



Sunday 28 April 2024 at 3pm  
City Recital Hall, Sydney

Sydney Chamber Choir acknowledges the traditional custodians of the lands on which we rehearse and perform. We pay our respects to Elders past and present.

## Mozart Requiem

Celeste Lazarenko *soprano*

Helen Sherman *mezzo-soprano*

Richard Butler *tenor*

David Greco *bass*

Sydney Chamber Choir

The Muffat Collective Orchestra

Sam Allchurch *conductor*



This concert will be streaming live on Australian Digital Concert Hall.

*As a mark of respect to this wonderful music, Sydney Chamber Choir would appreciate it if audience members would turn off all sound-emitting devices. Thank you.*

**COMMISSIONING NEW REPERTOIRE,  
COLLABORATIONS WITH INSPIRING  
ORCHESTRAS AND SOLOISTS,  
RECORDINGS, FESTIVALS,  
REHEARSAL SPACE HIRE...  
HELP US MAKE IT HAPPEN!**

Many choral music enthusiasts demonstrate their appreciation of Sydney Chamber Choir by joining one of our support programs.

Our Leading Lights commit to making an annual donation of at least \$1,000 for a three-year period; our Guiding Lights make a similar three-year commitment of \$250–\$999 per annum.

Others choose to make one-off donations or bequests.

All financial contributions are tax deductible and make a huge difference to the Choir's ability to perform exciting and engaging repertoire, from early Renaissance masterworks to world premieres of newly commissioned music.

**HOW TO DONATE**

Visit us online at  
[sydneychamberchoir.org/donate](http://sydneychamberchoir.org/donate)  
or contact Alison Lockhart,  
our Philanthropy Manager,  
on 0425 253 981  
or at [alison@sydneychamberchoir.org](mailto:alison@sydneychamberchoir.org)

## Program

1. **Singet dem Herrn ein neues Lied (Sing to the Lord a new song), BWV225** (1726–27)  
Anthony Abouhamad *organ*  
J.S. Bach  
1685–1750  
Germany
2. **Why Do We Exist?** (2016)  
Iain Grandage  
b.1970; Australia
3. **Ave, verum Corpus, KV618** (1791)  
W.A. Mozart  
1756–1791; Austria

## Interval

4. **Requiem, KV626** (1791)  
Introit (Chorus and soprano solo)  
Kyrie (Chorus)  
Sequence  
    Dies irae (Chorus)  
    Tuba mirum (Solo quartet)  
    Rex tremendae (Chorus)  
    Recordare (Solo quartet)  
    Confutatis (Chorus)  
    Lacrimosa (Chorus)  
Offertory  
    Domine Jesu Christe (Chorus and solo quartet)  
    Hostias (Chorus)  
Sanctus (Chorus)  
Benedictus (Solo quartet and chorus)  
Agnus Dei (Chorus and soprano solo)  
Communion: Lux aeterna (Soprano solo and chorus)  
W.A. Mozart



sydney  
chamber  
choir

# 2024 Season

Book online: [sydneychamberchoir.org](https://www.sydneychamberchoir.org)

## Fireside

**Saturday 29 June**  
**5.00 pm & 8.00 pm**

Join us in the intimate surrounds of the ACO's The Neilson at Pier 2/3 for an evening of lush choral delights.

## Heirs & Rebels

**Sunday 29 September**  
**3.00 pm**

Celebrate the beauty of the English choral tradition with this array of Romantic masterpieces.

## People's Choice

**Saturday 23 November**  
**7.30 pm**

We'll be asking you for your favourites, and then putting them all together into one glorious evening.



## ABOUT THE ARTISTS

### Sam Allchurch *conductor and Artistic Director*

Pedro Greig



Sam Allchurch has been Artistic Director of the Sydney Chamber Choir since 2019. In that time, he has established a strong relationship with the choir and its audiences, directing the choir in a wide range of concerts and collaborations.

His programs champion the music of Australian composers such as Paul Stanhope, Joseph Twist, Clare Maclean, Brenda Gifford and Brooke Shelley. In 2022, he conducted the premiere of new works by Ella Macens and

Brooke Shelley and made studio recordings of Paul Stanhope's *Requiem* and Heather Percy's *Three Night Songs* with the Sydney Chamber Choir. Other recent performances include Handel's *Messiah* in 2020, *Cycles* for the 2021 Sydney Festival and the premiere of Joseph Twist's *An Australian Song Cycle*.

Sam is also Director of Music of Christ Church St Laurence, where he conducts the choir which dates back to 1845. In addition to weekly choral services, 2023 highlights included Bach's *St John Passion* with The Muffat Collective and residencies at Westminster Abbey and the Thomaskirche, Leipzig. Sam is Associate Artistic Director at Gondwana Choirs, where he has prepared choirs for the Sydney Symphony Orchestra and Opera Australia and played a key role in presenting the Gondwana World Choral Festival.

Sam holds a Bachelor of Music from the University of Melbourne, where he was a choral scholar at Trinity College. He was awarded a Gates Scholarship to complete a Master in Music (Choral Studies) at the University of Cambridge where he studied with Stephen Layton.

In 2023, he participated in a week-long masterclass with the Berlin Rundfunkchor and Simon Halsey, supported by the Sydney Symposium Choral Foundation Scholarship.

## Celeste Lazarenko *soprano*



A graduate of the Guildhall Opera School and the Sydney Conservatorium of Music, Celeste Lazarenko has appeared as a soloist both internationally and locally.

She has performed with the English National Opera, Opera North, Opera Angers/Nantes, Opera Australia, Victorian Opera, Pinchgut Opera, Sydney Chamber Opera, the Sydney, Queensland and New Zealand Symphony Orchestras, Sydney Philharmonia, and the Australian Haydn Ensemble.

In Australia, Celeste's roles have included the title role of *The Cunning Little Vixen* (Victorian Opera), and, for Pinchgut Opera, T elaire in Rameau's *Castor et Pollux*, Medea in Cavalli's *Giasone*, and Leonore in Gr etry's *L'amant jaloux*.

She recently performed Donna Anna in *Don Giovanni* and The Woodbird in *Siegfried* (Opera Australia), Elle in *La Voix humaine* (Sydney Chamber Opera) and the soprano solo in Mahler's Symphony No.4 (Sydney Philharmonia).

In 2024 Celeste performs the roles of Ilia in *Idomeneo* and Pamina in *The Magic Flute* (Opera Australia), and appear in *Heavenly Sopranos* (Australian Haydn Ensemble), *Elijah* (Sydney Philharmonia), Mahler's Symphony No.4 (Canberra Symphony Orchestra), and Mozart's Requiem (Tasmanian Symphony Orchestra).

## Helen Sherman *mezzo-soprano*

Claire Egan



Helen Sherman has represented Australia at the BBC *Cardiff Singer of the World* competition and at the Francisco Viñas International Singing Competition; she was nominated for a Helpmann Award (Best Female Performer in an Opera) for her portrayal of Poppea in *The Coronation of Poppea* for Pinchgut Opera.

Recent appearances include Flora in *La traviata* (Royal Opera House, Covent Garden), Octavian in *Der Rosenkavalier* and Cherubino in *The Marriage of Figaro* (Opera North), Tamiri in *Farnace* (Pinchgut Opera), Dorabella in *Così fan tutte* (Teatru Manoel, Malta), the title roles in *Carmen* (State Opera South Australia) and *Julius Caesar* (Bury Court Opera) and Donna Elvira in *Don Giovanni* and Sesto in *La clemenza di Tito* (Classical Opera Company and The Mozartists).

Helen's recordings include *Mozart in London* for Signum Records; and *The Coronation of Poppea* and *Bajazet* – both for Pinchgut Live. She has also recorded with Orchestra of the Antipodes, Classical Opera and The Mozartists, Prague Radio Symphony Orchestra and the Opera Australia Orchestra.

Helen's concert appearances include performances at Wigmore Hall, Bridgewater Hall, Cadogan Hall, St John's Smith Square and Milton Court; she has sung at Festspiele Zurich, Cheltenham Festival, Cambridge Summer Music Festival and with the Australian Haydn Ensemble, the Sydney and Queensland Symphony Orchestras, the BBC National Orchestra of Wales and The London Mozart Players. She has taken the alto solos in Handel's *Messiah* at the Royal Albert Hall, Sydney Opera House, QPAC Concert Hall, Middle Temple Hall and The Sage Gateshead.

In 2024, Helen Sherman sings Dorabella in *Così fan tutte* and Mistress of the Novices in *Suor Angelica* for Opera Australia. She also performs Sesto in *Julius Caesar* and Irene in *Theodora* for Pinchgut Opera and appears as soloist with the Melbourne Symphony and the Australian Haydn Ensemble.

## Richard Butler *tenor*

Andrew O'Connor



English tenor Richard Butler has made many appearances for organisations such as the Melbourne, West Australian, Tasmanian and West Australian Symphony Orchestras, Australian Brandenburg Orchestra, Pinchgut Opera, Adelaide Chamber Singers, Sydney Chamber Choir, Perth Symphonic Chorus, Royal Melbourne Philharmonic, and Sydney Philharmonia.

Born and raised in the North East of England, Richard was Head Chorister at Durham Cathedral, and then later a choral scholar under the late Stephen Cleobury at King's College, Cambridge. He performed in various professional ensembles such as the Gabrieli Consort, Tenebrae, Gallicantus and the English Concert, performing globally both within a small ensemble and as a soloist.

A life-long professional church musician, Richard particularly specialises in the works of Bach and his peers and has performed as the Evangelist many times in the *St Matthew* and *St John Passions* as well as aria soloist, recently for Sydney Philharmonia, Canberra Bach Ensemble and Christ Church St Laurence. Other recent highlights include various projects as regular tenor soloist for Bach Akademie Australia and Madeleine Easton, Bach and Telemann for Pinchgut in their 2019 concert series, as well as the Monteverdi Vespers in 2021. For Sydney Chamber Choir, Richard has appeared in Britten's *St Nicolas* and the world premiere and recording of Paul Stanhope's Requiem.

Richard is Principal Lay-Clerk of St Mary's Cathedral, Sydney.

## David Greco *bass*

Lisa Madigan



Internationally regarded for his recordings of Schubert songs and cantatas of J.S Bach, ARIA Award-nominated baritone David Greco has sung on some of the finest stages across Europe and appeared in celebrated opera festivals including Utrecht Early-Music Festival, Festival d'Aix-en-Provence and Glyndebourne Festival Opera in the UK.

In 2012 he was the first Australian singer to be appointed a position with the Sistine Chapel Choir in the Vatican, Rome.

An acclaimed interpreter of oratorio and concert repertoire, he appears regularly with Australia's finest orchestras such as the Australian Brandenburg Orchestra, Australian Chamber Orchestra, and notably the Sydney Symphony in their Helpmann Award-winning performances of Bach's cantata *Ich habe genug*.

He has become closely associated with Britten's *War Requiem*, making his debut in this work with the West Australia Symphony Orchestra in 2022, and performing it again in 2023 with the Melbourne Symphony Orchestra. Most recently David appeared as the soloist in Verdi's *Requiem* in the Sydney Opera House.

As a recording artist David has an impressive catalogue of international recordings including Jack Body's *Poems of Love & War* on the Naxos label and Solo Bass Cantatas of J.S. Bach, with the Netherlands' Luthers Bach Ensemble on the Brilliant Classics label.

David is an active researcher into historical performance of 19th-century voice and recently received his doctorate from the University of Melbourne. His PhD led to the first Australian recordings of historically informed performances of Schubert's songs cycles *Winterreise* and *Die schöne Müllerin* with duo partner Erin Helyard on ABC Classic, the latter disk receiving an ARIA nomination for Best Classical Album in 2020. A recording of *Schwanengesang* is in production..

Recent projects have included Aeneas in Purcell's *Dido and Aeneas* with Christ Church Symphony Orchestra in New Zealand, and the role of Valens in Opera Australia's 2024 Summer Season of Handel's *Theodora*.

## The Muffat Collective Orchestra



The Muffat Collective are a classical music quartet that live, eat and breath ‘period music’ – that is, the incredible music of the 17th and 18th centuries. Each with an impressive solo career at the top of the industry in Australia, Anton, Anthony, Matthew and Rafael join forces to take you back to a historical era full of passion, electrifying vitality and artistic excellence.

The Collective was formed by the chance meeting of these four musicians studying at the same time in The Netherlands. Since then, they have presented as guests for Musica Viva Australia, Sydney Chamber Choir and Music in the Regions, as well as releasing their first album, *From Venice to Versailles*, on ABC Classic. They are thrilled to be a part of the musical community at Christ Church St Laurence, Sydney, where they present their yearly concert series. For today’s special performance The Collective are excited to have the opportunity to form an orchestra made up of some of the finest musicians in Australia.

With period instruments dating from nearly 300 years ago and talents from today, The Collective strive for a shared understanding and connection in modern Australia to the emotions, historical context and beauty of Baroque music.

**Violin 1**

Matthew Greco *concertmaster*

Lydia Sawires

James Armstrong

**Violin 2**

Rafael Font

Meg Cohen

Natalie Mavridis

**Viola**

Karina Schmitz

Andrew Jezek

**Cello**

Anton Baba

Noah Oshiro

**Double Bass**

Pippa MacMillon

**Basset Horn**

Andrew Doyle

Alisha Coward

**Trumpet**

Leanne Sullivan

Arkie Moore

**Bassoon**

Melissa Woodroffe

Greg Taylor

**Trombone**

Nigel Crocker

Roslyn Jorgensen

Brett Page

**Timpani**

Tim Brigden

**Organ**

Anthony Abouhamad

## **Sydney Chamber Choir**

*Artistic Director – Sam Allchurch*

Sydney Chamber Choir is passionate about choral music and its unique ability to celebrate and reflect upon the stories of our past, present and future.

We love to travel deep inside the music to meet the composers and bring their vision alive in sound. We reach back to explore the masterpieces of the Baroque and the Renaissance, while also championing the music of our own time and place, regularly commissioning works by established and emerging Australian composers. In recent years, the Choir has premiered new works by Elizabeth Younan, Brenda Gifford, Ella Macens, Brooke Shelley, Paul Stanhope and Joseph Twist.

Formed in 1975, we have been honoured to work with such guest conductors as Carl Crossin, Roland Peelman, Elizabeth Scott and Brett Weymark, as well as our three previous directors, Nicholas Routley, Paul Stanhope and the late Richard Gill AO.

We collaborate with leading Australian instrumentalists and ensembles, including Joseph Tawadros, Slava Grigoryan, the Australian Haydn Ensemble, the Australian Romantic & Classical Orchestra, The Muffat Collective, Synergy Percussion, Orchestra of the Antipodes and Continuum Sax. We also enjoy more unconventional partnerships, including concerts with the Hilltop Hoods, The Idea of North and the Sydney Mardi Gras Community Choir.

The Choir appeared at the Sydney Festival in 2021 and the Canberra International Music Festival in 2022, and we tour regularly in regional NSW, most recently to Goulburn for the Hume Chamber Music Festival. We have sung in Hong Kong, Taiwan and the UK, and in 2009 the Choir was a prizewinner in the Tolosa International Choral Competition in Spain. Last October we travelled to South Australia to participate in the Adelaide Chamber Choir Festival.

Our performances have been broadcast across the country on ABC Classic and on Fine Music 102.5, and our CD recordings are available on the ABC Classic and Tall Poppies labels.



**Sopranos**

Ria Andriani  
Kristen Butchatsky  
Megan Cronin  
Amanda Durham  
Belinda Montgomery  
Jen Rollins  
Josie Ryan  
Rose Trevelyan

**Altos**

Allison Blake  
Naomi Crellin  
Alison Keene  
Vicki Kourkoumelis  
Sarah Penn  
Natalie Shea

**Tenors**

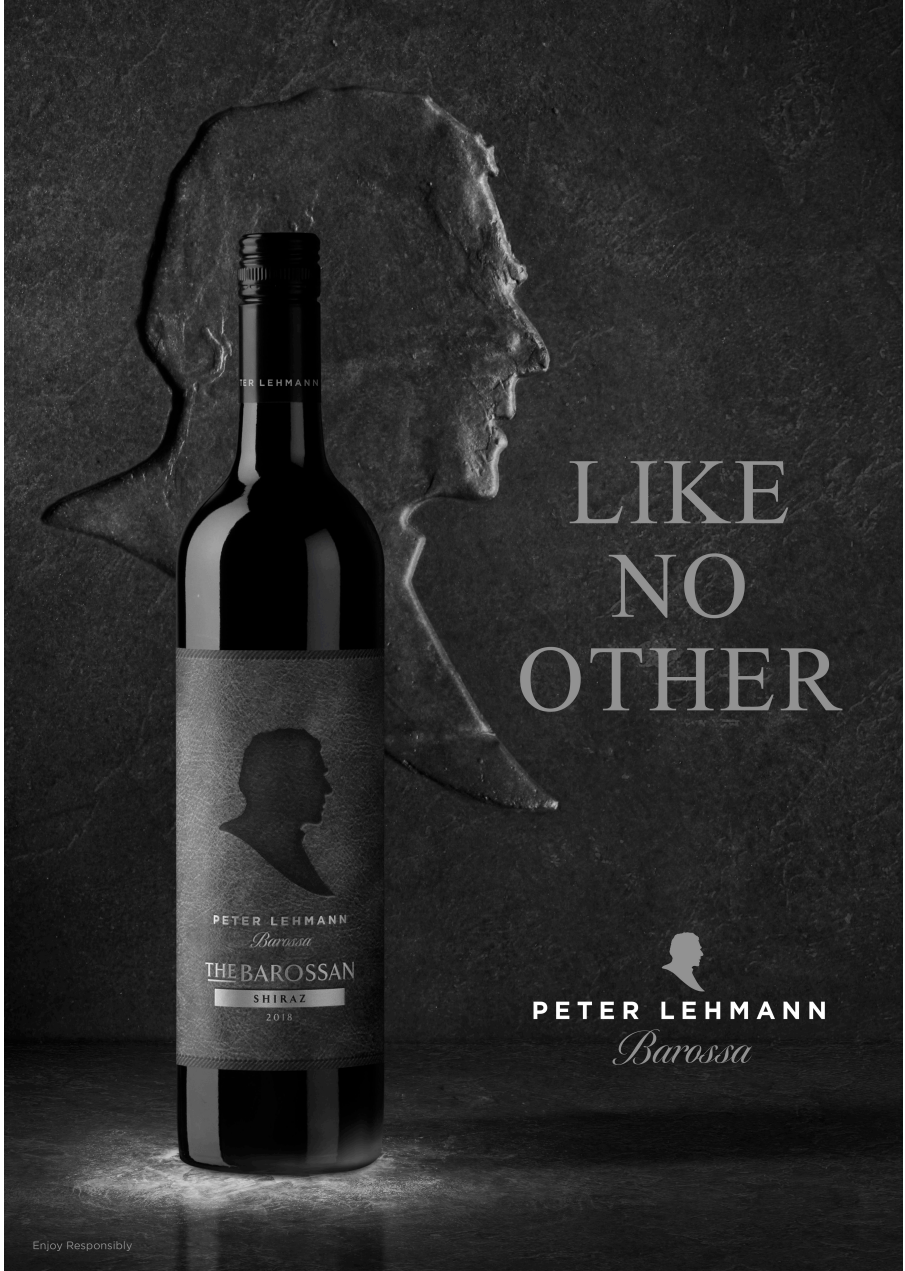
Jess Ciampa  
Matthew Flood  
Michael Iglesias  
Malcolm O'Brien  
Christopher Othen  
Richard Sanchez  
Toby Wong

**Basses**

Wei-Ju Chang  
Christopher Matthies  
Sébastien Maury  
Sam Piper  
Rodney Smith  
Jesse van Proctor

Pedro Greig





LIKE  
NO  
OTHER



PETER LEHMANN  
*Barossa*  
THE BAROSSAN  
SHIRAZ  
2013



PETER LEHMANN  
*Barossa*

Enjoy Responsibly

## ABOUT THE MUSIC

### JOHANN SEBASTIAN BACH **Singet dem Herrn ein neues Lied**

In 1723 Bach arrived in Leipzig, Saxony, to take up the position of Cantor and Director of Music at the Thomasschule, a role which also made him responsible for the music at all four of the city's Lutheran churches. This involved writing an immense quantity of music, including some 200 cantatas – roughly one a week for four years. His motets, though, number just six (and one of those might not even be by Bach). *Singet dem Herrn ein neues Lied* is one of that precious handful of works.

The reason why Bach wrote so few motets is that the genre had fallen out of favour in the regular Sunday service. The cantata had become the musical core of the liturgy: ideally suited to Luther's ideal of 'preaching in sound', its multi-movement structure of contrasting arias, choruses and chorales, and the independence of the accompanying instrumental parts (not confined to doubling the singers) gave the composer a rich and complex palette of colours with which to heighten the intellectual and emotional punch of the day's scripture readings.

The rise of the more dramatic cantata had edged the solidly choral motet out of the liturgical spotlight, and by the time of Bach's tenure in Leipzig, motets had been relegated to the beginning of the service, as an introit; there was a big book of them that had been published back in 1603 and no-one saw any need to waste time composing new ones for Sunday service.

Motets were still being commissioned for special occasions, though, and that was the impetus for all of Bach's motets. From their elaborate counterpoint and sheer scale, it's clear that Bach considered them worthy of his talent, although he apparently saw no reason to make a note of what those occasions were. They seem to have been mostly written for funeral services but it's hard to believe that could be the case for the joyful exuberance of *Singet dem Herrn*; other theories include birthday celebrations for royal eminences, New Year's Day festivities, or a Reformation feast day.

In an opening movement of almost playful delight, the two choirs bounce off each other, tossing phrases back and forth. At the heart of the motet is a tender chorale which speaks of God's love for frail, short-lived humankind – could the piece have been performed at a

funeral after all? – alternating with a more elaborate four-voice ‘aria’ which affirms God’s faithfulness. The two choirs become one in the final Halleluja, ‘Let everything that has breath praise the Lord’ – evidence of a wry humour on Bach’s part, perhaps, as the rolling tide of music allows the singers almost no opportunities to breathe!

Singet dem Herrn ein neues Lied;  
die Gemeine der Heiligen sollen ihn loben.

Israel freue sich des, der ihn gemacht hat.

Die Kinder Zion sei’n fröhlich über ihrem Könige,  
sie sollen loben seinen Namen im Reihen;  
mit Pauken und mit Harfen sollen sie ihm spielen.

*Sing to the Lord a new song;  
let the congregation of the saints praise him.*

*Let Israel rejoice in his maker.*

*Let the children of Zion rejoice in their King;*

*let them dance in praise of his name;*

*let them play to him on drum and harp.*

*Psalm 149:1–3*

*Chorale:*

Wie sich ein Vater erbarmet  
über seine junge Kinderlein,  
so tut der Herr uns allen,  
so wir ihn kindlich fürchten rein.

Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
gleichwie das Gras vom Rechen,  
ein Blum und fallend Laub.

Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
also der Mensch vergehet,  
sein End, das ist ihm nah.

*Johann Gramann (1487–1541)*

*As a father has compassion on his little children, so the Lord has compassion on us, if we fear him with pure, childlike hearts.*

*He knows his poor created beings, God knows, we are but dust, like the grass that is raked away, a flower and a falling leaf.*

*The wind has only to blow over it, and it is no longer there, thus human beings pass away; their end is never far from them.*

*Aria:*

Gott, nimm dich ferner unser an,  
denn ohne dich ist nichts getan  
mit allen unsern Sachen.

Drum sei du unser Schirm und Licht,  
und trügt uns unsre Hoffnung nicht,  
so wirst du’s ferner machen.

Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verläßt.

*O God, take us into your care, for without you, even with all we have, we can achieve nothing.*

*Therefore be our shield and our light, and if our hope does not deceive us, you will do this.*

*Blessed is the one who trusts with all their might in you and your grace.*

*Anonymous*

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen  
Herrlichkeit.

*Praise the Lord for his deeds,  
praise him in his great glory.*

*Psalm 150:2*

Alles, was Odem hat, lobe den  
Herrn, halleluja!

*Let everything that has breath praise  
the Lord, alleluia!*

*Psalm 150:6*

## IAIN GRANDAGE **Why Do We Exist?**

Iain Grandage is one of Australia's most highly regarded collaborative artists, having won Helpmann Awards for his compositions for theatre (*Cloudstreet*, *Secret River*), for dance (*When Time Stops*), for opera (*The Rabbits*, with Kate Miller-Heidke), for silent film (*Satan Jawa*, with Rahayu Suppangah) and as a music director for *Meow Meow's Little Match Girl* and *Secret River*. He has received Victorian Green Room Awards, the prestigious Sidney Myer Performing Arts Award for an Individual, and the APRA/AMC award for Vocal Work of the Year for his opera based on Tim Winton's novel *The Riders*. He has curated the chamber music program for the Adelaide Festival, and been the Artistic Director of the Port Fairy Spring Music Festival since 2016. He has been Composer-in-Residence with the West Australian Symphony Orchestra, and has an extensive track record of collaboration with Indigenous artists across the country. He is a graduate of the University of Western Australia, and the proud recipient of an honorary Doctorate from that institution.

*The composer writes:*

What a beautiful evocation of the simplicity and beauty of our existence Chris Wallace-Crabbe's poem is. As a humanist prayer to nature and innocence, it can be seen as a reminder to all of us to stay humble in the face of the world's extraordinary biodiversity – to treasure it for our children.

My aim in setting the poem was to build something with as much beauty as I could summon from the simplest DNA – a double helix of contrary motion scales constantly rising in the upper parts and ever-descending in the bass line.

This work was commissioned for Sydney Chamber Choir by James O'Toole and Kate Friis to celebrate the marriage of their son, Ben, to Valeska. I thank them for allowing me to contribute to their union with this simple prayer of love.

The child sits, quiet as a moth,  
under murmuring trees in the garden,  
a blackbird warbling grandly,  
wrens and wattlebirds  
doing their various things  
overhead and around,

and the child knows  
he is very small in the garden,  
smaller still in the world,  
as nothing in the ...  
how do you call it? ...

universe.

So that his being there,

fragile in a rustling suburban garden  
among heaving ripples of green,  
is a kind of miracle.

In the end he is grateful.

— Chris Wallace-Crabbe (b. 1934, Australia)

## WOLFGANG AMADEUS MOZART *Ave, verum Corpus*

Mozart wrote his *Ave, verum Corpus* in June 1791 for his friend Anton Stoll, chorus master at the parish church in Baden. In it, we see Mozart exploring what he described as ‘the higher forms of church music’: an aesthetic known as the ‘pathetic style’ – from the Greek word *pathos*, referring to the ability of the music to arouse the emotions, while maintaining dignity and gravity. Even tragic opera, said one authority, often strove for this *pathos*, but rarely reached the ideal; it was something associated particularly with sacred music.

Just 46 bars long, Mozart’s *Ave, verum Corpus* is utterly exquisite. Its transparent but compact four-part writing combines Classical refinement with dignified yet powerful emotional expressiveness.

The text is a 13th-century prayer that reflects on the Christian rite of the Eucharist, in which the faithful eat consecrated wafers which are believed to become the body of Christ.

Ave, verum Corpus natum  
De Maria Virgine:  
Vere passum, immolatum  
In cruce pro homine.  
Cujus latus perforatum  
Unda fluxit et sanguine:  
Esto nobis praegustatum  
In mortis examine.

*Hail, true Body, born  
of the Virgin Mary:  
who truly suffered, sacrificed  
on the cross for humankind.  
From your pierced side  
flowed water and blood.  
Be for us a foretaste [of heaven]  
when we face the trial of death.*

## WOLFGANG AMADEUS MOZART **Requiem**

The summer of 1791 saw Mozart hard at work on not one, but two operas. *The Magic Flute* was mostly complete by July when it was elbowed aside by an urgent commission from Prague to compose a new opera, *La clemenza di Tito*, in honour of the coronation of the Holy Roman Emperor Leopold as King of Bohemia on 6 September — a mere seven weeks away. It was ridiculously short notice but it was an opportunity to win the monarch's favour. So when yet another commission arrived, this one for a Requiem mass, it was a while before Mozart was able to turn his full attention to the task. (Even when the operas were finally out of the way, he had a certain Clarinet Concerto to write for his friend Anton Stadler before the end of October.)

It was, nevertheless, an interesting project, because it was a chance for Mozart to get back into writing sacred music. In his late teens / early twenties, while working for the Salzburg court, he had written a number of mass settings and litanies, which tended towards the light and cheerful; then there was a three year gap until the Mass in C minor, a much more dramatic and substantial work, and after that, nothing of sacred music for eight years except a pair of simple hymn tunes, until the *Ave, verum Corpus*, just a month before the Requiem commission arrived.

Mozart had however recently been appointed assistant Kapellmeister at St Stephen's Cathedral. It was an unpaid position but one which carried the likelihood of a full Kapellmeistership in the near future, as the incumbent was elderly and the position therefore expected to

fall vacant before long. The opportunity to compose so significant piece of sacred music as the Requiem, and to hone his skills in the ‘pathetic style’, would have been welcome.

The commission did however have one rather unusual aspect: it was delivered anonymously. The Mozart legend has made much of the shadowy stranger bearing an unsigned letter, but there is actually no mystery about it: the commission was from one Count Walsegg, who wanted it as a memorial for his wife Anna, who had died on Valentine’s Day, aged just 20. (Walsegg also commissioned a marble and granite monument, at a cost of over 3000 florins; Mozart’s fee for the Requiem was to be 225 florins.) The commission was sent through an intermediary because Walsegg wanted it to be a secret. He was something of a musician himself, and it was his habit to engage composers to write music for him, which he would then have performed at his private concerts, asking his guests to guess who the composer might be. To flatter their host, they would of course nominate the Count. Nobody was ever really taken in by the subterfuge, but everyone played along.

The music Mozart wrote now was very different from the Mass in C minor. Gone are the virtuosic solo arias: there are soloists in the Requiem, of course, but they mostly sing as a quartet, or in short snippets. The orchestra is relatively small — there are trumpets and timpani, to lend an air of solemnity, but no flutes or oboes or clarinets; basset horns, a kind of bass clarinet, are the only unusual additions; with the bassoons and trombones, they add a rich dark timbre. The orchestra is also mostly in the background; it adds tone colour, and it plays a very important role in adding a rhythmic dimension to the music, but it is not ‘featured’ in extended introductions or interludes. The Requiem is a real chorus piece.

The traditional model for sacred music was the polyphony of Palestrina. Mozart was familiar with this *stile antico*, but for the Requiem he looked closer to home: to the relatively recent music of Bach and Handel. He borrowed two of his themes directly from Handel: the theme and countersubject of the Kyrie come from Handel’s oratorio *Joseph* – the theme also bears a striking resemblance to ‘And with His stripes’ from *Messiah* – and the opening motif of the whole Requiem comes from his *Anthem for the Funeral of Queen Caroline*, reworked in a counterpoint whose complexity shows the influence of Bach.



As the Requiem proceeds, however, Bach and Handel recede, and the style becomes more conventionally Viennese. This, of course, is because the latter parts of the piece are not by Mozart at all. Mozart had probably only started work on it in early October, once *La clemenza di Tito* was safely out of the way; on 20 November the composer took to his bed with what has been variously explained as acute rheumatic fever and the final stages of kidney disease; fifteen days later, he was dead. The only movement which was complete was the opening *Requiem aeternam*. The Kyrie, almost all of the Sequence (up to bar eight of the *Lacrimosa*) and the Offertorium had the vocal parts finished, with just the basso continuo – a kind of piano reduction of the harmony, consisting of a bass line with numbers above it to indicate which chords to play – and occasional jottings of passages for specific instruments. The Sanctus, Benedictus and Agnus Dei hadn't even been started. This was not a Requiem in a fit state to be exchanged for a commission fee.

Mozart's widow, Constanze, needed that fee badly. She approached at least three musicians to complete the piece; two of them made an attempt but gave up. Only Franz Süssmayr managed to overcome his awe and trepidation and get the piece finished. The score was delivered to Count von Walsegg, mostly in Süssmayr's handwriting, to give the impression that he was merely copying out what the great man had written.

Many people over the years have been critical of Süssmayr's work (there are some technical mistakes in the harmony, and much less variety in the instrumentation than we might expect from Mozart) and there have been several attempts in recent years to do better, but none has yet displaced the Süssmayr completion that we are hearing this afternoon. As Süssmayr himself wrote in a letter to the music publishers Breitkopf & Härtel in 1800, when the Requiem was to be officially published for the first time: 'I am firmly convinced that my work is unworthy of that great man. It seems to me that the time is ripe to bring Mozart's last relic into a worthy form – insofar as this is at all possible for any human being who is not Mozart.'

**Program notes by Natalie Shea**

## **Introit**

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum in  
Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord, and  
may light perpetual shine upon them.  
To you, O God, praise is given in Zion,  
and prayer shall go up to you in  
Jerusalem.*

*Give ear to my supplication,  
to you shall all flesh come.  
Grant them eternal rest, O Lord, and  
may light perpetual shine upon them.*

## **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## **Sequence**

### ***Dies irae***

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

*The Day of Wrath, that day  
shall dissolve the world in ashes,  
as David and the Sibyl testify.*

*What trembling shall there be  
when the Judge shall come  
who shall thresh out all thoroughly!*

### ***Tuba mirum***

Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.

Liber scriptus proferetur  
In quo totum continetur  
Unde mundus iudicetur.

Judex ergo cum sedebit  
Quidquid latet apparebit:  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

*The trumpet, scattering a wondrous  
sound through the tombs of all lands,  
shall drive all before the throne.*

*Death and nature shall be astounded  
when all creation shall rise again  
to answer the judge.*

*A written book shall be brought forth  
in which shall be contained all  
for which the world shall be judged.*

*And so when the Judge shall sit,  
whatever is hidden shall be made plain,  
nothing shall remain unavenged.*

*What shall I say in my misery? Whom  
shall I ask to be my advocate, when  
scarcely the righteous may be without  
fear?*

**Rex tremendae**

Rex tremendae majestatis,  
Qui salvandos salvas gratis;  
Salva me, fons pietatis.

*King of awful majesty,  
you who freely save the redeemed;  
save me, O Fount of Pity.*

**Recordare**

Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.

*Remember, merciful Jesus,  
that I am the reason for your journey,  
let me not be lost on that day.*

Quaerens me sedisti lassus:  
Redemisti crucem passus:  
Tantus labor non sit cassus.

*Seeking me, you sat weary.  
You redeemed me, suffering the Cross:  
let not such labour have been in vain.*

Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

*O just Judge of Vengeance,  
give the gift of redemption  
before the day of reckoning.*

Ingemisco tamquam reus:  
Culpa rubet vultus meus.  
Supplicanti parce, Deus.

*I groan as one guilty;  
my face blushes at my sin.  
Spare the supplicant, O God.*

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

*You who absolved Mary  
and heard the prayer of the thief,  
you have also given hope to me.*

Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

*My prayers are not worthy,  
but you, who are good, show mercy,  
lest I burn in everlasting fire.*

Inter oves locum praesta  
Et ab haedis me sequestra,  
Statuens in parte dextra.

*Give me a place among the sheep,  
and separate me from the goats,  
setting me at your right hand.*

**Confutatis**

Confutatis maledictis,  
Flammis acerbis addictis,  
voca me cum benedictis.

*When the damned are confounded  
and consigned to sharp flames,  
call me with the blessed.*

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

*I pray, kneeling in supplication,  
heart contrite as ashes,  
take my ending into your care.*

### **Lacrimosa**

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine:  
Dona eis requiem. Amen.

*There shall be weeping on that day  
when from the ashes shall rise again  
guilty humankind to be judged.  
Therefore spare this one, O God.  
Merciful Lord Jesus:  
Grant them rest. Amen*

### **Offertory**

#### **Domine Jesu Christe**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu;  
libera eas de ore leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum.

*O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the torments of Hell,  
and from the deep pit;  
deliver them from the jaws of the lion;  
let them not be swallowed up in the pit  
of Hell, nor fall into darkness.*

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti,  
et semini ejus.

*But may Michael, the holy standard-  
bearer, bring them into the holy light;  
as once you promised to Abraham  
and his seed.*

### **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.

*Sacrifice and prayer, Lord,  
we offer you with praise.  
Receive them on behalf of the souls  
whom we remember today.  
O Lord, make them  
cross over from death to life,  
as once you promised to Abraham  
and his seed.*

### **Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.

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

### **Benedictus**

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

*Blessed is the one who comes  
in the name of the Lord.  
Hosanna in the highest.*

**Agnus Dei**

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

*Lamb of God,  
you who take away the sins of the  
world, grant them eternal rest.*

**Communion**

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

*Let everlasting light shine on them,  
O Lord, with your saints for ever:  
for you are good and kind.  
Grant them eternal rest, O Lord,  
and let light perpetual shine upon  
them, with your saints forever;  
for you are good and kind.*

**Sydney Chamber Choir thanks**

Australian Digital Concert Hall  
Kristen Butchatsky  
Christ Church St Laurence  
City Recital Hall  
Matthew Greco and The Muffat Collective  
Alison Keene • Joshua Murray  
Murray-Luke Peard • Natalie Shea  
Sydney Conservatorium of Music  
Peter Lehmann Wines  
Sydney Eisteddfod  
Sydney Grammar School

And our volunteers:  
Oliver Golding • Lara Holburn  
Geordie Marsh • Pepe Newton  
Sally Ross

**Sydney Chamber Choir Supporters**  
*Sydney Chamber Choir gratefully acknowledges  
the financial support of the following donors:*

***Leading Lights and Guiding Lights***

**\$10,000+**

Anonymous (1)

**\$1,000 – \$4,999**

Helen & Matthew Allchurch  
Deirdre & Peter Bridgwood  
Stephen & Annabelle Burley  
Ewen Crouch AM & Catherine  
Crouch OAM  
Kate Friis & James O'Toole  
Coran Lill  
Alison Lockhart & Bruce Watson  
James & Simone Lockhart  
Terence & Lorraine Minton  
Dr Gaston Nguyen & the late  
Robert Veel  
Paul O'Donnell  
Othen Family  
Colin & Margaret Prebble  
Peter & Robin Shea  
Pamela & Jonathan Summers  
Ed & Jane Suttle  
Doug & Nicolette Vass  
Kay Vernon  
Maree Watts

**\$500 – \$999**

Greg & Annette Anderson  
John Hughes  
Rob Hughes & Robyn Bailey  
Andrew Keene  
John & Vanessa Mack  
Malcolm McPherson  
Gillian Maury  
Sally Ross  
Valerie Tupper  
Denise Weelands

**\$250 – \$499**

David Cervi & Liz Strasser  
Roz Cheney  
Ian Cleworth  
Katherine Day  
Robert Green  
Ruth Jeremy  
Dr Wei Jiang  
Belinda Learoyd  
Sébastien Maury  
Belinda Montgomery  
Joshua Murray  
Graham Parsons  
Kate Reid

## *Donations*

### **\$10,000+**

Anonymous (1)

### **\$1,000 – \$4,999**

Rhae Hooper

Cathie Hull

Maria O'Donnell

Keith Rewell

Kim Williams

Anonymous (4)

### **\$500 – \$999**

Jock Baird – in memoriam Annette  
McClure

Sandra Harrison & François  
Helsen

Helen Johnston

Ms Robin King

Trish Richardson in memory of  
Andy Lloyd-James

Anonymous (1)

### **\$250 – \$499**

Catherine Baldwin

Debra Batley

Kerin Brown

Amanda Durham

Alison McIntyre

Anonymous (1)

### **Up to \$249**

Peter Cassidy

Elaine Chia

Rina Chow

Richard McIntyre

Frank Maio

Anne Makepeace

Kurt & Vanessa Olofsson

Penelope Sewell

Bernie Sharp

Michael Young

Anonymous (3)



**SYDNEY CHAMBER CHOIR Inc**  
PO Box 1151, Newtown NSW 2042  
ph 1300 661 738

[www.sydneychamberchoir.org](http://www.sydneychamberchoir.org)  
[www.facebook.com/SydneyChamberChoir](https://www.facebook.com/SydneyChamberChoir)

Artistic Director: Sam Allchurch  
President: Christopher Matthies  
Vice-President: Amanda Durham  
Secretary: Megan Cronin  
Treasurer: Chris Othen  
Committee Member: Matthew Flood  
Committee Member: Rose Trevelyan

Marketing: Ashley Jones  
([www.ashleynatashajones.com](http://www.ashleynatashajones.com))  
Publicist: Geoff Sirmai Arts Publicity  
Production Assistant: Nicola Sinclair  
Rehearsal Pianist: Luke Byrne

Librarian: Murray-Luke Peard  
Philanthropy Manager: Alison Lockhart  
Administrator: Stephen Bydder

Cover design by [joshmurray.com.au](http://joshmurray.com.au)