SEASON 2008
GALA CONCERT

ELGAR FESTIVAL

THE DREAM OF GERONTIUS

Wednesday 19 November | 8pm
Thursday 20 November | 8pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Mark Tucker tenor
Lilli Paasikivi mezzo-soprano
David Wilson-Johnson bass-baritone
Sydney Philharmonia Choirs
Brett Weymark chorusmaster
TSO Chorus

EDWARD ELGAR (1857–1934)

The Dream of Gerontius, Op.38

Part I
Gerontius (tenor)
The Priest (bass)
Assistants (chorus)

INTERVAL

Part II
Soul of Gerontius (tenor)
Angel (mezzo-soprano)
Angel of the Agony (bass)
Demons, Angelicals and Souls (chorus)

Text by John Henry Newman

Thursday night’s performance will be broadcast live across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 7.15pm in the Northern Foyer. Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated timings:
40 minutes, 20-minute interval, 60 minutes
The concert will conclude at approximately 10.10pm.
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The Dream of Gerontius

Shortly after this festival began, Vladimir Ashkenazy gave a conductorly demonstration, in mime, of Edward Elgar's multifaceted appeal. ‘One moment he's like this,’ he said, arm raised in triumph, ‘and the next like this,’ shying away with hand on heart.

The past three weeks have highlighted just how complex a character Elgar was. Nobility, triumph, pomp abound, but Elgar’s melancholy, his dream world, his complexity are what shine through, appealing all the more to the listener for being set alongside the Edwardian grandeur.

Tonight that tension is once again evident. The subject of The Dream of Gerontius is Eternity, yet Elgar, with his text by Newman, chooses to show this through the deeply intimate: an old man on his deathbed, surrounded by friends keeping vigil; on a journey with the guardian spirit who watched over him in life and knows him more profoundly than any other being; and finally lulled to his rest by his friends below on earth, and angels above. But there’s triumph and pomp too. Elgar sets choruses of demons and of angels, and there is the revelatory depiction of a glimpse of God – the whole orchestra playing for one instant at maximum volume – a moment which Elgar himself hesitated to set down on paper.

Gerontius shows Sir Edward Elgar writing out ‘the best of me’ with strikingly personal poignancy, and yet in complete command of the huge forces he has at his disposal – another enigma from this great composer for us to ponder. We hope you enjoy this final concert in our Elgar Festival.
Edward Elgar
The Dream of Gerontius, Op.38

At the end of the manuscript of *The Dream of Gerontius* Elgar wrote (quoting Ruskin): ‘This is the best of me. For the rest, I ate, and drank, and slept, loved and hated, like another; this I saw and knew: this, if anything of mine, is worth your memory.’ Elgar’s feelings about this work help explain why others react strongly to it: ‘I wrote it out of my insidest out.’ The composer’s musical personality and his spirituality are both fully revealed in his setting of John Henry Newman’s poem.

*Gerontius* has become a standard part of the English choral repertoire, but it was not well received at its first performance on 3 October 1900. The circumstances were unfavourable. Insufficient rehearsal time was one problem, and the unfamiliar, and for those days ‘progressive’ musical idiom must have contributed to the difficulties of both choir and audience. Worse was that the chorusmaster, a nonconformist, was antagonistic to this Catholic work, and some members of the choir did not treat their task with due seriousness.

The *Dream of Gerontius* is a Catholic work and as such occupies an isolated place in the English oratorio tradition. Its acceptance into that tradition proves its broad appeal, yet it cannot be understood apart from its Catholic origins. Elgar and his wife were Catholics, but in his home, as in that of his parents, the practices of his religion were not always observed. He neglected the services of the Catholic Church and probably sometimes questioned its doctrines. But he supported the church and remained a member all his life. Elgar was deeply drawn to Cardinal Newman’s poem *The Dream of Gerontius*. He had known it for at least ten years. The poem had first appeared in a Jesuit publication in 1865. Interest in it was not confined to members of the Roman Catholic Church – even Newman’s old antagonist, the Reverend Charles Kingsley (their quarrel was the occasion for Newman’s *Apologia pro Vita Sua*) paid tribute to it: ‘I read the *Dream* with awe and admiration. However utterly I may differ from the entourage in which Newman’s present creed surrounds the central idea, I must feel that the central idea is as true as it is noble.’ (The ‘entourage’ includes parts of the Catholic rituals of the last rites and extreme unction for the dying.)

THE DREAM OF GERONTIUS

*The Dream of Gerontius* was composed in response to a commission from the Birmingham Festival and premiered there in 1900. Elgar chose as his text Cardinal Newman’s long poem *The Dream of Gerontius*, which follows the death of an old man (hence the name ‘Gerontius’ with its Greek root *gerôn*) and the passage of his soul until its arrival in purgatory. The words are not biblical or liturgical as in so many other large-scale religious choral works, but deeply personal, and the original poem was informed by Newman’s Catholic faith.

*The sung text begins on page 10*
Whatever one may feel about the quality of Newman’s prose-poetry in this work, and it is at best of uneven value (Elgar’s abridgement omitted some of the better passages), the poem’s central idea has the power to inspire and compel. For Gerontius is potentially every one of us.

Elgar explained his conception of Gerontius in a letter to his friend Jaeger (‘Nimrod’ of the Enigma Variations):

Look here: I imagined Gerontius to be man like us, not a priest or a saint, but a sinner, a repentant one of course, but still no end of a worldly man in his life and now brought to book. Therefore I’ve not filled his part with Church tunes and rubbish but a good healthy, full-blooded romantic, remembered worldliness, so to speak.

General Gordon and Gerontius

General Charles Gordon (1833–1885), famed for his campaigns in China and Africa, was killed at the close of the 11-month siege of Khartoum. He was aptly described as ‘a half-mad Christian fundamentalist’ (Protestant, of course), said always to have a Bible by his bedside. During the ill-fated campaign in Khartoum, the Bible was joined by Newman’s much-admired poem The Dream of Gerontius, in which Gordon marked the passages that gave him spiritual comfort. Shortly before his death he gave his copy of Gerontius to the Times correspondent Frank Power. Power, writing about the importance of the poem to Gordon, published the underlined passages, which readers all over England, Elgar included, transferred into their own copies.

Elgar lent his copy to Alice Roberts when her mother died in 1887. Later, on their marriage, their parish priest, Father Knight of St George’s Church in Worcester, gave them an annotated copy of The Dream of Gerontius as a wedding present, which they often read together.

By 1900 Newman’s poem had accrued many happy associations for Elgar, as well as a further resonance through its connection with the hero General Gordon.
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Elgar was the first English composer to exploit the full resources of the late Romantic continental musical style. *Gerontius* was appreciated in Germany before its acceptance in England, causing Richard Strauss to hail the composer as ‘the first English progressivist musician, Meister Elgar’. Several contemporary critics were not afraid to compare *Gerontius’* handling of a religious theme with Wagner’s *Parsifal*. To realise how radical this oratorio was in the 1900 English choral scene we need to remember that this was dominated, apart from the obligatory Handel and Mendelssohn, by the recent works of the like of Parry and Stanford.

The ‘modernism’ of *The Dream of Gerontius* is most prominent in the extreme chromaticism of the music and in the complex elaboration of the orchestral parts. Although many consider this choral work his greatest single composition, it is to instrumental music that Elgar was most naturally drawn, and many of his most telling effects in *Gerontius* are achieved in the orchestra. English oratorio composers had usually made the orchestra subordinate to the voices, but Elgar integrated orchestral and vocal textures (the semi-chorus is very tellingly used to provide contrasts of choral sonority).

Another sign of the composer’s late-Romantic, post-Wagnerian musical language is his use of leitmotives to unify the work. Although there are a large number of these, they do not force themselves on the listener’s attention, but carry associations and evoke atmosphere. The composer warns against worrying too much with them: ‘…you may be inclined to lay too much stress on the leitmotivic plan because I really do it without thought – intuitively, I mean.’

**Setting the poem**

The original *Dream of Gerontius* poem is 900 lines long, and in setting it Elgar needed to reduce the text considerably. He did this with great care, consulting a priest from Newman’s Oratory in Birmingham to ensure the integrity of the edits, while exercising his good judgement as a composer. (At one point he was worried that the exchanges between the Angel and the Soul would seem ‘wearisome’.)

It is striking, as Diana McVeagh observes, that although Elgar-the-man ‘had the advantage of knowing those portions’ which General Gordon had found most comforting, Elgar-the-composer omitted a great many of them.

**Listening Guide**

The prelude of *The Dream of Gerontius* presents a succession of themes from key places in the work, and sets the atmosphere – ‘The weary troubled sleep of a sick man’ – for *Gerontius’* first utterances. The assistants steal in *a cappella* with ‘Kyrie eleison’, pouring calm on the dying man’s fevered cries. These episodes strongly evoke the ritual of the Catholic Church. ‘Sanctus fortis’ is an exultant outburst of faith, which could sound vulgar out of context. Here the somewhat Italianate character of Elgar’s solo vocal writing is most obvious.
Cardinal Newman, the author of *The Dream of Gerontius*, holds a crucial place in the history of both the Church of England and the Roman Catholic Church. He was to become leader of the Oxford Movement in the Church of England and then a cardinal-deacon in the Church of Rome.

The Oxford Movement began in 1833 with the intention of reforming the Church of England in order to bring it more closely into line with the traditional teachings and practices of Rome and the Church of the Holy Fathers. In his Tract 90 of 1841, Newman set out to demonstrate that the Thirty-Nine Articles of Anglicanism were compatible with virtually all Catholic teaching. Despite his characteristically compelling logic and elegant prose style, the tract caused a Protestant backlash, and in 1843 Newman preached his last sermon as an Anglican.

Newman did not rush to convert to Catholicism, however. Troubled by the superficial lack of similarity between the early church of the New Testament (which he admired) and the modern institution based in Rome, he struggled for more than two years to reconcile the ‘two churches’, until the notion of ‘development’ allowed him to realise that the Church of Rome was indeed the modern incarnation of the original, universal church. Satisfied at last, at the end of 1845 he converted to ‘the one Church of the Redeemer’. He was ordained in 1847 and in the following year set up the English Oratory near Birmingham, where he was to remain until the end of his life.

Part of a despised minority following his conversion, Newman languished in obscurity in Birmingham until 1864, when Charles Kingsley publicly attacked him as one who ‘did not believe in truth for its own sake’. In response to this attack, Newman wrote the *Apologia pro Vita Sua*, a work whose humanity, fairness, fearless honesty and elegance of style almost single-handedly won for English Catholics a new degree of tolerance from their Protestant countrymen.

As a consequence, when he came to write his dramatic poem *The Dream of Gerontius* in 1865, Newman was probably the most influential and certainly the most admired of English Catholics. Among the moderate sentiments which won him such admiration were statements such as ‘I drink to Conscience first, and to the Pope afterwards.’ This notion of obedience to conscience in the pursuit of truth was his lifelong catchcry, expressed in sermons which became famous for their simplicity, lack of histrionics and inherent grasp of morality and the invisible world beyond. His legacy was enhanced by his exceptional abilities as a writer and the large number of theological texts which he left behind.

ADAPTED FROM A NOTE BY MARTIN BUZACOTT, SYMPHONY AUSTRALIA ©1997
Part One concludes with a march (the section beginning 'Proficiscere...') in which the Priest and the Chorus of Assistants send Gerontius' soul onwards with affirmations of faith and praise. At the climax the chorus is in eight parts, with the semi-chorus added. The music proceeds into the far distance.

A feeling of otherworldliness dominates the beginning of Part Two. Legato strings suggest the condition of a soul wandering in space. The long dialogue with the Angel which follows drew Jaeger's thoughts to 'some saintly picture by a pre-Raphaelite painter'. Newman used the dialogue to expound in poetry the Catholic doctrine of purgatory. Here Elgar was inspired to some of his most original harmonic ideas. The demons' chorus is not the high point of Newman's verses, and although the orchestral devices Elgar uses are striking (among others, the bells, and the flute crescendo in the low register to suggest 'the deep hideous purring' of the demons), it is possible to feel that the choral devices have not worn so well. In the Angelicals' hymn 'Praise to the Holiest' Elgar's variety of time-signatures and cross-rhythms achieves lightness of movement. This long text is handled with remarkable economy. Priestly trombone chords accompany the Angel of the Agony as he leads the Soul to God for a short glimpse, where Elgar instructs every instrument for a moment to exert its fullest force. The work ends in serenity, though the final utterance of Gerontius' soul is preceded by a restatement of the Judgement motive. The souls in Purgatory chant part of the Ninetieth Psalm, and the Angel's farewell merges into an echo of the chorus of Angelicals.

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The Dream of Gerontius calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion (snare drum, sleigh bells, triangle, cymbals, glockenspiel, bass drum; tam tam); two harps, organ and strings, together with full chorus and semi-chorus.

The Sydney Symphony first performed The Dream of Gerontius in 1939 with Malcolm Sargent conducting; the soloists were Evelyn Hall and Raymond Beatty with a Mr Stirling (possibly Godfrey Stirling) as Gerontius. The most recent performance was in 1997 with Edo de Waart, Glenn Winslade (Gerontius), Sarah Connolly, Peter Sidhom and Sydney Philharmonia Choirs.

An oratorio?

It's convenient to refer to Elgar's Dream of Gerontius as an 'oratorio' but this was not what Elgar had in mind – the word doesn't appear on the title page – and at best he tolerated the label. But above all, writes Elgar biographer Diana McVeagh, 'he wanted to avoid “that dreadful term” sacred cantata'. He was very clear that an affectedly pious attitude to the music would be at odds with its central character – 'a man like us', a sinner not a saint.

Elgar put his 'heart's blood' into the composing of Gerontius. When it was complete, he inscribed lines from John Ruskin on the final page: 'This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another; my life was as the vapour, and is not; but this I saw and knew: this, if anything of mine, is worth your memory.'
The Dream of Gerontius
Text by John Henry Newman

Part I

Gerontius (tenor)
The Priest (bass)
Assistants (chorus and semi-chorus)

Orchestral Prelude

Gerontius

Jesu, Maria – I am near to death,
And Thou art calling me; I know it now.
Not by the token of this faltering breath,
This chill at heart, this dampness on my brow –
(Jesu, have mercy! Mary, pray for me!)
'Tis this new feeling, never felt before
(How very near, Lord in my extremity!)
That I am going, that I am no more.
'Tis this strange innermost abandonment,
(Lover of souls! great God! I look to Thee)
This emptying out of each constituent
And natural force, by which I come to be.
Pray for me, O my friends; a visitant
Is knocking his dire summons at my door,
The like of whom, to scare me and to daunt,
Has never, never come to me before;
So pray for me, my friends, who have not strength
to pray.

Assistants

Kyrie eleison, Christe eleison, Kyrie eleison.
Holy Mary, pray for him.
All holy Angels, pray for him.
Choirs of the righteous, pray for him.

All Apostles, all Evangelists, pray for him.
All holy Disciples of the Lord, pray for him.
All holy Innocents, pray for him.
All holy Martyrs, all holy Confessors,
All holy Hermits, all holy Virgins,
All ye Saints of God, pray for him.
Kyrie eleison

Gerontius

Rouse thee, my fainting soul, and play the man;
And through such waning span
Of life and thought as still has to be trod,
Prepare to meet thy God.
And while the storm of that bewilderment
Is for a season spent,
And, ere afresh the ruin on me fall,
Use well the interval.

Assistants

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.
From the sins that are past;
From Thy frown and Thine ire;
From the perils of dying;
From any complying
With sin, or denying
His God, or relying
On self, at the last;

From the nethermost fire;
From all that is evil;
From power of the devil;
Thy servant deliver,
For once and for ever.
By Thy Birth, and by Thy Cross,
Rescue him from endless loss;
By Thy death and burial,
Save him from a final fall;
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit’s gracious love,
Save him in the day of doom.

Be merciful, be gracious…

Gerontius

Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine.
Firmly I believe and truly
God is Three, and God is One;
And I next acknowledge duly
Manhood taken by the Son.
And I trust and hope most fully
In that manhood crucified;
And each thought and deed unruly
Do to death, as He has died.
Simply to His grace and wholly
Light and life and strength belong,
And I love, supremely solely,
Him the holy, Him the strong.
Sanctus fortis, Sanctus Deus,
De profundis orô te, 
Miserere, Judex meus, 
Parce mihi, Domine.
And I hold in veneration,
For the love of Him alone,
Holy Church, as His creation,
And her teachings, as His own.
And I take with joy whatever
Now besets me, pain or fear,
And with a strong will I sever
All the ties which bind me here.
Adoration aye be given, 
With and through the angelic host,
To the god of earth and heaven,
Father, Son, and Holy Ghost.
Sanctus fortis, Sanctus Deus,
De profundis orô te, 
Miserere, Judex meus, 
Mortis in discrimine.
I can no more; for now it comes again,
That sense of ruin, which is worse than pain,
That masterful negation and collapse
Of all that makes me man;
And, crueller still,
A fierce and restless fright begins to fill
The mansion of my soul.
And, worse and worse,
Some bodily form of ill
Floats on the wind, with many a loathsome curse
Tainting the hallow’d air, and laughs, and flaps
Its hideous wings,
And makes me wild with horror and dismay.
O Jesu, help! pray for me, Mary, pray!
Some Angel, Jesu! such as came to Thee
In Thine own agony.

[with the Assistants]
Mary, pray for me. Joseph, pray for me.
Mary, pray for me.

Assistants
Rescue him, O Lord, in this his evil hour,
As of old so many by Thy gracious power:–
[semi-chorus]
Noe from the waters in a saving home;
(Amen)
Job from all his multiform and fell distress;
(Amen)
Moses from the land of bondage and despair;
(Amen)
David from Golia and the wrath of Saul;
(Amen)
So, to show Thy power,
Rescue this Thy servant in his evil hour.

Gerontius
Novissima hora est; and I fain would sleep.
The pain has wearied me.
Into Thy hands,
O Lord, into Thy hands.

The Priest and Assistants
Proficiscere, anima Christiana, de hoc mundo!
Go forth upon thy journey, Christian soul!
Go from this world! Go, in the Name of God
The Omnipotent Father, who created thee!
Go, in the Name of Jesus Christ, our Lord,
Son of the living God, who bled for thee!
Go, in the Name of the Holy Spirit, who
Hath been pour’d out on thee!
Go, in the name
Of Angels and Archangels; in the name
Of Thrones and Dominations; in the name
Of Princedoms and of Powers; and in the name
Of Cherubim and Seraphim, go forth!
Go, in the name of Patriarchs and Prophets;
And of Apostles and Evangelists,
Of Martyrs and Confessors; in the name
Of holy Monks and Hermits; in the name
Of holy Virgins; and all Saints of God,
Both men and women, go!
Go on thy course;
And may thy place to-day be found in peace,
And may thy dwelling be the Holy Mount
Of Sion – through the Same, through Christ our Lord.

INTERVAL
Part II

Soul of Gerontius (tenor)
Angel (mezzo-soprano)
Angel of the Agony (bass)
Demons, Angelicals and Souls (chorus)

Soul of Gerontius

I went to sleep; and now I am refresh’d,
A strange refreshment: for I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne’er had been before. How still it is!
I hear no more the busy beat of time,
No, nor my fluttering breath, nor struggling pulse;
Nor does one moment differ from the next.

This silence pours a solitariness
Into the very essence of my soul;
And the deep rest, so soothing and so sweet,
Hath something too of sternness and of pain.

Another marvel: some one has me fast
Within his ample palm; …a uniform
And gentle pressure tells me I am not
Self-moving, but borne forward on my way.
And hark! I hear a singing; yet in sooth
I cannot of that music rightly say
Whether I hear, or touch, or taste the tones.
Oh, what a heart-subduing melody!

Angel

My work is done,
My task is o’er,
And so I come,
Taking it home,
For the crown is won,
Alleluia,
And saved is he.

My Father gave
In charge to me
This child of earth
E’en from its birth,
To serve and save,
Alleluia,
And saved is he.
This child of clay
To me was given,
To rear and train

By sorrow and pain
In the narrow way,
Alleluia,
From earth to heaven.

Soul

It is a member of that family
Of wondrous beings, who, ere the worlds were made,
Millions of ages back, have stood around
The throne of God.

I will address him. Mighty one, my Lord,
My Guardian Spirit, all hail!

Angel

All hail, my child!
My child and brother, hail!
What wouldst thou?

Soul

I would have nothing but to speak with thee
For speaking’s sake. I wish to hold with thee
Conscious communion; though I fain would know
A maze of things, were it but meet to ask,
And not a curiousness.

Angel

You cannot now
Cherish a wish which ought not to be wish’d.

Soul

Then I will speak. I ever had believed
That on the moment when the struggling soul
Quitted its mortal case, forthwith it fell
Under the awful Presence of its God,
There to be judged and sent to its own place.
What lets me now from going to my Lord?

Angel

Thou art not let; but with extremest speed
Art hurrying to the Just and Holy Judge.

Soul

Dear Angel, say,
Why have I now no fear at meeting Him?
Along my earthly life, the thought of death
And judgment was to me most terrible.

Angel

It is because
Then thou didst fear, that now thou dost not fear,
Thou hast forestall’d the agony, and so
For thee the bitterness of death is past.
Also, because already in thy soul
The judgment is begun.

A presage falls upon thee, as a ray
Straight from the Judge, expressive of thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

Soul

Now that the hour is come, my fear is fled;
And at this balance of my destiny,
Now close upon me, I can forward look
With serenest joy.

But hark! upon my sense
Comes a fierce hubbub, which would make me
Could I be frighted.

Angel

We are now arrived
Close on the judgment-court; that sullen howl
Is from the demons who assemble there,
Hungry and wild, to claim their property,
And gather souls for hell. Hist to their cry.

Soul

How sour and how uncouth a dissonance!

Demons

Low-born clods
Of brute earth,
They aspire
To become gods,
By a new birth,
And an extra grace,
And a score of merits,
As if aught
Could stand in place

Of the high thought,
And the glance of fire
Of the great spirits,
The powers blest,
The lords by right,
The primal owners,
Of the proud dwelling
And realm of light, –
Dispossess’d,
Aside thrust,
Chuck’d down
By the sheer might
Of a despot’s will,
Of a tyrant’s frown,
Who after expelling
Their hosts, gave,
Triumphant still,
And still unjust,
Each forfeit crown
To psalm-droners,
And canting groaners,
To every slave,
And pious cheat,
And crawling knave,
Who lick’d the dust
Under his feet.

Angel

It is the restless panting of their being;
Like beasts of prey, who, caged within their bars,
In a deep hideous purring have their life,
And an incessant pacing to and fro.

Demons

The mind bold
And independent,
The purpose free,
So we are told,
Must not think
To have the ascendant.
What’s a saint?
One whose breath
Doth the air taint
Before his death;
Ha! Ha!
A bundle of bones,
Which fools adore,
When life is o’er.
Virtue and vice,
A knave's pretence,
'Tis all the same;
Ha! ha!
Dread of hell-fire,
Of the venomous flame,
A coward's plea
Give him his price,
Saint though he be,
From shrewd good sense
He'll slave for hire;
And does but aspire
To the heaven above
With sordid aim,
And not from love.
Ha! ha!
(Dispossessed.)
(Dispossessed, Aside thrust.)

Soul
I see not those false spirits; shall I see
My dearest Master, when I reach His throne?

Angel
Yes – for one moment thou shalt see thy Lord.
One moment; but thou knowest not, my child,
What thou dost ask: that sight of the Most Fair
Will gladden thee, but it will pierce thee too.

Soul
Thou speakest darkly, Angel; and an awe
Falls on me, and a fear lest I be rash.

Angel
There was a mortal, who is now above
In the mid glory: he when near to die,
Was given communion with the Crucified, –
Such, that the Master's very wounds were stamp'd
Upon his flesh; and, from the agony
Which thrill'd through body and soul in that embrace,
Learn that the flame of the Everlasting Love
Doth burn ere it transform.

Choir of Angelicals
[semi-chorus]
Praise to the Holiest in the height.
And in the depth be praise:

Angel
(with the Choir of Angelicals)
Hark to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons of God.

Choir of Angelicals
Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!
To us His elder race He gave
To battle and to win,
Without the chastisement of pain,
Without the soil of sin.
The younger son He will'd to be
A marvel in his birth:
Spirit and flesh his parents were;
His home was heaven and earth.
The Eternal bless'd His child, and arm'd,
And sent him hence afar,
To serve as champion in the field
Of elemental war.
To be His Viceroy in the world
Of matter, and of sense;
Upon the frontier, towards the foe,
A resolute defence.

Angel
We now have pass'd the gate, and are within
The House of Judgment.

Soul
The sound is like the rushing of the wind –
The summer wind – among the lofty pines.

Choir of Angelicals
Glory to Him; who evermore
By truth and justice reigns;
Who tears the soul from out its case,
And burns away its stains!
Angel

They sing of thy approaching agony,
Which thou so eagerly didst question of.

Choir of Angelicals

Praise to the Holiest in the height.

Soul

My soul is in my hand: I have no fear –
But hark! a grand, mysterious harmony:
It floods me like the deep and solemn sound
Of many waters.

Angel

And now the threshold, as we traverse it,
Utters aloud its glad responsive chant.

Choir of Angelicals

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

Angel of the Agony

Jesu! by that shuddering dread which fell on Thee;
Jesu! by that cold dismay which sicken’d Thee;
Jesu! by that pang of heart which thrill’d in Thee;
Jesu! by that mount of sins which crippled Thee;
Jesu! by that sense of guilt which stifled Thee;
Jesu! by that innocence which girdled Thee;
Jesu! by that sanctity which reign’d in Thee;
Jesu! by that Godhead which was one with Thee;
Jesu! spare these souls which are so dear to Thee,
Sons who in prison, calm and patient, wait for Thee;
Hasten, Lord, their hour, and bid them come to Thee,
To that glorious Home, where they shall ever gaze
on Thee.

Soul

I go before my Judge…

Voices of Assistants on Earth

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.

Angel

Praise to His Name!
O happy, suffering soul! for it is safe,
Consumed, yet quicken’d, by the glance of God.
Alleluia! Praise to His Name!

Angel

Thy judgment now is near, for we are come
Into the veilèd presence of our God.

Soul

I hear the voices that I left on earth.

Angel

It is the voice of friends around thy bed,
Who say the ‘Subvenite’ with the priest.
Hither the echoes come; before the Throne
Stands the great Angel of the Agony,
The same who strengthen’d Him, what time He knelt
Lone in that garden shade, bedew’d with blood.
That Angel best can plead with Him for all
Tormented souls, the dying and the dead.

Angel of the Agony

Jesu! by that shuddering dread which fell on Thee;
Jesu! by that cold dismay which sicken’d Thee;
Jesu! by that pang of heart which thrill’d in Thee;
Jesu! by that mount of sins which crippled Thee;
Jesu! by that sense of guilt which stifled Thee;
Jesu! by that innocence which girdled Thee;
Jesu! by that sanctity which reign’d in Thee;
Jesu! by that Godhead which was one with Thee;
Jesu! spare these souls which are so dear to Thee,
Sons who in prison, calm and patient, wait for Thee;
Hasten, Lord, their hour, and bid them come to Thee,
To that glorious Home, where they shall ever gaze
on Thee.

Soul

I go before my Judge…

Voices of Assistants on Earth

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.

Angel

Praise to His Name!
O happy, suffering soul! for it is safe,
Consumed, yet quicken’d, by the glance of God.
Alleluia! Praise to His Name!
Soul
Take me away, and in the lowest deep
There let me be,
And there in hope the lone night-watches keep,
Told out for me.
There, motionless and happy in my pain,
Lone, not forlorn –
There will I sing my sad perpetual strain,
Until the morn.
There will I sing, and soothe my stricken breast,
Which ne’er can cease
To throb, and pine, and languish, till possest
Of its Sole Peace.
There will I sing my absent Lord and Love: –
Take me away,
That sooner I may rise, and go above,
And see Him in the truth of everlasting day.
Souls
Lord, Thou hast been our refuge; in every generation;
Before the hills were born, and the world was:
from age to age Thou art God.
Bring us not, Lord, very low:
for Thou hast said,
Come back again, ye sons of Adam.
Come back, O Lord! how long:
and be entreated for Thy servants.
Amen.

Angel
[with the Souls]
Softly and gently, dearly-ransom’d soul,
In my most loving arms I now enfold thee,
And o’er the penal waters, as they roll,
I poise thee, and I lower thee, and hold thee.
And carefully I dip thee in the lake,
And thou, without a sob or a resistance,
Dost through the flood thy rapid passage take,
Sinking deep, deeper, into the dim distance.

Angels, to whom the willing task is given,
Shall tend, and nurse, and lull thee, as thou liest;
And Masses on the earth, and prayers in heaven,
Shall aid thee at the throne of the Most Highest.
Farewell, but not for ever! brother dear,
Be brave and patient on thy bed of sorrow;
Swiftly shall pass thy night of trial here,
And I will come and wake thee on the morrow.
Farewell. Farewell.

Choir of Angelicals
Praise to the Holiest in the height,
And in the depth be praise:
To us His elder race He gave
To battle and to win,
Without the chastisement of pain,
Without the soil of sin.
Amen.

Singing text adapted by Elgar from the original poem by John Henry Newman, published in The Month, January 1865.
The Dream of Gerontius has been captured in several iconic recordings. John Barbirolli, conducting his Hallé Orchestra in 1964, is perhaps the most acclaimed. Tenor Richard Lewis earns his reputation as the ideal Gerontius, and the excitement of the work is beautifully captured – this is a red-blooded ‘Dream’. The Hallé chorus sing with drama, and though there is occasional choral instability the sound is arresting. Bass soloist Kim Borg has been criticised for vocal roughness (and his Finnish accent!), yet Barbirolli is superb. This recording boasts Janet Baker’s incomparable ‘Angel’ – absolutely compelling.

EMI CMS7 63185-2

Adrian Boult’s recording dates from 1976 and features the New Philharmonia Orchestra. Refined and full of insight, he brings Elgar’s orchestral brilliance to the fore. Boult’s reading is grand, with broader tempi in key moments. Nicolai Gedda was a controversial choice as Gerontius, but his silvery tone rings out in the most dramatic passages of the work. One of the great lyric tenors of the last fifty years is captured at his height. (Gedda is joined by Helen Watts and Robert Lloyd.)

EMI CDS7 47208-8

Benjamin Britten and Peter Pears recorded Gerontius in 1972. Typically, Britten eschews a lushly romantic performance, with striking results – the clarity of orchestral playing is superb. Pears’ interpretation sheds unique light on the text, with superb diction and literary insight. This recording is notable for its fantastically disciplined choir – in particular the Choir of Kings College Cambridge as the semi-chorus sounds truly other-worldly. One of England’s greatest composers was also one of its greatest conductors. (Yvonne Minton and John Shirley-Quirk are the other soloists, with the London Symphony Orchestra and Chorus.)

DECCA 448 170-2DF2

MARK TUCKER

Mark Tucker’s recent releases include Mozart’s Requiem with the Lausanne Instrumental and Vocal Ensembles conducted by Michel Corboz; and Lennox Berkeley’s opera Ruth, with Yvonne Kenny as Naomi and Richard Hickox conducting.

CASCABELLE 3089 (Mozart); CHANDOS 10301 (Berkeley)

Mark Tucker’s recordings with Pinchgut Opera are available from ABC Classics.

LILLI PAASIKIVI

Lilli Paasikivi sings the complete songs of Alma Mahler, accompanied by the Tampere Philharmonic Orchestra and Jorma Panula, who has orchestrated the accompanying music. And the BIS Sibelius series includes her performance of Sibelius’ Kullervo with the Lahti Symphony Orchestra, Helsink University Chorus and Osmo Vänskä.

ONDINE 1024 (Mahler); BIS 1215 (Sibelius)

DAVID WILSON-JOHNSON

David Wilson-Johnson sings Elgar in recordings of Caractacus and The Kingdom, both with Richard Hickox and the London Symphony Orchestra and Chorus.

CHANDOS 9156 (Caractacus); CHANDOS 8788 (The Kingdom)
ABOUT THE ARTISTS

Vladimir Ashkenazy conductor

In the years since Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw, he has built an extraordinary career not only as one of the most renowned and revered pianists of our times, but as an inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years. He was Chief Conductor of the Czech Philharmonic from 1998 to 2003, and he was Music Director of the NHK Symphony Orchestra in Tokyo from 2004 to 2007. He will take up the position of Principal Conductor and Artistic Advisor of the Sydney Symphony in 2009.

Alongside these roles, Vladimir Ashkenazy is also Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as Prokofiev and Shostakovich Under Stalin (a project which he toured and later developed into a TV documentary) and Rachmaninoff Revisited at the Lincoln Center, New York.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor), San Francisco Symphony, and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director 1988–96), and last year returned to conduct the Berlin Philharmonic.

He continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara’s Piano Concerto No.3 (which he commissioned), and Rachmaninov transcriptions. His latest releases are recordings of Bach’s Wohltemperierte Klavier and Beethoven’s Diabelli Variations.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninov Festival forming a highlight of the 75th Anniversary Season in 2007. Vladimir Ashkenazy’s future artistic role with the Orchestra will include collaborations on composer festivals, major recording projects and international touring activities.
Mark Tucker has performed and recorded alongside many of the leading exponents of baroque and classical repertoire, including John Eliot Gardiner, Nikolaus Harnoncourt and René Jacobs. Of Anglo-Venetian parentage and bilingual, he has a particular interest in Italian repertoire. His career highlights include a Queen Elizabeth Hall performance in the title role in Monteverdi’s Orfeo with the New London Consort under Philip Pickett and directed by Jonathan Miller; appearances at the Salzburg Festival in Monteverdi’s Vespers of 1610 under Harnoncourt, and again under Gardiner at the Basilica San Marco, Venice, in a performance recorded for international television; the premiere of Shchedrin’s Vek Moy with Vladimir Ashkenazy (piano) and the Kölner Philharmonie; and Galuppi’s L’Olimpia at La Fenice.

Recent operatic engagements have included Hyllos (Hercules) in Potsdam, the title role in Platée in Lisbon, Eurimaco (Il ritorno d’Ulisse in patria) with Boston Baroque, Danceny in the premiere of Piet Swerts’ Liaisons dangereuses for Flanders Opera; Gomatz (Zaide) at La Monnaie and for Opéra du Rhin; Lysander (A Midsummer Night’s Dream) in Turin; The Novice (Billy Budd) for Covent Garden; and Marzio (Mitridate) under Christophe Rousset at the Théâtre du Châtelet in Paris.

Mark Tucker has also sung The Dream of Gerontius with the Orchestra dell’Accademia Nazionale di Santa Cecilia, and has toured with the European Union Youth Orchestra performing Britten’s War Requiem, both under the direction of Ashkenazy. He has sung Beethoven’s Mass in C for La Fenice (Gardiner); Britten’s St Nicolas with the Zurich Chamber Orchestra; Bach’s B Minor Mass with the Danish Radio Symphony Orchestra (Herbert Blomstedt); and Handel’s Messiah with the New York Philharmonic (Richard Hickox).

In the UK he has sung Britten’s Nocturne at the Aldeburgh Music Festival under Charles Hazlewood, Lili Boulanger’s Faust and Helen with the BBC Philharmonic, A Child of our Time with the BBC Symphony Orchestra, recitals at the Purcell Room London, The Dream of Gerontius with the National Orchestra of Wales (Hickox), and appearances with the London Symphony Orchestra in L’enfant et les sortilèges (André Previn).

In recent years Sydney audiences have heard Mark Tucker sing the title roles in two Pinchgut Opera productions: Monteverdi’s Orfeo (2004) and Idomeneo (2006).
Finnish mezzo-soprano Lilli Paasikivi is in demand for concerts at the highest level. Notable performances have included *Des Knaben Wunderhorn* and *Das Lied von der Erde* with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen; the world premiere of Shchedrin’s *The Enchanted Wanderer* with the New York Philharmonic under the baton of Lorin Maazel; and *The Dream of Gerontius* with the Accademia Nazionale di Santa Cecilia under Vladimir Ashkenazy. She has also performed *Kindertotenlieder* with the Bavarian Radio Symphony Orchestra under Mariss Jansons, and Mahler’s Symphony No.3 with the London Symphony Orchestra conducted by Paavo Järvi. She made her BBC Proms debut last year with the Lahti Symphony Orchestra conducted by Osmo Vänskä, in an all-Sibelius program that included solo songs with orchestra and *The Tempest*.

As principal soloist at Finnish National Opera, her roles have included Carmen, Angelina (*La Cenerentola*), Marguerite (*La damnation de Faust*), Marchesa Melibea (*Il viaggio a Reims*); Varvara (*Katya Kabanova*) and Octavian (*Der Rosenkavalier*). Elsewhere she has sung The Pilgrim in Saariaho’s *L’amour de loin* at Théâtre du Châtelet; The Composer (*Ariadne auf Naxos*) at Opéra de Lyon, Brangäne (*Tristan und Isolde*) at La Monnaie, and Fricka (*Das Rheingold* and *Die Walküre*) with the Berlin Philharmonic under Sir Simon Rattle in Aix and Salzburg.

Lilli Paasikivi’s recordings include Sibelius’ *Kullervo* Symphony and his *Maiden in the Tower*, Mahler’s Symphony No.3; the complete songs of Alma Mahler; Sandström’s High Mass with the Leipzig Gewandhaus Orchestra and Herbert Blomstedt; and Stravinsky’s *Mavra* with the Gothenburg Symphony Orchestra and Peter Eötvös.

Highlights of the 2008/09 season include debuts with the Boston Symphony Orchestra and the Vienna Philharmonic. This season she will also sing *Das klagende Lied* with the Orchestre National de Paris and Beethoven’s Ninth Symphony with the Leipzig Gewandhaus Orchestra under Riccardo Chailly. Next year she will make her debut with the Hamburg State Opera, singing Fricka in *Die Walküre*.

www.lillipaasikivi.com
David Wilson-Johnson was born in Northampton, studied Modern Languages at Cambridge and singing at the Royal Academy of Music in London. During a career already spanning 30 years he has been a guest of the major opera houses, orchestras and festivals worldwide. He has sung under many distinguished conductors including Pierre Boulez, Frans Brüggen, Carlo-Maria Giulini, Hartmut Haenchen, Nikolaus Harnoncourt, Oliver Knussen, Reinbert de Leeuw, Gustav Leonhardt, Charles Mackerras, Zubin Mehta, Kenneth Montgomery, André Previn and Simon Rattle.

His opera credits include Le Rossignol, L’Enfant et les Sortilèges, Boris Godunov, Turandot, Werther and Die Zauberflöte, Arianna, Così fan tutte (all at Covent Garden); Peter Grimes (Amsterdam, Brussels, Geneva, Madrid) and Billy Budd (English National Opera, Covent Garden, Opéra Bastille); La Damnation de Faust (Berlin, Turin, Tanglewood); Die Meistersinger von Nürnberg (Amsterdam); Die Zauberflöte (Opéra Garnier), Tristan und Isolde (Monte Carlo); Les Boreades (Salzburg Festival); Eight Songs for a Mad King (Opéra Comique); Tippett’s A Midsummer Marriage and the title role in Messiaen’s St François d’Assise (London, BBC-TV, Lyon, Amsterdam, Brussels, New York and the Edinburgh Festival).

More recently he has sung title roles in Tippett’s King Priam (Nationale Reisopera and BBC Proms), Albeniz’s Merlin (Teatro Real Madrid), and The Nose by Shostakovich under Gennadi Rozhdestvensky (Netherlands Opera).

In concert he has sung Parsifal, Mahler’s Eighth Symphony with the National Youth Orchestra and Rattle at the BBC Proms, Henze’s Elegy for Young Lovers at the Amsterdam Concertgebouw, Ravel’s L’Heure Espagnole and Brahms’ Requiem (Previn), Britten’s Death in Venice (Montgomery) and Enescu’s Oedipe at the Holland Festival, and Haydn’s Seasons (Rattle) and The Creation (Brüggen).

And in 2005 he appeared with the Sydney Symphony singing Mephistophélès in Berlioz’s La Damnation de Faust, conducted by Charles Dutoit.

Current project highlights include touring with Rattle and the Orchestra of the Age of Enlightenment and with Brüggen and the Orchestra of the 18th Century, La Damnation de Faust with Dutoit in Zurich, Mendelssohn’s Elias in Strasbourg under Heinz Holliger, the title role in Owen Wingrave in Tapiola, and Tippett’s A Child of our Time with Andrew Davis and the Royal Philharmonic Orchestra.
Formed in 1920, Sydney Philharmonia Choirs is Australia’s largest choral organisation. With four choirs – the 32-voice Chamber Singers (the Motet Choir), the 100-voice Symphony Chorus, the youth-focussed 70-voice Vox and the 300-voice Festival Chorus – Sydney Philharmonia presents its own annual concert series as well as acting as chorus for the Sydney Symphony.

Sydney Philharmonia has worked with conductors such as Eugene Ormandy, Otto Klemperer, David Willcocks, Charles Mackerras, Edo de Waart, Charles Dutoit, Christopher Hogwood, Mark Elder, John Nelson, Richard Hickox, Gianluigi Gelmetti and Bruno Weil. Previous Musical Directors have included Mats Nilsson, Antony Walker, John Grundy and Peter Seymour.

In 2002 Sydney Philharmonia was the first Australian choir to sing at the BBC Proms, performing Mahler’s Eighth Symphony under Simon Rattle. Other highlights have included performances for the Sydney Olympics and the Nagano Winter Olympics, concerts with Barbra Streisand, Schoenberg’s Gurrelieder for the Melbourne Festival, and the premiere recording of Andrew Schultz and Gordon K. Williams’ Journey to Horseshoe Bend with the Sydney Symphony. In 2006 the schedule included recording for the soundtrack of Happy Feet and Stravinsky’s Symphony of Psalms with the Australian Youth Orchestra and Oleg Caetani, and last year’s highlights included Britten’s War Requiem for the Perth Festival, a tour to Hobart to perform and record with the TSO, and appearances with the Sydney Symphony in Rossini’s Stabat Mater. This season’s collaborations with the Sydney Symphony have included Beethoven’s Missa Solemnis for World Youth Day in July and Berlioz’s Roméo et Juliette with Charles Dutoit.

Brett Weymark artistic and musical director

Brett Weymark studied singing at Sydney University and conducting at the Sydney Conservatorium. He is passionate about new Australian compositions, baroque masterworks, music education, and access to the art of choral singing, and in 2001 he was awarded a Centenary Medal for services to choral music.

In 2000 he was appointed Assistant Chorus Master at Sydney Philharmonia, and Musical Director in 2003. In 2002 he received a NSW Ministry for the Arts grant to study conducting in Europe and America. From 2003 to 2005 he was also Musical Director and Conductor for Pacific Opera. As a chorusmaster, he has prepared works for Charles Mackerras, Gianluigi Gelmetti, Edo de Waart, Simon Rattle and Charles Dutoit.

In the Sydney Philharmonia 2005 season he presented 32 of Bach’s church cantatas in a 10-concert series and conducted A Child of Our Time for the Tippett centenary.

Highlights in 2006 included a Sydney Festival concert of Danish works and The Wizard of Oz with the Sydney Symphony. He conducted music for the film Happy Feet and led a workshopped performance of Mozart’s Requiem with over 1300 voices. Last year he conducted the Sydney Symphony in concerts with Michael Parkinson and his concerts with Sydney Philharmonia in 2008 include Bach’s Mass in B minor.
## Sydney Philharmonia Choirs

**Brett Weymark** chorusmaster  
**Sarah Penicka** assistant chorusmaster  
**Josephine Allan, Ben van Tienan, Sally Whitwell** rehearsal pianists

### Sopranos
- Shelley Andrews  
- Jacqui Binetsky  
- Georgina Bitcon  
- Anne Blake  
- Jodie Boehme  
- Kate Bowden  
- Femmie Buys  
- Anne Cooke  
- Julia County*  
- Pam Cunningham  
- Rouna Daley  
- Catherine De Luca  
- Shamistha De Soysa  
- Vanessa Downing  
- Karina Falland  
- Natalie Fisher  
- Noemi Garcia*  
- Dorothy Gill  
- Judith Gorry  
- Belinda Griffiths  
- Caroline Gude*  
- Claire Jordan*  
- Sue Justice  
- Alison Keene*  
- Carolyn Lowry  
- Gillian Markham*  
- Clare Mills  
- Dympna Paterson  
- Vicky Pirolo  
- Laura Platts*  
- Elizabeth Scott†  
- Erika Simons†  
- Zoe Walton  
- Adria Watkin*  
- Julia Wee  
- Jacqui Wilkins  
- Cathy Williamson

### Altos
- Jan Borrie  
- Gae Bristow  
- Megan Brock  
- Leonie Butler†  
- Ruth Collerson  
- Jenny Duck-Chong†  
- Claire Duffy  
- Nicole Edwards*  
- Jessica Farrell*  
- Jan Fawke  
- Phoebe Ferguson  
- Penny G  
- Jennifer Gillman  
- Edith Gray  
- Kathryn Harwood  
- Melinda Jefferson*  
- Sophie Killen  
- Maggie McKelvey  
- Tijana Miljoska  
- Susie North  
- Annie Parsons*  
- Helen Pedersen  
- Beverley Price*  
- Fiona Schubert*  
- Megan Solomon  
- Vanessa South  
- Jane van Balen*  
- Sheli Wallach  
- Catherine Wilson*  
- Adriana Zlatinova

### Tenors
- Patrick Blake  
- Michael Butchard†  
- Denys Gillespie  
- Alistair McDermott*  
- Scott McLennan  
- Robert Thomson*  
- Alex Walter*  
- Peter Williams  
- Freddie Arguelles  
- Michael Clark  
- Malcolm Day  
- Steven Hankey  
- Selwyn Lemos*  
- Vincent Lo  
- Peter Roberts  
- Bruce Turner*  
- Michael Wallach  
- Alex Walter*

### Basses
- Christopher Allan†  
- Warwick Anderson  
- Martin Baird  
- Bryan Banston  
- John Bartholomaeus  
- Peter Callaghan  
- Hubert Chan  
- Daryl Colquhoun*  
- Robert Cunningham  
- Paul Cunningham*  
- Ian Davies*  
- Timothy Dunstone  
- Tom Forrester-Paton  
- Alan Garner  
- Paul Green  
- Robert Green  
- Simon Harris*  
- Timothy Jenkins  
- Martin Kuskis*  
- Ian McCulloch  
- Mark McGoldrick  
- Sebastian Maury†  
- Chris Moore*  
- Peter Poole  
- Michael Ryan  
- Antony Strong  
- Edward Toal  
- Arthur Winckler

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* = Sydney Philharmonia Chamber Singers (semi-chorus)  
† = SPVoices (semi-chorus)
# Music Courses

**Music Practice Choir! JOIN NOW!**

<table>
<thead>
<tr>
<th>The ‘Tone Deaf’ Clinic</th>
<th>Jazz Saxophone</th>
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<tbody>
<tr>
<td>Ever been told to ‘just mime the words dear’?</td>
<td>It’s an incredible improvisation!</td>
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<thead>
<tr>
<th>The Resonant Voice</th>
<th>Jazz Voice</th>
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<tr>
<td>Find it, tune it, train it and relish the pleasure of hearing it really sing.</td>
<td>Perfect for shower singers who want to come out of the closet.</td>
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<tr>
<th>With Two Hands</th>
<th>Blues Guitar</th>
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<tbody>
<tr>
<td>If you’ve always wanted to play piano or improve your rusty skills.</td>
<td>For profoundly talented air guitarists… Relax and let it happen!</td>
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<tr>
<th>First Fiddle</th>
<th>All That Jazz</th>
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<tr>
<td>Jump over the moon when you hear yourself play Pachelbel’s Canon.</td>
<td>Experiment, improvise; how far (out) can you go?</td>
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<thead>
<tr>
<th>The Convivial Cellist</th>
<th>Beginner Guitar</th>
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<tr>
<td>For the ultimate in swoon…</td>
<td>Learn the frets without fretting.</td>
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<tr>
<th>Clarinet a cappella</th>
<th>Chamber Music</th>
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<tr>
<td>It’s smooth, it’s velvety, it’s delicious and it’s not fattening!</td>
<td>A very civilised way to spend an evening.</td>
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<tr>
<th>Seriously Saxophone</th>
<th>The Magic Flute</th>
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<tr>
<td>Indulge yourself – you know you want to!</td>
<td>Pan’s legacy – and still a romantic instrument.</td>
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**Gillian Bonham 9211 7055**

Since its formation in 1992, the Tasmanian Symphony Orchestra Chorus has been directed by a list of esteemed chorusmasters including Neil McEwan, Kynan Johns, John Haddock and Tasmanians Paul Oxley, Sharon Prero and, since 2000, June Tyzack.

A collective zeal and love of music has inspired the TSO Chorus to perform a wide range of liturgical, secular and operatic works with respected Australian and international conductors. Included in its repertoire is Handel's Messiah; Vivaldi’s Gloria; Haydn’s Creation and the Nelson Mass; and settings of the Requiem by Mozart, Fauré and Brahms; as well as Vaughan Williams’ Sinfonia antartica, Finzi’s Magnificat, Britten’s Rejoice in the Lamb, Puccini’s Madama Butterfly and La bohème, Bizet’s Carmen and, in association with Opera Australia, Rossini’s La cenerentola.

In 2005 the chorus gave the first Tasmanian performance of Peter Sculthorpe’s Requiem and in 2006 the premiere of James Ledger’s Wandering Star. Other performances in recent years have included Beethoven’s Ninth Symphony at the Port Arthur Historic Site, the first Tasmanian performance of Mendelssohn’s Second Symphony (Hymn of Praise), and Frank Martin’s Mass for Double Choir. Also in 2006 members of the TSO Chorus joined the Sydney Philharmonia Choir in performances of Stravinsky’s Symphony of Psalms and Ravel’s Daphnis et Chloé at the Sydney Opera House.

Last year members of the TSO Chorus joined the Sydney Philharmonia Choir for Haydn’s Creation.

The TSO Chorus appears in collaboration with Sydney Philharmonia Choirs.

June Tyzack chorusmaster
Stephanie Abercromby rehearsal pianist

<table>
<thead>
<tr>
<th>Sopranos</th>
<th>Tenors</th>
<th>Basses</th>
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<tbody>
<tr>
<td>Sally Brown</td>
<td>Peter Fawcett</td>
<td>Peter Cretan</td>
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<tr>
<td>Terry Choi-Lundberg</td>
<td>Joanna Crisp</td>
<td>Greg Foot</td>
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<tr>
<td>Jo Field</td>
<td>Hilary Fawcett</td>
<td>John Gunter</td>
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<td>Belinda Flowers</td>
<td>Kirsten Jones</td>
<td>Garry Harradence</td>
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<td>Debra Jensen</td>
<td>Mary McArthur</td>
<td>Phil Kimber</td>
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<tr>
<td>Kathy King</td>
<td>Eryl Raymond</td>
<td>Tony McGee</td>
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<tr>
<td>Sheila Knowlton</td>
<td>Patricia Robinson</td>
<td>Tony Parker</td>
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<td>Stephanie McDonald</td>
<td>Sharon Sherman</td>
<td>Richard Shoobridge</td>
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<td>Christine Ovens</td>
<td>Jennifer Thain</td>
<td>Anthony Sprent</td>
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<tr>
<td>Meg Scanlon</td>
<td>Gillian von Bertouch</td>
<td>Grant Taylor</td>
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The Sydney Symphony has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Last year the Orchestra celebrated its 75th anniversary and the milestone achievements during its distinguished history.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fifth and final year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at Rome Opera. As part of his farewell season, he recently led the Orchestra on a tour of Italy, with concerts in eight cities.

The Sydney Symphony’s award-winning Education Program is central to the Orchestra’s commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program promoting the work of Australian composers, and recent premieres have included major works by Ross Edwards and Brett Dean, as well as Liza Lim, who was composer-in-residence from 2004 to 2006.

In 2009 Maestro Vladimir Ashkenazy will begin his three-year tenure as Principal Conductor and Artistic Advisor.
Gianluigi Gelmetti
Chief Conductor and
Artistic Director

Michael Dauth
Chair of Concertmaster
supported by the Sydney
Symphony Board and Council

Dene Olding
Chair of Concertmaster
supported by the Sydney
Symphony Board and Council

First Violins
01 Sun Yi
Associate Concertmaster
02 Kirsten Williams
Associate Concertmaster
03 Kirsty Hilton
Assistant Concertmaster
04 Fiona Ziegler
Assistant Concertmaster
05 Julie Batty
06 Sophie Cole
07 Amber Gunther
08 Rosalind Horton
09 Jennifer Hoy
10 Jennifer Johnson
11 Georges Lentz
12 Nicola Lewis
13 Alexandra Mitchell
Moon Design Chair of Violin
14 Léone Ziegler
Marriane Broadfoot

Second Violins
01 Marina Marsden
Principal
02 Emma West
Associate Principal
03 Shu Li Huang
Assistant Principal
04 Susan Dobbie
Principal Emeritus
05 Pieter Bersée
06 Maria Durek
07 Emma Hayes
08 Stan W Kornel
09 Benjamin Li
10 Nicole Masters
11 Philippa Paige
12 Blyana Rozenblit
13 Maja Verunica

Guest Musicians
Carl Pini
Principal First Violin
Michele O’Young
First Violin
Martin Silvertone
First Violin
Rohana Brown
Second Violin
Belinda Jezeck
Second Violin
Alexander Norton
Second Violin
Jacqueline Cronin
Viola
Jennifer Curl
Viola
Yilin Zhu
Violist
Ludovit Kanta
Principal Cello
Rowena Crouch
Cello
Patrick Murphy
Cello
Gordon Hill
Double Bass
Elizabeth Chee
Oboe
Robert Llewellyn
Bassoon
Brian Nixon
Percussion
Owen Torr
Harp
David Drury
Organ
† = Sydney Symphony Fellow
# = Contract Musician
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**Violas**
01 Roger Benedict
   Andrew Turner and Vivian Chang Chair of Principal Viola
02 Anne Louise Comerford
   Associate Principal
03 Yvette Goodchild
   Assistant Principal
04 Robyn Brookfield
05 Sandro Costantino
06 Jane Hazelwood
07 Graham Hennings
08 Mary McVarish
09 Justine Marsden
10 Leonid Volovelsky
11 Felicity Wyithe

**Cellos**
01 Catherine Hewgill
   Tony and Fran Meagher Chair of Principal Cello
02 Nathan Waies
   Principal
03 Leah Lynn
   Assistant Principal
04 Kristy Conrau
05 Fenella Gill
06 Timothy Nankervis
07 Elizabeth Neville
08 Adrian Wallis
09 David Wickham

**Double Basses**
01 Kees Boersma
   Brian and Rosemary White Chair of Principal Double Bass
02 Alex Henery
   Principal
03 Neil Brawley
   Principal Emeritus
04 David Campbell
05 Steven Larson
06 Richard Lynn
07 David Murray
   Gordon Hill (contract, courtesy Auckland Philharmonia)

**Harp**
Louise Johnson
   Mulpha Australia Chair of Principal Harp

**Flutes**
01 Janet Webb
   Principal
02 Emma Sholl
   Mr Harcourt Gough Chair of Associate Principal Flute
03 Carolyn Harris

**Piccolo**
Rosamund Plummer
   Principal

28 | Sydney Symphony
Oboes
01 Diana Doherty
   Andrew Kaldor and Renata Kaldor AO Chair of Principal Oboe
02 Shefali Pryor
   Associate Principal

Cor Anglais
Alexandre Oguey
   Principal

Clarinet
01 Lawrence Dobell
   Principal
02 Francesco Celata
   Associate Principal
03 Christopher Tingay
   Principal

Bass Clarinet
Craig Wernicke
   Principal

Bassoons
01 Matthew Wilkie
   Principal
02 Roger Brooke
   Associate Principal
03 Fiona McNamara

Contrabassoon
Noriko Shimada
   Principal

Horns
01 Robert Johnson
   Principal
02 Ben Jacks
   Principal
03 Geoff O’Reilly
   Principal 3rd
04 Lee Bracegirdle
05 Euan Harvey
06 Marnie Sebire

Trumpets
01 Daniel Mendelow
   Principal
02 Paul Goodchild
   The Hansen Family Chair of Associate Principal Trumpet
03 John Foster
04 Anthony Heinrichs

Trombones
01 Ronald Prussing
   NSWR Department of State and Regional Development Chair of Principal Trombone
02 Scott Kinmont
   Associate Principal
03 Nick Byrne
   RogenSi International Chair of Trombone

Bass Trombone
Christopher Harris
   Trust Foundation Chair of Principal Bass Trombone

Tuba
Steve Rossé
   Principal

Timpani
Richard Miller
   Principal

Percussion
01 Rebecca Lagos
   Principal
02 Colin Piper

Piano
Josephine Allan
   Principal (contract)
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32 | Sydney Symphony
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