the Battle of the Nile was found among Haydn's papers after his death. Haydn and Nelson also met in 1800 when Nelson and Lady Hamilton visited Eisenstadt.

The *Nelson* Mass is the third of the six masses Haydn composed between 1796 and 1802 as a requirement of his contract at the Esterházy court to write a new Mass each year. These compositions are of a very high standard indeed, marking Haydn's mature genius. Haydn's sojourns in London between 1791 and 1795 made him familiar with Handel's work and this undoubtedly influenced Haydn's vocal writing in this last period.

All six masses have a similar structure, with slight variations. Nevertheless Haydn imbues each with an individual character. For instance the *Nelson* Mass begins not with an introductory Andante leading into an Allegro moderato, but launches directly into Allegro moderato, which is retained throughout the section.

Haydn uses his vocal forces quite differently from his eight earlier masses written before 1782. He tends to use the soloists as a vocal quartet or in pairs, and there are few extended solos, although in the *Nelson* Mass the soprano has some important roles, linking different sections. In some parts, the soloists move contrapuntally, in contrast with the simple harmonic choir. Generally speaking, however, there is greater use of polyphony, placing considerable demands on the choir.

Another feature of Haydn's later Masses is the greater independence of the orchestra, within the restrictions imposed by the structure of the text. As Jens Larsen writes 'the interplay of chorus, solo ensemble and the (sparing) use of individual soloists adds greatly to the richness of the whole.' The Mass is a little unusual in that it was originally scored only for brass, percussion, strings and organ continuo, but Johann Fuchs, Haydn's assistant Kapellmeister later transcribed the organ part for woodwinds, and this is as the Mass is presently performed.

**The Kyrie:** An instrumental introduction leads to the chorus singing the words in simple harmony, then repeated with slight rhythmic variations. The soprano solo has several florid, high tessitura sections, with light accompaniment, contrasting with the full chorus and orchestra.

The **Gloria** is divided into three distinct sections (Gloria, Qui tollis, Quoniam). 'Gloria' (Allegro) is proclaimed briefly by the soprano solo and repeated immediately, harmonically, by the choir. 'Et in terra pax' is treated quietly and contrapuntally by the soloists, particularly the two lower voices.

'Qui tollis' (Adagio) begins with a bass solo, the choir following with several repeats of 'miserere nobis' against an oboe solo. The bass repeats 'qui tollis', and the choir replies with 'deprecationem' against several florid phrases from the first violin. The movement continues essentially with the same pattern, bass solo answered by chorus.

'Quoniam' (Allegro) The soprano solo introduces the movement and the chorus responds harmonically until the bass chorus leads into the fugue of 'in Gloria Dei Patris'. The solo group follows contrapuntally with 'Amen', which is taken up briefly by the chorus accompanied by full orchestral accompaniment, bringing the section to a bright conclusion.

The **Credo** is divided into three sections ('Credo', 'et incarnatus est' and 'et resurrexit'). 'Credo' (Allegro con spirito) is a Canon in which the Soprano and Tenor chorus sing the same tune (an octave apart), followed one bar later by the Alto and Bass (an octave apart) a fifth lower. This mode, unusual in Haydn's Masses, continues for some 76 bars and is surprisingly effective. 'Et incarnatus est' (Largo) A brief orchestral introduction leads to a gentle flowing soprano solo, the first section of which the soprano chorus repeats, supported by the other voices. 'Et Resurrexit' (Vivace) This rapid movement is essentially for the chorus, singing mainly harmonically, with a furious independent accompaniment, particularly by the strings. At 'et vitam venturi saeculi' the soprano solo has a short but challenging solo with several somewhat unexpected rhythmic variations, before the chorus concludes with a partly contrapuntal Amen.

The **Sanctus** begins Adagio and broadly, before repeating more rapidly but quietly ... Sanctus, Dominus Deus Sabaoth'. There is a sudden change to allegro at 'pleni sunt coeli'. 'Osanna in excelsis' is treated contrapuntally.

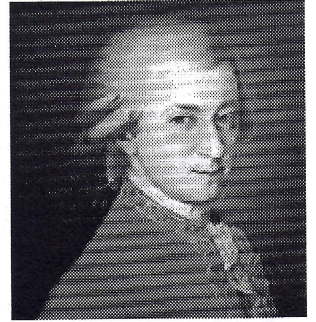
The **Benedictus** is perhaps the longest setting of this section of the Mass Haydn ever wrote, perhaps because of the excitement of Nelson's victory. 'Benedictus' begins (Allegretto) with a long orchestral introduction to the soprano solo 'Benedictus qui venit'. These words are repeated by the chorus, with an elaborate independent violin accompaniment. Then follows the longest solo of the Mass, with the soprano repeating the same text. The chorus alternates harmonically with the soloists in counterpoint, before the chorus moves more contrapuntally. The solo group again takes up the theme before the chorus again takes over. The chorus then begins to 'punctuate' the text accompanied by the trumpets and the whole orchestra. This leads into 'Osanna in Excelsis' (Allegro).

The **Agnus Dei** (Adagio) A nine bar orchestral introduction leads to the longest section in the Mass for the soloists. The two upper voices have solos before the two lower voices join, harmonically, ending with the words 'dona nobis pacem'. This is another overlapping fugue for the chorus, continuing for more than 50 bars before it merges into a somewhat more harmonic final section bringing this superb work to a triumphant conclusion.

# Program Notes

## Ave Verum Corpus - (Wolfgang Amadeus Mozart 1756-1791)

Need anything be said about this masterpiece? It is possibly the best known and loved piece of sacred music, written by Mozart for the choirmaster Anton Stoll of Baden. Composed on 17th June, 1791, it undoubtedly had its first performance just a few days later, 23rd June, the solemn feast of Corpus Christi (The Body of Christ), the words being from an ancient hymn in honour of the Blessed Sacrament. It was Mozart's last completed sacred work - what a way to end!



Ave Verum Corpus, natum de Maria Virgine:  
Vere passum, immolatum in cruce pro homine.  
Cujus latus perforatum fluxit aqua et sanguine;  
Esto nobis praegustatum mortis in examine.  
O Jesu dulcis! O Jesu pie! O Jesu fili Mariae.

Hail true Body, born of Mary  
Spotless Virgin's virgin birth  
Thou who truly hangs so weary  
On the cross for sons of earth  
Thou whose sacred side was riven,  
whence flowed water mixed with blood,  
May Thou, dearest Lord, be given at my death's hour  
to be my food

## Laudate Dominum

This setting of Psalm 117 comes from Mozart's *Vesperae solennes de confessore* written in 1780. It was written in Mozart's final Salzburg period, one in which his Church music 'reached a new eloquence', with the composition of two settings of the Vespers and two Masses. Vespers (Evensong), is a service of praise and thanksgiving, consisting essentially of five psalms and a hymn, followed by the Magnificat. Psalm 117 *Laudate Dominum* was used only on special occasions and Mozart used it in both his Vesper settings, and set them both in C major.

This version of *Laudate Dominum* is particularly well-known, and is a favourite, but challenging work for the soprano solo. The original instrumentation was 2 trumpets, timpani, 2 violins, bass and organ continuo. Though lacking the woodwinds which Mozart used in the contemporary Masses, the orchestration 'quickens the high pathos and drama Mozart drew from the vigour of the psalms.'

There is a sense of influences from earlier composers such as Monteverdi and Vivaldi, and possibly even more from the best of Handel. A particular feature of the psalm is the care that Mozart gives to the setting of the words added to each psalm: *Gloria Patri* (Glory be to the Father and to the Son ...). These are not treated perfunctorily, but Mozart gives full reign to his thoughts with refreshingly variable, and often extended play upon the words.

Laudate Dominum omnes gentes; laudate eum  
omnes populi  
Quoniam confirmata est super nos misericordia ejus,  
et veritas Domini manet in aeternum.  
Gloria Patri et Filio et Spiritui sancto  
Sicut erat in principio, et nunc, et semper, et in saecula

Praise the Lord all ye nations, praise him all ye people.  
For he truly has mercy upon us all, and the truth of the Lord  
remains for ever. Glory be to the Father and to the Son and  
to the Holy Spirit. As it was in the beginning, is now and  
ever shall be, for all eternity. Amen.

## Symphony No. 35 in D Major, K. 385 (Haffner)

Mozart's festive Symphony No. 35 in D Major originated from a request for a new Serenade for a gala occasion celebrating the ennoblement of the son of Salzburg's Burgomaster Sigmund Haffner. The composer, having moved to Vienna and establishing himself as a freelance composer and performer, was extremely involved in other projects and lacked time for a new undertaking. But, perhaps because a previously commissioned work for a Haffner family wedding had yielded good pay, he told his father Leopold (still living in Salzburg) that he would try to comply and send something by every post. The Serenade was written in a period of about two weeks and sent piecemeal as promised. Six months later, Mozart needed a new symphony to be performed at one of the Academies (concerts given during Lent when the theaters were closed), and requested that the Haffner score be returned to him. When it was returned he wrote his father, "The new Haffner symphony has quite astonished me, for I did not remember a note of it. It must have been very effective."

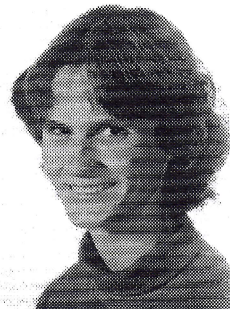
It was and is effective, especially after Mozart, dropping the introductory and closing march and one of minuetts, transformed it from a party piece to the four-movement symphony we know today. An additional change was adding flutes and clarinets to the opening and closing movements. The music has a charm and a simplicity that has made it a concert favourite.

An unusual feature of the joyous first movement is Mozart's use of a single theme throughout - but varied with such skill that one doesn't even miss a customary second theme. The pastorale flavor of the slow movement exhibits characteristics of the typical Mozart Serenade. The Menuetto is thoroughly Austrian Rococo with a Ländler-like trio. Ending the piece with a flourish, Mozart directed that the final rondo movement, the main theme from his opera *Abduction from the Seraglio*, should be played as fast as possible. The piece was first heard on a Lenten concert, March 23, 1783 at the Burgtheater in Vienna.

## Our Soloists



Born in Queensland, Nicole Thomson attended the Queensland Conservatorium of Music, Griffith University. From 1990 to 1995 Nicole studied voice with Greg Massingham, and for the past nine years has been studying with Sue Falk and has also studied Movement for Voice under renowned teacher Anna Sweeney. After moving to Sydney in 1996 to join forces with The Song Company she performed with them throughout Europe, Asia and the United States and appears in this performance courtesy of The Song Company ([www.songcompany.com.au](http://www.songcompany.com.au)). Nicole has been involved in performing concert arias of Mozart, lieder by Strauss, Wolf and others, French Melodie, and Victorian Ballads. She received the 2001 Werner Baer Memorial Award and has performed as soloist with Sydney Philharmonia, Aark Ensemble, and performed at the Armidale Bach Festival in 2004. Nicole has been involved in a number of performances and recordings with Cantillation and has also recorded several soundtracks. During 2006, Nicole performed as part of the Aurora Festival as well as in the Trigonale festival in Austria.



Natalie Shea is a founding member of ACO Voices and Cantillation, with whom she has recorded several CDs for ABC Classics. She has appeared in Pinchgut Opera's productions of Handel's *Semele*, Purcell's *The Fairy Queen*, Monteverdi's *Orfeo* and Rameau's *Dardanus* and has been a member of Sydney Chamber Choir for 20 years, and of the Choir of St James' Church King Street for more than 10 years.

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 , Purcell's *Come Ye Sons of Art* and *Dido and Aeneas*, Haydn's *Salve Regina* (Taverner Consort), Mozart's *Coronation Mass* (Georgian Singers) and Britten's *Rejoice in the Lamb* (Tasmanian Symphony Orchestra). Natalie is also active as a pre-concert speaker and a writer of music.

Raff Wilson is a graduate of the University of Sydney. He studied singing with Clifford Lister in London, where he was a member of the choir of St Martin-in-the-Fields. Since returning to Sydney, his teacher has been Robert Gard.

Raff is a member of Cantillation, taking part in Pinchgut Opera's productions of *Semele*, *The Fairy Queen*, *L'Orfeo* and *Dardanus*. He sings in ACO Voices, the Australian Brandenburg Orchestra Choir, and Sydney Chamber Choir.



Corin Bone graduated from Sydney University Music Department in 1999, and since then has become increasingly busy as a soloist and ensemble singer. Recent solo appearances have included the Requiem masses of both Faure and Durufle, Bach's *Matthew Passion*, Handel's *Messiah*, Mozart's *C Minor Mass*, *C Major Mass*, and *Coronation Mass*, Victoria's *St John Passion*, Pergolesi's and Mendelssohn's *Magnificat*, Schubert's *Mass in G*, and *Absalon fili mi* by Schutz.

Corin tours regularly throughout NSW with both the Song Company and the baroque opera group Sounds Baroque, as part of the Musica Viva In Schools programme. Corin appears regularly with Cantillation, with whom he has sung on many CD releases on ABC classics and performed in many concerts. Corin has performed in each of the Pinchgut Opera productions, including solo parts in Purcell's *Fairy Queen* (2003) and Rameau's *Dardanus* (2005).

**Strathfield Symphony Orchestra is proudly sponsored by Strathfield MP Virginia Judge.**

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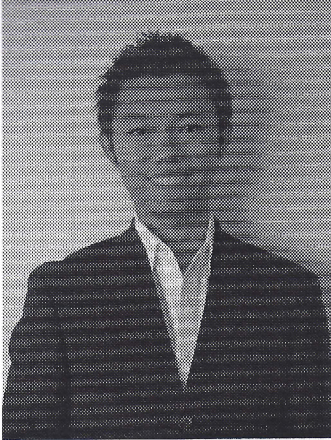
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**The Strathfield Symphony Orchestra acknowledges  
with thanks the assistance of the Strathfield Municipal Council.**



## Our Conductor



Born in Hong Kong, Philip Chu recently completed a Masters degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. For the last year, he has held the post of assistant chorusmaster of the Sydney Philharmonia Choirs during which time he worked with many international conductors, including Charles Dutoit and Gianluigi Gelmetti, preparing the choirs in works by Adams, Bach, Berlioz and Beethoven. Philip is musical director/conductor of the Georgian Singers, St Aloysius Symphony Orchestra and Eminence Symphony Orchestra, as well as associate conductor of Beethoven Society of Australia and assistant chorusmaster of Willoughby Symphony Orchestra and Choir. He has been guest/assistant conductor for Sydney Chamber Choir, Strathfield Symphony Orchestra, Sydney University Symphony Orchestra, Sydney Conservatorium Choirs, Macquarie University Singers, Taverner Consort and Leichhardt Espresso Chorus.

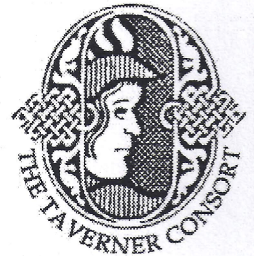
Philip has prepared an extensive range of music for different ensembles including Orff's *Carmina Burana*, Fauré's Requiem, Verdi's Requiem, Beethoven's Symphony No. 9, Handel's *Messiah*, J S Bach's *Mass in B minor* and *Cantata BWV 140*, Vivaldi's *Gloria*, Mozart's Requiem, Poulenc's *Gloria*, Mussorgsky's *Pictures at an exhibition*, Mozart's Clarinet concerto and Sibelius' Symphony No.3.

Last year Philip was co-conductor with Paul Dyer in the Australian Brandenburg Orchestra's annual Christmas series *Noel! Noel!* He also conducted Handel's *Messiah* featuring the 500 voices of the combined church choirs and the SBS youth orchestra in the Town Hall. Earlier this year, Philip was conducting assistant to the Academy Award winning composer Tan Dun during the Sydney Symphony Orchestra's performances of his works *The Map* and *The Paper Concerto*. He also went on a Sydney and Melbourne tour with Eminence Symphony Orchestra, and will be conducting *Messiah* in the Town Hall at the end of the year.

## Our Choir

### The Taverner Consort of Voices

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, not forgetting Australian works, from Isaac Nathan to Stephen Leek. The choir has been based at St. John's Anglican Church, Glebe for a number of years, 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 had 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 Georgian Singers

The Georgian Singers Chamber Choir was formed in 1979 by Ian Sappay. As the original choristers in the group lived in either the Sutherland Shire or the St George area, they took their name from their proximity to the Georges River! Over the years they have performed a wide range of musical styles in many locations and for numerous organisations, such as Music Clubs, wedding ceremonies and sacred or secular concerts. Over recent years they have performed in the Queen Victoria Building, The Strand Arcade & The Galleries Victoria presenting either Christmas Carols or light entertainment. In 2005 they were part of a sixty voice choir who, in the Sydney Town Hall with the Eminence Symphony Orchestra, performed music composed by John Williams for such well-known films as *Star Wars* and *Raiders of the Lost Ark*.

  
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