

MOZART'S REQUIEM WITH STEPHEN LAYTON

9–12 SEPTEMBER 2026

Concert Hall,
Sydney Opera House



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

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SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

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

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

WHAT TO EXPECT IN THIS CONCERT

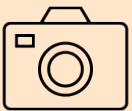
Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.



When do I clap?

Good question. Most pieces of music are broken up into different movements – usually, people only clap at the end of a piece, so there will be silent pauses between movements. On the next page you will see how many movements the pieces in this concert have, and the duration of each piece. But the simplest thing is to wait until the conductor turns around – or when everyone else starts applauding.

The conductor may leave the stage and come back on a few times, and acknowledge the different sections of the orchestra. You can keep clapping as long as you want to – and feel free to cheer and stomp your feet if you really enjoyed the concert!



Can I take photos or videos?

You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.



What happens at interval?

The interval will begin when the conductor leaves the stage and the lights go to their full brightness. You can choose to stay in your seat and wait, go to the bathroom, walk around or purchase food or drink from one of the foyer bars.

An announcement will play through the speaker system 10 minutes, 5 minutes and 1 minute before the concert resumes.

2026 CONCERT SEASON

MOZART'S REQUIEM WITH STEPHEN LAYTON

VOICES THROUGH TIME

STEPHEN LAYTON conductor

SAMANTHA CLARKE soprano

ASHLYN TYMMS mezzo-soprano

ANDREW GOODWIN tenor

SIMON MEADOWS baritone

SYDNEY PHILHARMONIA CHOIRS

ELIZABETH SCOTT chorus master

WOLFGANG AMADEUS MOZART (1756–1791)

completed by Franz Xaver Süssmayr

Requiem in D minor, K626 (post.)

i. Introitus

ii. Kyrie

iii. Sequentia

iv. Offertorium

v. Sanctus

vi. Benedictus

vii. Agnus Dei

viii. Communio

INTERVAL

THOMAS TALLIS (c.1505–1585)

Why Fum'th in Sight? (1567)

RALPH VAUGHAN WILLIAMS (1872–1958)

Fantasia on a Theme by Thomas Tallis (1910)

JOHN RUTTER (born 1945)

Gloria (1974)

i. Allegro vivace

ii. Andante

iii. Vivace e ritmico

SUSANNAH LAWERGREN soprano

Wednesday 9 September, 8pm

Friday 11 September, 8pm

Saturday 12 September, 8pm

Emirates Masters Series

Thursday 10 September, 1.30pm

Emirates Thursday Afternoons

Concert Hall,

Sydney Opera House

Pre-concert talk

By Sam Allchurch in the Northern Foyer at 7.15pm, and at 12.45 on the Lounge Level (Thurs).

Estimated durations

Mozart – 50 minutes

Interval – 20 minutes

Tallis – 4 minutes

Fantasia – 15 minutes

Rutter – 20 minutes

This concert will run for approx. 2 hours

ABC Classic

Friday's concert will be recorded for broadcast on 27 September, and streaming online.

Cover image

Stephen Layton conducting the Sydney Symphony Orchestra in 2023

Emirates

Principal Partner

IN MEMORIAM



VALE MARTIN FOSTER

The Sydney Symphony pays tribute to former Principal Contrabassoon Martin Foster (1942-2026).

The musicians and staff of the Sydney Symphony Orchestra were greatly saddened to learn of the death of Martin Foster on Monday 10 August 2026.

Martin served as Principal Contrabassoon of the Sydney Symphony Orchestra for 35 years, from 1967 until 2002. But it is his work as the founder and President of the Sydney Symphony Orchestra Musicians' Association (SSOMA) that has had a lasting impact, affecting not only generations of musicians of the Sydney Symphony but also the livelihoods of musicians in the other state symphony orchestras around Australia.

Martin began performing with the Orchestra in the early 1960s on a contract basis, and following a successful audition he was appointed to the permanent role of Principal Contrabassoon. Almost immediately he advocated for improved employment conditions and salaries for his Orchestral colleagues.

In the 1960s the state symphony orchestras were all operated by the ABC, with salaries and conditions controlled by a centralised industrial relations system. Martin attended commission hearings to argue for improved travel allowances, increased minimum rates of pay and working hours that minimised muscular skeletal and noise related injuries to orchestral musicians.

Martin joined the musicians' union and quickly became a leader, representing his peers on the National Review Committee, the Joint Steering Committee and the Structural Efficiency Principal (SEP) Negotiation Committee.

With the introduction of enterprise bargaining, Martin Foster led negotiations for the ABC orchestra musicians in creating the first national agreement with the ABC, covering the terms and conditions of orchestral musicians.

Martin also championed concerns about noise related injuries amongst musicians. In the 1980s he located early international research in this field and encouraged the ABC to review the working structure for musicians to minimise injury from hearing loss.

In the 1990s, together with Associate Concertmaster Goetz Richter, Martin represented orchestral musicians from each of the ABC orchestras through the process of divestment from the ABC and the establishment of each orchestra as its own corporation.

During this period Martin spearheaded the reform of the orchestral musicians' professional and industrial association, which led to the establishment of the Symphony Orchestra Musicians Association (SOMA), a national body representing orchestral musicians in

IN MEMORIAM

Australia. At the same time Martin founded the Sydney Symphony Orchestra Musicians' Association paving the way for more transparent and effective communication between our management and musicians.

In 1996 Martin led the negotiations for the first collective agreement for musicians working with the Sydney Symphony Orchestra as a new corporation. A masterful negotiator, Martin worked tirelessly to create a strong modern collective agreement for the musicians of the Sydney Symphony, establishing a more efficient orchestra able to work creatively and effectively in modern settings. The agreement brokered by Martin became the benchmark in modern collective agreements for many other Australian symphony orchestras around the country.

In 2000 Martin Foster was invited by Mary Vallentine, then General Manager of the Sydney Symphony Orchestra, to undertake a research project. The project was a benchmarking exercise of international and national orchestras comparing industrial agreements, internal management practices, employee relations and working practices. This work was groundbreaking and provided a firm basis for the Sydney Symphony Orchestra to establish best practice employment terms and conditions for orchestral musicians. These conditions have led to the creation of a superior work, health and safety environment ensuring not only career longevity for musicians but also significantly improving artistic standards.

Martin was a pathbreaking, visionary advocate for musicians' working lives and conditions in Australian symphony orchestras for decades. His determination, commitment and passionate



Martin Foster with his contrabassoon. Photo courtesy Matthew Wilkie and Noriko Shimada.



work for orchestral musicians in Australia and particularly at the Sydney Symphony Orchestra resulted in an Orchestra defined by its artistic excellence. Martin made a contribution over and above what could have been expected as a musician. His significant volunteer advocacy work was to the benefit of not only his peers but future Australian orchestra musicians.

In 2001, Liddy Clark, then-Member for Clayfield, acknowledged Martin's contributions in a speech in the Queensland Parliament, highlighting that SOMA had achieved 98 per cent union membership across the state symphony orchestras, in large part due to Martin's leadership and advocacy.

Martin received honorary life membership from the Media Entertainment and Arts Alliance (MEAA) in acknowledgement of his contributions over many decades.

In addition to his orchestral career and union advocacy, Martin was also a renowned bassoon technician and repairer, watchmaker and journalist. He was described by *Jeweller* magazine as their 'resident watch guru', and would travel the world reporting from the frontlines of horology.

He remained a close friend of many musicians in the Sydney Symphony. At the commencement of the rehearsal on Monday 10 August, musicians and staff took a moment to reflect and observe a minute's silence in Martin's memory.

Our thoughts are with Martin's wife Eileen, their daughter Adrienne and her husband Patrick, and their children.

WELCOME

Welcome to **Mozart's Requiem with Stephen Layton**, the eighth concert in the Sydney Symphony Orchestra's Emirates Masters Series for 2026.

Today's concert is all about connection and inspiration.

Thomas Tallis is perhaps the most significant English composer, creating so much of that country's musical language while managing not to lose his head during the political tumult of the 16th century. His poignant *Why Fum'th in Sight* was the theme that inspired Ralph Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* some 300 years later, a musical lineage that echoes through the ages.

Two choral works form the bulk of this program: John Rutter's modern masterpiece Gloria, with its 'exquisitely balanced vocal writing [and] melting harmonies' (*Gramophone*), and Mozart's timeless Requiem. Our conductor today, Stephen Layton, is one of the great choral conductors of our time, and the ideal interpreter of these magnificent works and will bring the Orchestra and Sydney Philharmonia Choirs together to realise this thrilling program.

That connection exists between Emirates and the Orchestra, as well. Together we aspire to create unforgettable journeys and remarkable experiences, with a commitment to excellence at the very highest level.

We are immensely proud of our partnership, one of the most significant and enduring relationships in Australia's performing arts and Emirates' longest-running collaboration with a non-sporting organisation. This partnership reflects our shared belief in the power of connection: bringing world-class artistry to the global stage and enabling music to transcend borders, cultures, and audiences. We're proud to support artists who inspire, unite, and connect with fans around the world.

As the Presenter of this Masters Series, Emirates proudly champions exceptional local and international talent, with a special focus on the Sydney Symphony's celebrated Chief Conductor, Simone Young AM.

We are delighted by the continuing success of our long-term partnership and trust you will enjoy this marvellous concert.

A handwritten signature in black ink, appearing to read 'Barry Brown', with a stylized, flowing script.

Barry Brown
Emirates DVP – Australasia

YOUR CONCERT AT A GLANCE

WOLFGANG AMADEUS MOZART (1756–1791) *Requiem in D minor, K626* (post.)

Mozart's Requiem was left unfinished at his death and has in this case has been finished by Franz Xaver Süssmayr with a little help from Stephen Layton and Benjamin Britten. It is a setting of traditional texts from the Catholic Mass for the Dead, so ranges in a series of movements for choir and soloists, from supplication to fear to affirmation.

Mozart left it aside to work on other things in 1791, the year that saw the capture of Louis XVI and family by the French revolutionaries, the completion of the Brandenburg Gate in Berlin and Rose Hill renamed Parramatta.

Contemporary music included Joseph Haydn's Symphony No.96 ('Miracle'), Süssmayr's Concerto movement for basset horn and Luigi Cherubini's *Lodoïska*.

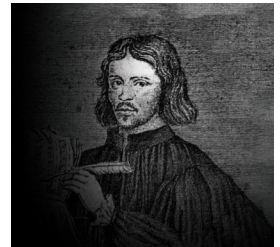


1789 drawing of Mozart by Dora Stock.

THOMAS TALLIS (c.1505–1585) *Why Fum'th in Sight?* (1567)

Tallis and his protégé and friend William Byrd dominated British music in the Tudor period. He wrote music for both Protestant and Catholic liturgies and composed nine tunes for *Archbishop Parker's Psalter*, a collection of Psalms rendered in English poetic metres.

This appeared in 1567, the year that saw the abdication of Mary, Queen of Scots, commencement of Palladio's Villa Rotunda at Vicenza, and China's resumption of trade with other countries.



18th century engraving of Tallis by Niccolò Haym, after a portrait by Gerard van der Gucht.

RALPH VAUGHAN WILLIAMS (1872–1958) *Fantasia on a Theme by Thomas Tallis* (1910)

Vaughan Williams came across Tallis's tune in the early 1900s and it spurred him to write one of the greatest works in the string repertoire. Beginning with a 'straight' rendition of Tallis, it inexorably travels into different realms, using the full gamut of available textures and clever spatial disposition of the players.

It appeared in 1910, the year that saw Elgar's Violin Concerto, Mahler's Ninth Symphony and Stravinsky's *Firebird*.



Photo of Vaughan Williams by EO Hoppé, prior to 1921.

JOHN RUTTER (born 1945) *Gloria* (1974)

Rutter sets the second section of the Catholic Mass in a joyful, but at times introspective, three-movement work for chorus and orchestra. Brass fanfares and powerful syncopated rhythms contrast with simple, limpid choral writing and woodwinds that evoke birdsong.

It dates from 1974, the year that saw the resignations of Golda Meir, Willi Brandt and Richard Nixon, the discovery of the skeleton of human ancestor *Australopithecus afarensis* 'Lucy' and conductor Bernard Heinze named Australian of the Year. Contemporary music included Anne Boyd's *Angklung*, Steve Reich's *Music for 18 Musicians* and Karlheinz Stockhausen's *Inori*.



Photo by Alex MacNaughton

MAKE MUSIC YOUR LEGACY

Sharing the gift of music with future generations is one of the best gifts of all.

A bequest to the Sydney Symphony Orchestra ensures its enduring future and supports the development of tomorrow's musical leaders. Your legacy will bring the world's finest artists to our stages and share the transformative power of music.

The Orchestra is profoundly grateful to the following individuals and families for their recent legacy gifts.

Estate of the late Henri Aram OAM
Jenny Dines Charitable Trust
In memory of Matthew Krel
Estate of the late Daniel Lemesle
Dr Lee MacCormick Charitable Foundation
Estate of the late Ross McNair
Estate of the late Elsie Moore

Patricia H Reid Endowment Fund
The Ross Trust
Estate of the late Joyce Smith
Estate of the late Jacqueline Woodman
June & Alan Woods Family Bequest

For a confidential and sensitive discussion, please contact
Fleur Griffiths, Head of Philanthropy
fleur.griffiths@sydneyssymphony.com



ABOUT THE ARTISTS

STEPHEN LAYTON conductor

Awarded with an MBE for services to classical music in October 2020, Stephen Layton is one of the most sought-after conductors of his generation, whose ground-breaking approach has had a profound influence on choral music over the last 30 years. Often described as the finest exponent of choral music in the world today, Layton is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertgebouw, from Tallinn to São Paulo, and his recordings have won or been nominated for every major international recording award. He has two Gramophone Awards and a further ten nominations, five Grammy nominations, the Diapason d'Or de l'Année in France, the Echo Klassik award in Germany, the Spanish CD compact award, and Australia's *Limelight* Recording of the Year.

Founder and Director of Polyphony, and Director of Holst Singers, Layton stepped down as Fellow and Director of Music at Trinity College Cambridge in 2023. His former posts include Chief Conductor of Netherlands Chamber Choir, Chief Guest Conductor of Danish National Vocal Ensemble, Artistic Director and Principal Conductor of City of London Sinfonia, and Director of Music at the Temple Church, London.

Layton is constantly in demand to premiere new works by the greatest established and emerging composers of our age. A longstanding partnership with Arvo Pärt has resulted in premiere performances and award-winning recordings, including three discs with Polyphony on Hyperion. With the late Sir John Tavener, premieres include Layton's bold realisation of his epic seven-hour vigil *The Veil of the Temple*, a new departure in British choral music. Passionate in his exploration of new music, Layton has introduced a vast range of new choral works to the UK and the rest of the world, transforming the music into some of the most widely performed today. His long association with music from the Baltic includes acclaimed recordings of works by Eriks Ešņvalds, Uģis Prauliņš and Veljo Tormis. His captivating discs, with Polyphony, of the American Morten Lauridsen's *Lux aeterna* and Eric Whitacre's *Cloudburst* were nominated for Grammy Awards, with *Cloudburst* spending a year in the USA's Billboard Classical Album Chart.



Photo by Keith Saunders

On the Deutsche Grammophon label, Layton and Polyphony recently recorded a disc of Karl Jenkins's *Motets* which entered the Classical Artist Albums Chart at No.1 during the week of its release, and on Decca they recorded Karl Jenkins's *Miserere* with the Britten Sinfonia.

Layton's recordings have consistently broken new ground, creating a new sound world in British choral music that continues to influence and inform conductors and choirs throughout the world. Award-winning discs with Polyphony include Britten's *Sacred and Profane*, James MacMillan's *Seven Last Words from the Cross* and Poulenc's *Gloria*.

Layton guest-conducts widely, working with and inspiring the world's finest choirs and orchestras: Netherlands Chamber Choir; Danish National Vocal Ensemble; SWR Vokalensemble, MDR Leipzig and NDR Hamburg Radio Choirs in Germany; Latvian State and Radio Choirs, Estonian Philharmonic Chamber Choir, and Voces Musicales in the Baltic; Polish Radio, NFM, and Wrocław Philharmonic Choirs; Slovenian Philharmonic Choir; Eric Ericsson Chamber Choir, Stockholm; Die Konzertisten, Hong Kong; and the inaugural concert of Yale Center for Music and Liturgy at Carnegie Hall. With Britten Sinfonia, his eight highly acclaimed recordings include Handel's *Messiah* ("Best *Messiah* recording" – *BBC Music Magazine*); with City of London Sinfonia (where Layton succeeded Richard Hickox as Artistic Director and Principal Conductor), tours included Latin America and premieres uniting cathedral choristers across Britain; and with Orchestra of the Age of Enlightenment he has recorded Bach's *Christmas Oratorio*, B Minor Mass and *St John Passion*.

ABOUT THE MUSIC

ABOUT MOZART

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a 'miracle that God had allowed to be born in Salzburg', while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna's star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart's pre-eminence in opera – whether it was fully appreciated at the time stemmed in part from his exposure to Baroque music, and especially that counterpoint of composers such as JS Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, the city's musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart's patrons left town so as not to be conscripted. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.



Section of an unfinished 1782 portrait of Mozart by his brother-in-law Joseph Lange.

By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

David Garrett writes:

Joseph Haydn said that Mozart's fame would be secure if he had written nothing but the Requiem, but it is a problematical work, which Mozart did not live to complete and whose origins are surrounded by mystery. Mozart, mortally ill and in a state of great excitement while composing it, chose the key of D minor: one associated with tragic drama in some of his greatest works, as in *Don Giovanni*; and with tenderness and pathos as well, as in the Piano Concerto in D minor. The terrifying drive of the *Dies irae* of this Requiem; the powerful rhythmic bite of the *Rex tremendae*, with its contrasting tender interjection 'Salva me'; the furious *Confutatis* – all these are painted with the dramatic intensity of a composer who had become convinced that he was writing his own Requiem. The messenger in grey who had delivered a commission from an anonymous patron had become in Mozart's mind an emissary of death. We now know that he was a servant of Count Walsegg zu Stuppach, an aristocratic amateur who liked to pass off music by professional composers as his own.

ABOUT THE MUSIC

Welcoming death as a friend, as in his letter of April 1787, is closer to Mozart's Masonic outlook than to Catholic teaching. Masonic ritual and belief marked this Requiem in more ways than one. Yet it turns out that these words come from a book by the Jewish philosopher Moses Mendelssohn, and Mozart perhaps chose them as appropriate when writing to a father he knew to be fatally ill. In his letter of September 1791, the tone of resignation with mild protest is probably closer to Mozart's real feelings. Actually the Requiem itself is the best evidence – Mozart always reveals more of himself in music than in words. So great was his emotional involvement with the music of the Requiem that his anxious doctor had to take the manuscript from his hands. Hence the power and directness of those sections which are undoubtedly from his pen.

Mozart's Requiem contains, besides powerful drama and intensity, much music of great tenderness, and of a consoling pity. This music seems to express Mozart's acceptance of the transcendent, the world beyond life and death. We find it also in the opera *The Magic Flute*, and in the Masonic music Mozart was composing at the same time as the Requiem. Mozart's instrumentation reflects the two facets of the music: fierce, with trumpets and drums in the sterner sections, but coloured elsewhere by the mild and liquid tones of bassoon horns. Flutes, oboes and horns are banished (though whether this was Mozart's intention for the whole work is uncertain).

Mozart's Requiem is a kind of summation of its models and counterparts in the music of his contemporaries and predecessors. Haydn's admiration for the work was surely a tribute to the compact unity into which it succeeds in reconciling different styles and forms. Haydn himself followed this example when he wrote his last six masses in the 1790s. Like Mozart's unfinished Great Mass in C minor K427, his Requiem is a cantata mass in the sense that the Sequence (*Dies irae*) is divided up into separate choral and solo ensemble movements. In the earlier Mass, each movement was developed on a massive scale, whether in enormous fugues or in Italianate chamber music arias – so much so that Mozart may have abandoned it precisely because he felt the result lacked stylistic unity. In the Requiem, on the other hand, choral and solo movements are brought

into balance with each other, and the solo writing has lost all traces of virtuosity for its own sake.

In many respects the Requiem is backward looking, with Baroque elements, signs of the tremendous impact on Mozart of his study of the music of Bach and Handel, and also of his familiarity with works by less celebrated Austrian musicians. The *Kyrie* fugue, with the leap of a diminished seventh in its subject, reminds one of 'And with his stripes' from *Messiah*. The *Rex tremendae* has the dotted rhythms of a French overture, and its choral entries may have been suggested by the crashing chords of the opening chorus of Bach's *St John Passion*. The use of Gregorian melodies, as at the words 'Te decet hymnus', was common in Austrian masses, and occurs in a strikingly similar way in a Requiem by Michael Haydn, brother of Joseph and a colleague of Mozart's in Salzburg. This Requiem, which Mozart certainly heard twenty years before, came back to his mind, whether consciously or not, as he wrote his own setting. Michael Haydn's is a remarkable and stern work, with resemblances to Mozart's in content and in scoring: like Mozart, the younger Haydn banishes flutes, oboes and horns, and uses the three trombones characteristic of Salzburg, but not of Viennese church music. So the musical experience of Mozart's youth and maturity fused, in the urgency of death's imminence, into a testament of church music; a composition, writes Karl Geiringer, 'as transcendental as it is human, as out of terror and guilt it leads us gently towards peace and salvation'.

ABOUT THE MUSIC

Mozart's Requiem, then, is a treasure of artistic heritage, but it is a flawed masterpiece. Its unsatisfactory features stem from Mozart's failure to complete it. More has been written about this problem, perhaps, than about any other aspect of Mozart's work, and the details of the controversy are out of place in a program note. Nevertheless, a summary of the circumstances may help listeners to understand any disquiet they may experience. The manuscript shows that Mozart had completed the *Introitus* and *Kyrie* in full score. Some other sections are in a half-finished state, the vocal parts written in full, the instrumental parts sometimes complete, sometimes only sketched. These are: the *Dies irae* as far as the *Lacrimosa*, which breaks off in the eighth bar; the *Domine Jesu Christe* and *Hostias*. There is nothing of Mozart's writing in the ending of the *Lacrimosa*, the *Sanctus*, *Benedictus* and *Agnus Dei*.

Mozart's widow was naturally anxious to collect the composition fee, and after other musicians had declined the task of completion she gave it to Franz Xaver Süssmayr, a pupil of Mozart's who had assisted him with the Requiem and other late works. We do not know what sketches of Mozart's he may have had to work from, partly because Constanze Mozart was keen to conceal the role of other hands in the finished Requiem. It seems unlikely, on the basis of Süssmayr's original compositions, that he could have composed such a movement as the *Benedictus* unaided by any sketches by Mozart. It is not known whether the repetition of the *Kyrie* fugue for the 'Cum sanctis tuis' was his idea or Mozart's.

The chief criticisms of Süssmayr's completion concern the instrumentation and the filling out of inner parts. Some of the part-writing and distribution is inept and un-Mozartian; above all, the scoring of the entire work for the same instrumental palette is monotonous and often heavy. The trombones are used in inappropriate places and with a lack of restraint, but the tenor trombone solo in the *Tuba mirum* is undoubtedly Mozart's even though it gives the impression, as Alfred Einstein says, that the player is showing off his own skill rather than announcing the Last Judgment. The extent of Süssmayr's contribution has always been a matter of controversy, and scholars incline to the view that it was less than used to be thought. For better or for worse, Mozart's Requiem is with us in a form partly determined by Süssmayr, and in that form it has remained, ever since the early 19th century, one of his most admired and loved works. One of the wisest and most knowledgeable students of music of the Classical era, HC Robbins Landon, has illuminatingly compared the Requiem to a great building which we know was not completed as its designer intended, but which to change would destroy a view dear and close to us.

ABOUT THE MUSIC

MOZART, BRITTEN, LAYTON

Benjamin Britten had a lifelong adoration for Mozart, whom he regarded as the greatest composer who ever lived (sometimes adding that Brahms was the worst!).

In the years round 1970, Britten's work as a performer become even more involved with Mozart's music: he made an edition of the opera *Idomeneo* for the ill-fated 1969 Aldeburgh Festival (the Maltings Concert Hall was badly damaged by fire but restored in time for the following year's festival); in the restored hall, he conducted important recordings of works such as the *Serenata notturna*, and the Symphonies K183 and K201 with the English Chamber Orchestra; also with the ECO and pianist Clifford Curzon, he recorded the piano concertos K466 and K595.

And in 1971 he conducted a performance of the Mozart Requiem at Snape with Heather Harper, Alfreda Hodgson, Peter Pears, John Shirley-Quirk, the Aldeburgh Festival Chorus and the English Chamber Orchestra.

Given the circumstances of its composition, the score of the Requiem – even in some sections definitely composed by Mozart – requires occasional amendments of scoring, and, unsurprisingly given the quality of Britten's ear for sound, he made a number of improvements (and included some offered by Joseph Leopold Eybler) to the score as completed by Franz Xavier Süssmayr.

Stephen Layton's performing edition is based on Britten's, though he himself has inevitably made some improvements of his own. In all cases, the changes are not meant to be perceptible, but to enhance the material that is there.

This is not meant to be exhaustive, but, for instance, in the *Tuba mirum* section, there are legato string lines at first appearance of the words 'sparget sonum' (scattering sound); at the second more agitated dotted rhythms creep in. At the words 'mors stupebit' (Death shall be astounded) the urgency is enhanced by quaver, rather than crotchet, figures, and as the alto soloist enters we hear pronounced syncopation in the string parts.

In the *Recordare*, Layton adds the warmth of a viola line at 'illa die' (on that day), and expands the contrapuntal web at 'tantus labor' (let not such labour have been in vain); by contrast at 'et ab haedis me sequestra' (separate me from the goats) there is a texture of spiky quavers.

As David Garrett has noted, the writing for trombones is a contentious aspect of the score. Surprisingly, Britten doesn't seem to have made alteration in the outer movements, though eases them out at the end of the *Dies irae*, but in the *Lacrimosa* the trombone parts are, as Layton, says, much improved. The timpani are used to greater effect, too, in the *Sanctus* and at the climax of the *Agnus dei*.

Notes by Gordon Kerry © 2026 (Mozart biography, note on editions); David Garrett © 2004 (Requiem).

TEXTS & TRANSLATION

I. **Introit** (Chorus and soprano solo)
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.

II. **Kyrie** (Chorus)
Kyrie eleison.
Christe eleison.
Kyrie eleison.

III. **Sequence:**
Dies irae (Chorus)
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla,

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

Tuba mirum (Solo quartet)
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 judicetur.

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

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

I. **Introit**
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.

II. **Kyrie**
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

III. **Sequence:**
Dies irae
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
The trumpet, scattering a wondrous
sound through the tombs of all lands,
shall drive all unto 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 therefore when the Judge shall sit,
whatsoever is hidden shall be manifest:
and 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?

TEXTS & TRANSLATION

Rex tremendae (Chorus)

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

Recordare (Solo quartet)

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

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

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

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

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

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

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

Confutatis (Chorus)

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

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

Lacrimosa (Chorus)

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

Rex tremendae

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

Recordare

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

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

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

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

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

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

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

Confutatis

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

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

Lacrimosa

That day is one of weeping
on which shall rise again from the ashes
guilty humankind, to be judged.
Therefore spare this one, O God.
Merciful Lord Jesus:
Grant them rest. Amen.

TEXTS & TRANSLATION

IV. Offertorium

Domine Jesu Christe

(Chorus and solo quartet)

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

Hostias (Chorus)

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.

V. Sanctus (Chorus)

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

VI. Benedictus (Solo quartet and chorus)

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

VII. Agnus Dei (Chorus)

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

VIII. Communio (Soprano solo and chorus)

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.

IV. Offertorium

Domine Jesu Christe

O Lord Jesus Christ, King of glory,
deliver the souls of all the departed faithful
from the torments of Hell,
and from the deep pit;
deliver them from the mouth of the lion;
that Hell may not swallow them up,
and that they may not fall into darkness.
But may the holy standard-bearer Michael
bring them into the holy light;
which thou didst promise of old to Abraham
and his seed.

Hostias

We offer unto you, O Lord,
sacrifices and prayers of praise.
Receive them on behalf of those souls
whom we commemorate today.
Make them, O Lord,
to cross over from death to life,
as once you promised to Abraham
and his seed.

V. Sanctus

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

VI. Benedictus

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

VII. Agnus Dei (Chorus)

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

VIII. Communio

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

Translation © Symphony Australia

ABOUT THE MUSIC

ABOUT RALPH VAUGHAN WILLIAMS

It fell to a generation younger than Elgar to write music with a British accent, inspired partly by a growing interest in that great efflorescence of music during the Tudor dynasty. With the *Fantasia on a theme of Thomas Tallis*, premiered in 1910, Ralph Vaughan Williams refreshed English music by returning to that distant source.

After the early death of his father, an Anglican clergyman, Vaughan Williams was raised in the liberal bosom of his mother's family – relations of the Wedgwood pottery dynasty and the Darwins of natural history. A Wedgwood aunt instructed the child in thorough-bass and harmony, while some years later another aunt, Etty Darwin, described 'that foolish young man Ralph Vaughan Williams who will go on working at music when he is so hopelessly bad at it... They say it will simply break his heart if he is told that he is too bad to hope to make anything of it.'

Nevertheless, Vaughan Williams persisted, studying at the Royal College of Music under Hubert Parry, whose Piano Concerto of 1880 is said to have inaugurated the so-called English musical Renaissance. After taking his degree at Cambridge, in 1895 Vaughan Williams returned to the RCM to study under the redoubtable Irish composer Sir Charles Villiers Stanford, whose assessments included 'damnable ugly, my boy. Why do you write such things?', or, more succinctly, 'all rot, my boy...' In 1897 he studied with Max Bruch in Berlin, and, more consequentially, in 1907 in Paris with Maurice Ravel.

In 1893, Vaughan Williams had been shown one of the few English folksongs then in print: 'Dives and Lazarus', which elaborates Jesus' parable (in Luke 16) of the rich man and the beggar, Lazarus, and God's judgement on them. Vaughan Williams's famous response to the tune was 'here's something which I have known all my life, only I didn't know it!' And, like colleagues such as Gustav Holst, Percy Grainger and Béla Bartók, Vaughan Williams became an active collector of folk songs in, as it were, the wild – or, in the case of the first song he notated, 'Bushes and Briars', at an 'old people's tea party' in 1903 where a shepherd sang a 'song which set all my doubts about folk song at rest.'

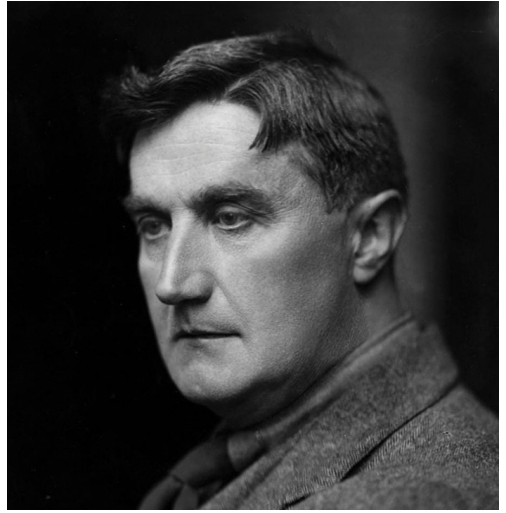


Photo of Vaughan Williams by EO Hoppé, prior to 1921.

Folk-song and Tudor music would prove inexhaustible sources of inspiration, and with the advent of the First World War (in which Vaughan Williams served as an ambulance orderly) the wish also to be free of any Germanic tendencies is understandable: *The Lark Ascending*, for instance, is far from being a piece of boneless pastoralism, but is rather an elegy for a world on the brink of destruction. By the time of the Second World War, Vaughan Williams was a master symphonist, with his first three symphonies' expansive meditations on the sea, city and countryside respectively. Now he would balance the expressionist extremes in the Fourth and Sixth Symphonies with the transcendently beautiful vision of peace in the Fifth. He brought all these elements together in his operatic masterpiece, *The Pilgrim's Progress* and in a further three symphonies of exquisite poise and craft.

ABOUT THE FANTASIA ON A THEME BY THOMAS TALLIS

When Vaughan Williams's *Fantasia on a theme by Thomas Tallis* was first performed at the Three Choirs Festival in 1910 a perceptive critic noted that 'one is never quite sure whether one is listening to something very old or very new'. The effect must have been magnified in the setting of Gloucester Cathedral: to walk from the dark Romanesque nave with its circular pillars and round arches, through the perpendicular-style decoration of the choir and presbytery, lit by the astounding 345-square-metre Crécy Window, and finally into the Lady Chapel is literally to traverse centuries of architectural history.

ABOUT THE MUSIC

And Vaughan Williams naturally exploited the size and resonance of the building as well as reflecting some of the metaphorical resonances of history in his piece. He divides the orchestra into three – a string quartet, a tutti section and a small group of nine players that provides distant echo effects – and instructs that where possible the groups should be spatially separate, creating an enhanced sense of resonance of any given space.

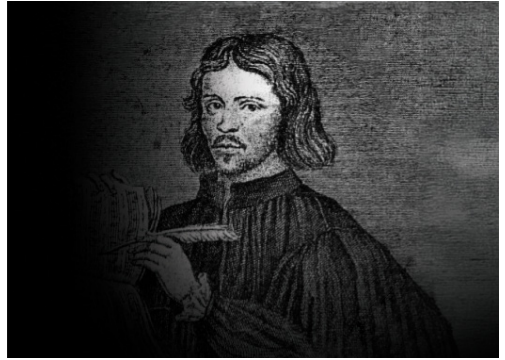
According to Hugh Ottaway, the composer ‘was aware of the common aspirations of generations of ordinary men and women with whom he felt a deep, contemplative sympathy’ and which he felt was reflected in communal music-making. In a Protestant country like England, communal music-making included hymn singing, and it was for this reason that Vaughan Williams accepted the editorship of the *English Hymnal* in 1904. In doing so he made the discovery that catalysed this, his first masterpiece.

DIGRESSION – THOMAS TALLIS AND HIS THIRD-MODE MELODY

Thomas Tallis (c.1505–1585) lived and worked during the tumultuous period of the Tudor dynasty, serving Henry VIII, Edward VI, Mary I and finally Elizabeth I, and managing to keep his job – and his head – despite the often-bloody transitions between Protestant and Catholic regimes and their radical effects on the forms of worship. He composed intricate works of Latin polyphony (for the Catholic liturgy) as well as simpler settings of English (for the Protestant). Evangelical Protestantism eschewed ornate music, preferring tunes that could be sung by congregations – especially to psalms translated into English poetic metres. For these, Tallis composed some nine tunes, including his Third Mode Melody for Psalm 2, which begins:

*Why fumeth in sight: the Gentils spite,
In fury raging stout?
Why taketh in hond: the people fond,
Uayne things to bring about?*

(Handel fans will know it as ‘Why do the nations so furiously rage together?’)



18th century engraving of Tallis by Niccolò Haym, after a portrait by Gerard van der Gucht.

BACK TO VAUGHAN WILLIAMS

Vaughan Williams resurrects an instrumental genre common in the Tudor and Stuart periods – the fantasia for a consort of viols: such works were free from any text, and the use of contrasting, but related, thematic material provided the basis for clearly defined sections. Vaughan Williams uses only one theme, but discovers in Tallis’s Third Mode Melody several contrasting motifs and contours that generate a multi-sectioned structure.

Vaughan Williams’s use of ‘pure’ modal harmony as in the quietly radiant chords at the opening, and the simplicity of the theme’s adumbration in soft plucked notes from the cellos is understatedly radical. He gives first full statement of the theme in Tallis’s own harmony, but soon takes the melody into vastly new regions. There is much about the music which is passionate, expressed through active textures and dissonant harmony, yet the resplendent climax of the piece is a sequence of almost purely consonant harmonies, shimmering in endless space.

Out of these glowing textures solo voices appear, including the beautiful duet for violin and viola which heralds the last statement of the tune, or the solo violin which floats heavenward towards the end. But there is a significant solo viola melody earlier on that is derived from Tallis’s tune but also related to the chorus of ‘Alleluias’ which depicts the Celestial City in Vaughan Williams’s various treatments of *The Pilgrim’s Progress*. Despite what his wife described as his ‘cheerful agnosticism’, Vaughan Williams maintained an interest in the ‘spiritual life’ – his term – which suffuses the ‘Tallis Fantasia’.

ABOUT THE MUSIC

ABOUT JOHN RUTTER

The composer writes:

I've known I wanted to be a musician ever since I could walk and talk, and the story is true that I first discovered music at home when I lifted the lid of the old upright piano in my parents' London apartment and started to prod the keys, while at nursery school I sang along loudly with all the other kids at morning assembly each day. My bewildered parents, probably driven crazy by the hours of piano improvisation and piping treble singing they endured, thought that if you can't stop it at least get him to do it better, so they sent me at age seven for piano lessons where my piano teacher told me to be a composer, or singer (or anything but please not a pianist). Fortunately the boys' school my parents sent me to had a strong musical tradition, with daily choral worship led by the choir (I needed no second bidding to join) – and the director of music, Edward Chapman, was himself a gifted composer, a pupil in his Cambridge days of Charles Wood (a name that church musicians will know). He encouraged all of us to think composition was normal, ran a fine school choir and orchestra, and pointed my footsteps in the direction of Cambridge University, where I met David Willcocks, the legendary director of King's College Choir, who took an interest in my compositions, encouraged me to conduct, and recommended me to Oxford University Press, who signed me up while I was still a student and have been my publisher ever since. I'm not sure where the intervening years have all gone, but in a way I'm still that kid doodling at the piano with his inventions, only now I get paid for it. I compose, conduct, produce recordings, and try to cope with the flood of commitments that a musician's life involves. Someday I'll get round to some hobbies.



Photo by Alex MacNaughton

ABOUT RUTTER'S GLORIA

Like those of Vivaldi and, rather more recently, Francis Poulenc, Rutter's *Gloria* is a standalone concert work that sets the second part of the text of the Latin Mass. This setting was composed, on his first commission from the United States, for Rutter's 1974 visit to that country; and premiered that year by The Voices of Mel Olson choir, accompanied by a band of brass, percussion and organ, in Omaha, Nebraska. For a subsequent performance Rutter made this version for full orchestra.

In the liturgy, the Gloria is an expression of thanks and praise, and Rutter responds with a work that closely mirrors the text and derives some material from a traditional plainchant associated with it. His work falls into three movements which are, as he says, 'exalted, devotional and jubilant by turns.'

ABOUT THE MUSIC

The *Allegro vivace* first movement begins with a fanfare where the brass piles-up gleaming chords featuring open fourths (the brassiest of intervals). The chorus responds with equally bright diatonic harmony for the first section, returning to the opening lines as a kind of refrain.

The *Andante* second movement is more introspective, concentrating on Christ's role as saviour and sacrificial Lamb of God. In D flat, it consists largely of gently-paced, stepwise movement, with a tracery of florid woodwind writing above. The 'devotional' tone continues, though the music permits itself a brief, refulgent climax at the mention of Christ's kingship, before the prayer for mercy sung by a vulnerably high soprano solo.

Jubilation reasserts itself in the finale, marked *Vivace et ritmico*, celebrating that 'You alone are the Holy One'. Here Rutter begins with highly syncopated 4/4 metre, impelled by rapid, repeated-note motifs in the accompaniment (which, again, features brass). The choir responds with strongly-accented rhythms and increasing variation of metre (such as alternating bars of 3 and 4) and fun word-painting of epithets such as 'most high'. At the words 'with the Holy Spirit', Rutter takes a cue from Vivaldi and writes some intricate counterpoint for the voices, its impetus enhanced by even more sudden changes of metre. Reprising the opening 'Gloria in excelsis', the work ends as it began with a 'joyful noise'.

Notes by Gordon Kerry © 2009 (Vaughan Williams) 2026 (Vaughan Williams biography, Rutter Gloria)

I. *Allegro vivace*

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
(Gloria in excelsis Deo.)

II. *Andante*

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Christe eleison.
Kyrie eleison.

III. *Vivace e ritmico*

Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.
(Gloria in excelsis Deo. Amen.)

I. *Allegro vivace*

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
We give thanks to thee for thy
great glory.
(Glory be to God on high.)

II. *Andante*

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten
Son Jesu Christ; O Lord God, Lamb of God,
Son of the Father, that takest away the sins of
the world, have mercy upon us. Thou that takest
away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God
the Father, have mercy upon us.

III. *Vivace e ritmico*

For thou only art holy; thou only art the Lord;
thou only, O Christ,
with the Holy Ghost,
art most high in the glory of God the Father.
Amen.
(Glory be to God on high. Amen.)

ABOUT THE ARTISTS

SAMANTHA CLARKE soprano

Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music, as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas. She is a graduate of the Guildhall School of Music & Drama Opera School as a Baroness de Turckheim Scholar, Help Musicians, Tait Memorial and Countess of Munster Trust Scholar and studied with Yvonne Kenny. In addition to the Guildhall Gold Medal, Samantha is the recipient of numerous awards, including the Leverhulme Royal Northern College of Music Award, the Dame Eva Turner Award and the Michael and Joyce Kennedy Award for the singing of Strauss.

In the 2025/26 season Samantha returns to Opera Australia as Euridice (*Orfeo ed Euridice*), and is Artist in Residence with the West Australian Opera where she will make her role debut as Juliette (*Roméo et Juliette*).

Her operatic roles include Violetta (*La traviata*), Fiordiligi (*Così fan tutte*), Helena (*A Midsummer Night's Dream*), Donna Elvira (*Don Giovanni*), Pamina (*Die Zauberflöte*), Countess (*Le Nozze di Figaro*), Anne Trulove (*The Rake's Progress*), The Governess (*The Turn of the Screw*) and Theodora.



Photo by Keith Saunders

Recent engagements include Fiordiligi (*Così fan tutte*) for the Seiji Ozawa Music Academy in Japan, Grange Festival and Opera Queensland, Countess (*Le nozze di Figaro*) at Garsington, Cleopatra (*Giulio Cesare*) and Theodora for Pinchgut Opera, Woglinde (*Das Rheingold*), Marzelline (*Fidelio*) and Mendelssohn's *A Midsummer Night's Dream* with the Sydney Symphony Orchestra and Simone Young, Violetta (*La traviata*) with The Grange Festival, Opera Australia and West Australian Opera, a US tour with the Monteverdi Choir and Orchestra, *Messiah* and *War Requiem* with the Melbourne Symphony Orchestra, Beethoven's Ninth Symphony in Tasmania and *Les Illuminations* with Western Australia Symphony Orchestra, conducted by Edward Gardner.

Samantha features on the Resonus label's *Samuel Barber: The Complete Songs* recording with accompanist Dylan Perez.

ABOUT THE ARTISTS

ASHLYN TYMMS mezzo-soprano

Australian mezzo-soprano Ashlyn Tymms performs a broad repertoire across opera, concert, chamber music and recital. Her engagements have included appearances with Opera Australia, West Australian Opera, Opera Queensland, New Zealand Opera, State Opera South Australia and Pinchgut Opera. As a concert soloist she has performed with the Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Queensland Symphony Orchestra, Christchurch Symphony Orchestra and Canberra Symphony Orchestra, as well as Sydney Philharmonia Choirs, Adelaide Baroque Orchestra and numerous leading ensembles throughout Australia.

The 2026 season marks her role debut performance as Olga in *Eugene Onegin* for West Australian Opera, her Pinchgut Opera debut as Cain in Scarlatti's *Il Primo Omicidio* and a return to Opera Queensland as Ježibaba in *Rusalka*. On the concert platform, Ashlyn makes her debut with the Sydney, Tasmanian and New Zealand symphony orchestras.

Recent operatic highlights include her Opera Australia debut as Dorothée in Laurent Pelly's celebrated production of *Cendrillon*, followed by a return to the company as Ježibaba in Sarah Giles's acclaimed production of *Rusalka*. She also made her debut with State Opera South Australia as the Stewardess in Jonathan Dove's *Flight*, directed by Stephen Barlow.

Her recent seasons have included Ježibaba in *Rusalka*, Dido in Purcell's *Dido and Aeneas*, Fanny Price in Jonathan Dove's *Mansfield Park* and *Carmen*. Critics have praised the expressive warmth of her singing and dramatic commitment, with *Limelight* describing her Ježibaba as a 'near opera-stealing performance', applauding her 'velvet mezzo' that was 'by turns powerful and playful.'

Ashlyn enjoys a long-standing relationship with West Australian Opera, where her repertoire has included *Carmen*, Olga in *Eugene Onegin*, Flora in *La traviata*, Santuzza in *Cavalleria rusticana*, Dorabella in *Così fan tutte*, Emilia in *Otello*, Hansel in *Hansel and Gretel* and Lapák and Mrs Paskova in Janáček's *The Cunning Little Vixen*.



Photo by Alana Blowfield

Recent performances on the concert platform include Mahler's Symphonies Nos.3 and 8, Beethoven's Symphony No.9, Verdi's Requiem, Mozart's Requiem, Bach's *St John Passion*, Rossini's *Petite messe solennelle* and Handel's *Messiah*.

Ashlyn has appeared at the Bendigo Chamber Music Festival and Oberon Chamber Music Festival, collaborating with many of Australia's leading chamber musicians, and has premiered works by Melody Eötvös (*Hope. Fear. Anything.*) and Katy Abbott (*Splitting the Ambivalence*) with Flinders Quartet at Melbourne Recital Centre.

International highlights include Rosimonda in Handel's *Faramondo* at the London Handel Festival, Vaughan Williams's *Serenade to Music* at Buckingham Palace, a recital tour of South Korea with the London Cello Orchestra and performances in Japan with Opera Australia.

Ashlyn graduated from the University of Melbourne Conservatorium of Music before completing a Master of Vocal Performance with Distinction at the Royal College of Music, London, where she was an HF Music Scholar. She is the recipient of the Royal Over-Seas League Outstanding Australian Musician Award, the Basil Coleman Award, the Tait Louise Worthington Award, the Joan Carden Award, and has received support from the Tait Memorial Trust, the Ian Potter Cultural Trust, the Sylvia Harris Award and the PPCA Performers' Trust Foundation.

In 2025 Ashlyn was awarded the Australian Opera Awards YMFA Prize.

ABOUT THE ARTISTS

ANDREW GOODWIN tenor

Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, the National Centre for the Performing Arts Beijing, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

He has toured with the St Petersburg Philharmonic Orchestra with Maestro Temirkanov, performed with the Sydney, Melbourne, West Australian, Queensland, Tasmanian and Adelaide symphony orchestras, Moscow Chamber Orchestra, and has given recitals with pianist Daniel de Bora at Wigmore Hall, and at the Oxford Lieder, Port Fairy, Huntington, Coriole, Bendigo, Huntington and Canberra International Music Festivals.

Andrew will feature in recital at the Bendigo and Orange Chamber Music Festivals this year, return to Melbourne Bach Choir as Evangelist in *St. Matthew Passion* and to Sydney Philharmonia Choirs in *Creation*. He also joins the cast as Steuermann in West Australian Symphony's presentation of *The Flying Dutchman* (Asher Fisch conducting) and finishes his year with the Tasmanian Symphony in *Messiah*.

Andrew's roles for Opera Australia include Fenton (*Falstaff*), Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Novice (*Billy Budd*), Janek (*The Makropulos Secret*) and Tamino (*Die Zauberflöte*). He has also sung Tamino, Alfred (*Die Fledermaus*) and Lensky (*Eugene Onegin*) at the Bolshoi, which toured throughout Europe and Asia. Andrew has performed the title role in Stravinsky's *The Rake's Progress* with Auckland Philharmonia, Boris (*Katya Kabanova*) with Victorian Opera, Nadir (*The Pearlfishers*) for State Opera South Australia, Lysander (*A Midsummer Night's Dream*) at Adelaide Festival, and Egeo (*Giasone*), Florival (*L'amant jaloux*), Orpheus (*L'anima del filosofo*) and the title role in *Artaxerxes* (Hasse) for Pinchgut Opera.

Most recently, Andrew returned to the opera stage and Adelaide Festival as Renaud in Stravinsky's *The Fox* for the Festival's presentation of *The Nightingale and other fables*; to West Australian Symphony in the role of Alfred (*Die Fledermaus*) and the world premiere of Stanhope's *Mahāsāgar*; to the Sydney Symphony Orchestra as Mime (*Das Rheingold*), the



Narr in Schoenberg's *Gurrelieder* and Britten's *Serenade for Tenor and Horn*, and to the Adelaide, Queensland, West Australian and Tasmanian symphony orchestras in Mozart's *Requiem*. He has also been heard with Sydney Chamber Choir in Bach's *B minor mass*; in *Carmina Burana* with Melbourne Symphony (also in Singapore); *Messiah* with Brisbane Chamber Choir, Melbourne and Adelaide Symphony Orchestras; *St. Matthew Passion* with Sydney Philharmonia Choirs and Monash University Orchestra and Choir; *Elijah* with Sydney Philharmonia Choirs; *Creation* with Victoria Chorale; and Britten's *War Requiem* for Brisbane Festival.

Andrew's recordings include Schubert's *Die schöne Müllerin* and *Winterreise* and *When yesterday we met* (songs of Rachmaninov and Tchaikovsky) with Daniel de Bora for ABC Classics, and *Artaxerxes* (Hasse), *Giasone* (Cavalli), *L'amant jaloux* (Gretry) and *L'anima del filosofo* (Haydn) with Pinchgut Opera.

Born in Sydney, Andrew studied voice at the St. Petersburg Conservatory under the direction of Professor Lev Morozov, graduating with a Bachelor of Music. He has also studied with Robert Dean in the UK. During his studies Andrew won a number of awards and scholarships including the Tait Memorial Trust Scholarship; 2nd place in the Yelena Obraztsova Singing Competition in St. Petersburg; the Martin Bequest Travelling Scholarship; the Sir Robert Askin Operatic Travelling Scholarship; and the Australian Opera Auditions Committee Joan Sutherland Richard Bonyngé Scholarship. He has also received support from the Australian Music Foundation and ARS Musica Australis.

ABOUT THE ARTISTS

SIMON MEADOWS baritone

Award-winning Australian baritone Simon Meadows enjoys a busy opera and concert career throughout Europe, Asia and Australasia.

Most recently, he has sung the title role in *Gianni Schicchi*, Michele in *Il tabarro* and Telramund in *Lohengrin* for Opera Australia, Michele for Victorian Opera and Alberich (*Der Ring des Nibelungen*) for Melbourne Opera.

He returned to Opera Australia in 2025 in the title role in *Il barbiere di Siviglia* and appeared as The High Priest in *Samson et Dalila* for Melbourne Opera.

Previously for Victorian Opera, he sang Priam in Simon Bruckhard's *Cassandra*, Jacob Marley in *A Christmas Carol*, Orest's Tutor in *Elektra*, First Nazarene in *Salome* and Jimmy in Stuart Greenbaum's *The Parrot Factory*. Simon was the baritone soloist both for the world premiere of Richard Mills's song cycle *In Tempore Bello* and in Fauré's Requiem (in collaboration with the Australian Ballet).

For Melbourne Opera, Simon has performed the title roles in *Macbeth* and *The Barber of Seville*, Alberich in *Das Rheingold* and *Siegfried*, Faninal in *Der Rosenkavalier*, Escamillo in *Carmen*, Guglielmo in *Così fan tutte* and many others.

Simon's roles for other companies include Germont (*La traviata*), Alfio/Tonio in *Cavalleria rusticana*/Pagliacci and Ibn Hakia in *Iolanta* (West Australian Opera), *Macbeth* (Kennet Opera), Villequier in *Le roi malgré lui* (Wexford Festival Opera), Escamillo in *Carmen* and Sonora in *La fanciulla del West* (Opera Up Close), Tarquinius in *The Rape of Lucretia* (Lyric Opera Melbourne), Demetrius in *A Midsummer Night's Dream* (Co-Opera), Marcello in *La bohème* (Opera Siam, Thailand), Creon in Milhaud's *Medea* (Lost and Found, WA) and the leading role of Rupert Brooke in Nicholas Vines's *The Hive* (Chamber Made Opera).



Photo by Julian Dolman.

A celebrated concert artist, Simon has taken the bass solos in Schubert's Mass in G (Wexford, Ireland), Brahms's *Ein Deutsches Requiem* (Romsey Abbey, UK and Melbourne Symphony), Beethoven's Symphony No.9 and Mozart's Requiem (Sydney Philharmonia), *Carmina Burana* and *A Sea Symphony* (Royal Melbourne Philharmonic), *Judas Maccabaeus* (Heidelberg Choral Society), *The Creation* (St James' Church, Sydney), *Serenade to Music* (Victorian Opera), and *Kindertotenlieder*, *Messiah* and Beethoven's *Choral Fantasia* (Monash Symphony). He made his German début singing Frank Martin's *In terra pax* at Berlin's Heilige Kreuz Kirche.

ABOUT THE ARTISTS

ELIZABETH SCOTT chorus master
Associate Music Director
Sydney Philharmonia Choirs

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006 – 2008) and Acting Music Director (2013), she was appointed Acting Music Director in 2022. She is a Lecturer in Conducting and Director of Choirs at the Sydney Conservatorium of Music (University of Sydney) and was the Choral Director of the NSW Schools Spectacular since 2009 to 2023.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.

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



Photo by Keith Saunders

In 2017, Elizabeth became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. Recent performance highlights include 2025's St Matthew Passion (Mendelssohn Version) and Bach's Christmas Oratorio, 2023's *The Little Match Girl Passion* and *Carols at the House*, Mozart: *Requiem & Revelations* and *Bach Mass in B Minor* (2022), *Berliner Messe* and *St John's Passion Reimagined* (2021) and *Considering Matthew Shepard* (2020) and *Music at the Movies* (2019).

Elizabeth is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešenvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.

SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

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Elizabeth Scott Associate Music Director

Tim Cunliffe Assistant Chorus Master
and Principal Rehearsal Pianist

Benjamin Crowe and **Naomi Hnat**
Conductor Fellows

Dono Ng rehearsal pianist

Sydney Philharmonia Choirs is Australia's premier choral organisation. Since it was founded in 1920, SPC has brought people together through music, and for over five decades, it has been the heartbeat of choral performance at the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, and with more than 2,000 singers across six ensembles, SPC brings the full power of the human voice to dynamic music making. From blockbuster choral classics like Verdi's Requiem and Orff's *Carmina Burana*, to the soaring soundtracks

of films such as *Gladiator*, heartwarming musical theatre, and world premieres by leading Australian composers.

Each year, SPC performs approximately 50 performances across Sydney and beyond, collaborating with top-tier orchestras, soloists and conductors, performing regularly with many of Australia's most prominent arts companies and festivals. SPC has performed in the Sydney Opera House, Hamer Hall Melbourne, the Singapore National Football Stadium, Westminster Abbey, the Tokyo Dome and the Royal Albert Hall. Nagano Olympic Games and being the first (and most recent in 2026) Australian choir to perform at the BBC Proms. SPC is also proud to have been the choir of choice for the Sydney Symphony Orchestra since 1936.

Sydney Philharmonia Choirs concerts celebrate diversity – of voices, of stories, and of sound – with programs that allow singers and audiences to connect with an exhilarating range of music in languages from English to Gadigal, keeping things fresh with premieres, commissions and new interpretations of beloved classics.



Photo by Keith Saunders

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Director of Operations & Production
Aeva O’Dea
Operations Manager
Shanell Bielawa, Elissa Seed
Production Managers
Jacinta Dockrill
Deputy Production Manager
Jordan Blackwell, Jess Hughes,
Rory Knott, Matthew Landi,
Harvey Lynn, Ella Tomkins
Production Assistants
Sophie Patava
Operations & Production Coordinator

ORCHESTRA MANAGEMENT

Aernout Kerbert
Director of Orchestra Management
Brighdie Chambers
Orchestra Manager
Emma Winestone
Deputy Orchestra Manager
Joseph Hourigan
Orchestra Assistant

PEOPLE & CULTURE

Daniel Bushe
Director of People & Culture
Rosie Marks-Smith
Head of Culture & Wellbeing
Keanna Mauch
People & Culture Advisor
Sue Burnet
Work Health & Safety Specialist

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