



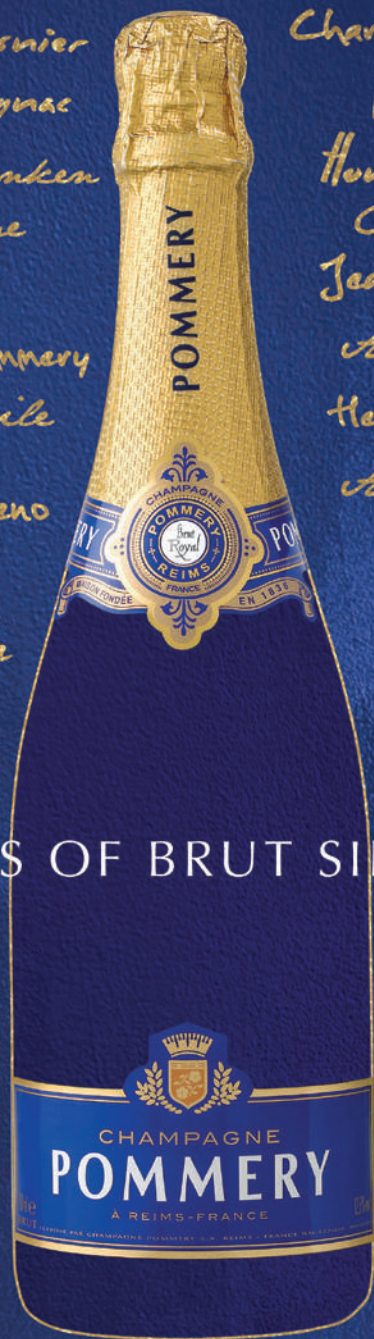
Omega

Ensemble

Eternal Requiems

omegaensemble.com.au

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Rosalie Henry Vassier
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Eternal Requiems

Tuesday 5 November 2019

7:30pm | City Recital Hall

This concert is presented as part of
the 2019 Virtuoso Series

Pre-concert talk

Presented by Harriet Cunningham

Acknowledgment of Country

Omega Ensemble acknowledges the Gadigal people of the Eora Nation, the traditional custodians of the land on which we perform. We pay respect to the Elders both past and present, and extend that respect to other Aboriginal and Torres Strait Islander Australians.



Please ensure your mobile devices are turned to silent and switched off for the full duration of this performance.



Please note that unauthorised recording or photography of this performance is not permitted.

Details correct at time of printing. Omega Ensemble reserves the right to alter scheduled artists and programs as necessary.

Samuel Barber

Agnus Dei

Gabriel Fauré

Requiem ('Un petit' 1888 Version)

Gordon Hamilton

Dark Hour

Gabriel Fauré

Cantique de Jean Racine

Interval

Gordon Hamilton

Requiem-Recomposed

Benjamin Britten

Cantata Misericordium, Op. 69

Wolfgang Amadeus Mozart

Ave Verum Corpus

This performance will last approximately 120 minutes
including a 20 min interval.



Welcome



Western classical music is full of origin stories. Glorious works performed in spectacular fashion in concert halls, but that are only shadows of their original forms and circumstance. From Barber's *Agnus Dei* - itself an arrangement of an arrangement - to the delicate chamber work that was Faure's original 'un petit' *Requiem*, to Mozart's own grand *Requiem*, for which Mozart's genius contributes far less than one might realise.

While we return the source materials of each of these works as the inspiration of tonight's program, this is not where our performance will remain.

Brisbane-based The Australian Voices are skilled crafters of unusual source materials, from comments on Facebook to former Prime Minister Julia Gillard's misogyny speech. Here we add the secular to the sacred, with Britten's forceful *Cantata Misericordium* - this the Australian premiere.

This concert is the final in our 2019 Virtuoso Series. Thank you for your support throughout the year and we hope you will join us again for a in 2020.

A stylized, handwritten signature in black ink, reading "David Rowden".

David Rowden

Artistic Director and Founder



Music is a language we can all understand. It brings us together. It unites us across barriers of language, geography and time. It's able to help us free our imaginations, elevate our moods and evoke a world of memories like no other art form can. The sweep of a symphony orchestra, the special intimacy of chamber music, and the connection of the musicians to each other reaches out to us, the audience.

The NSW Government's vision is for NSW to be known for bold and exciting arts and culture that engages the community, and reflects our rich diversity.

Omega Ensemble contributes to the vitality of the State, and this 2019 concert season is proof of the power of music in enriching our lives.

Don Harwin MLC

Leader of the Government in the Legislative Council

Minister for Resources

Minister for Energy and Utilities

Minister for the Arts

Vice President of the Executive Council



Paul Stender, cello



Samuel Barber

Samuel Barber (1910 – 1981)

Agnus Dei

PREMIERED IN 1967. AN ARRANGEMENT BY THE COMPOSER OF HIS ADAGIO FOR STRINGS (1936).

A former prodigy student at the Curtis Institute in Philadelphia (where Bernstein would also study more than a decade later), Samuel Barber already began to attract international attention while still in his twenties. His *Symphony in One Movement*, for example, became the first piece by an American to be played at the ultra-prestigious Salzburg Festival in 1937. A few years before that, Barber—living at the time in Italy—began cultivating the acquaintance of Arturo Toscanini, winning his admiration with the successful premiere of the new symphony. Though the famous conductor was hardly known as a staunch advocate of new music (let alone of American composers), he asked Barber for some fresh compositions for his radio orchestra, the NBC Symphony, a new endeavor founded for Toscanini after he went into exile from fascist Italy. Toscanini's commission resulted in one of the best-loved pieces not just by an American composer but of the 20th century overall.

Along with the *First Essay for Orchestra*, Toscanini was presented with Barber's arrangement for string orchestra of the slow movement of his only *String Quartet*, *Op. 1*, which was written in 1936. Toscanini premiered Barber's *Adagio* in a widely acclaimed broadcast in November 1938, later choosing the piece for his first recording of American music.

Itself an arrangement of a pre-existing work, the *Adagio for Strings* in turn prompted numerous additional arrangements by others, including ones for brass band, clarinet choir, and organ. (Over the last couple of decades it has been frequently sampled and remixed in pop music as well, including in a version by one of Madonna's producers). In 1967, Barber himself made the present arrangement for a cappella eight-part chorus. The new version naturally marked the first time words became attached to this music: Barber took his text from the *Agnus Dei* ("Lamb of God"), the Latin prayer with which musical settings of the Mass Ordinary usually conclude. Barber intended his choral version of the *Adagio*, though, to be heard as an independent piece rather than as part of a complete Mass setting.

Among the many reactions the *Adagio* has provoked, Aaron Copland aptly captured the qualities of immediacy and economy that make this music so enduring:

It comes straight from the heart, to use old-fashioned terms. The sense of continuity, the steadiness of the flow, that satisfaction of the arch that it creates from beginning to end. They're all very gratifying, satisfying, and it makes you believe in the sincerity which [Barber] obviously puts into it.

Notes by Thomas May



Gabriel Fauré

Gabriel Fauré (1845 – 1924)

Requiem, Op.48

ORIGINAL 1888 'UN PETIT' CHAMBER VERSION. TRANSCRIPTION BY JOHN RUTTER.

- I. Introit - Kyrie
- II. Sanctus
- III. Pie Jesu
- IV. Agnus Dei
- V. In Paradisum

When Gabriel Fauré died in 1924 at the age of 79 he was a national hero. His funeral was held at the Madeleine church in Paris, with a ceremonial guard, thousands of mourners and a performance of his best known work, the *Requiem*. It was a long way from the Pyrenean foothills where he was born and spent his childhood.

Fauré's father was a teacher, and in 1849 became the head of a school near the city of Foix. Gabriel's musical talent emerged soon after. He would improvise for hours on the harmonium in the school's chapel and in 1853 the family was persuaded by well-meaning friends that the boy should be sent to Paris to the Ecole de Musique Classique et Religieuse. This school soon became known as the Ecole Niedermeyer, after its founder and principal Louis Niedermeyer, a Swiss composer and scholar who had made distinguished contributions to plainchant research. Niedermeyer was concerned at the appalling standard of church music in nineteenth-century France, and determined to train musicians who were able to build on the long traditions of Catholic church music; his major treatise aimed to teach how 'modern harmony is submitted to the form of the ancient modes'.

Fauré remained at the Niedermeyer School for 11 years, absorbing the gentle contours of Gregorian chant and learning how to clothe those ancient melodies in appropriate, but modern, arrangements. This is a crucial aspect of Fauré's style, and it in some ways explains how he was able to find an individual voice which was not heavily influenced, like much French music of late 19th century, by Wagner, whom he nonetheless admired. Niedermeyer's other major influence was on



Original manuscript of the 1888 'un petit' Requiem

the development of French art-song, a genre to which Fauré would contribute a great many masterpieces.

Fauré was also inspired by the example of a young composer who was appointed to teach at the Niedermeyer School: Camille Saint-Saëns. He would prove a major mentor, supporter and friend to Fauré for the rest of his life. Both were prime movers in founding the Société Nationale de Musique in 1871; even as a young man, Fauré helped provide a platform for French music from Franck to Debussy and beyond. In the 1870s, Fauré himself began teaching at the Niedermeyer.

It was 1888 when Fauré's masterpiece, the *Requiem*, appeared, or at least the original version. The *Requiem* had a curious history. It was begun, ostensibly in response to the death of the composer's father (who had died in 1885), though Fauré only began it in 1887, and then following the death of his mother at the very end of that year, he added three movements, making five in all.

In 1888, this version, consisting of the Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei and In Paradisum, was first sung at the Church of the Madeleine for the funeral of a prominent citizen. The Madeleine's choir was all male, so the soprano and alto lines, including the solo 'Pie Jesu' were sung by the young boys to whom Fauré referred – with little affection – as his 'geese'. The orchestra consisted of



Veronique Serret, Violin

violas and cellos, double bass, harp, organ, and one solo violin. The work provoked one of the priests to warn Fauré that 'we don't need all these novelties; the Madeleine's repertoire is quite rich enough, just content yourself with that.'

The *Requiem*, in its original form, is a work of simple consolation, and largely avoids those parts of the Mass for the dead that stress judgment and eternal damnation. Fauré described his work as 'a little Requiem, sweet in character', and also remarked:

It has been said of my *Requiem* that it does not express the fear of death; someone has even called it a lullaby of death. But that is how I feel about death: as a happy deliverance, a longing for the happiness of the beyond, rather than a painful experience.

The work begins with a stark octave D, before the choir sings its hushed prayer for the repose of the souls of the dead, swelling briefly at the mention of eternal light. Before launching the formal prayer mercy, the choir sings the praises of God in Sion, and remembers that all flesh will come before his throne.

Darkness is dispelled in the beatific vision of the Sanctus, the eternal angelic hymn of praise, given an accompaniment of shimmering arpeggios and solo violin tracing empyrean heights, and forceful Hosannas.

The Pie Jesu is another plea for the eternal rest of the dead; the text is often subsumed in larger setting (such as Mozart's), though French composers seem to have loved turning it into a meditative solo for soprano.

The Agnus Dei (like the Kyrie and Sanctus, a part of the Mass not specific to a funeral service) has a Bachian breadth that develops almost into a demand for peace.

Fauré gives the last word to the beatific vision. The gentle arpeggiation returns as the choir offers a vision of the soul being led into the heavenly Jerusalem by choirs of angels, to rest with Lazarus, once a pauper and now basking in the light of God.

In 1889 Fauré returned to the score, adding two more movements, the newly-composed Offertory and the baritone solo 'Libera me' which he had composed as a stand-alone piece in 1877. This was a larger scored version, heard, again, at the Madeleine, which added violins and brass. Later, Fauré – or likely one of his students – expanded the scoring still further for concert performance, producing the 1901 version that is best known today.

Gordon Hamilton (1982 -)

Dark Hour

COMPOSED IN 2015

The text of *Dark Hour* is taken from excerpts of Australian Prime Minister Billy Hughes' off-the-cuff remarks at the Savoy Hotel in London in 1916. He was summing up the Australian experience at Gallipoli:

In the dark hour when night is yielding doggedly to day, these young soldiers of Australia went out to die. As the blast of the whistle sounded, the first wave leaped from the trench, but nearly all fell back dead upon their fellows who were waiting their turn in the trench. None got more than a few yards before being shot down. The wounded lay exposed to the pitiless machine-gun fire of the Turks, which poured a veritable hail of death into their poor, bleeding bodies.

Gabriel Fauré (1845 – 1924)

Cantique de Jean Racine, Op. 11

COMPOSED IN 1865.

In 1660 an exasperated King Louis XIV – with the support of his bishops and the Pope – forced the closure of the schools run by the nuns of the abbey of Port-Royal. The abbey had become a centre for Jansenism, an unusually severe version of Catholicism, which, almost like the Reformed theology of Calvin, stressed the total degradation of humanity by original sin, the predestination of some souls to eternal damnation, and the need for mortification and suffering. The schools they ran were, apparently, excellent and, radically for the day, offered tuition in French as well as the usual Latin.

Orphaned as a young child, Jean Racine (1639–1699) lived with his grandmother who, soon widowed, moved with him into the convent, where he was educated in French, Latin and Greek, and widely expected to study law. As a young man in Paris he was drawn to the theatre, and the great comic playwright Molière supported his first efforts.

With his Jansenist and classical education, Racine was, naturally, a tragedian, influenced by Greek models of individuals suffering at the hands of Fate. He was also a poet, and in 1688 published a series of paraphrases and translations of Latin hymns from the Roman Breviary (which lays out the readings and prayers for the various services including the canonical 'hours' of the church). Racine's selection included some less than cheery hymns, but he included *Consors paterni luminis*, a hymn for the morning service of matins, variously attributed to

the 4th-century St Ambrose of Milan and the later St Gregory the Great (both important to the development of church music), which while acknowledging human sinfulness depicts Christ as the rising sun dispelling sin and the powers of hell.

Fauré made his setting of Racine's version in 1865, his last year at the Niedermeyer school, though it was only orchestrated in 1906. We can hear the influence of both French song and traditional chant in this work; as in the *Requiem*, the powers of hell are alluded to in the text but exorcised by the elegant calm of the music.



Gordon Hamilton

Gordon Hamilton (1981-)

Requiem-Recomposed

WORLD PREMIERE. BASED ON MOZART'S REQUIEM

- | | |
|------------------|--------------------------|
| I. Introit | VIII. Domine Jesu |
| II. Kyrie | IX. Quam olim Abrahae I |
| III. Dies irae | X. Hostias |
| IV. Amen I | XI. Quam olim Abrahae II |
| V. Rex tremendae | XII. Lacrymosa II |
| VI. Confutatis | XIII. Amen II |
| VII. Lacrymosa I | |

From the composer:

Requiem-Recomposed is inspired by the content and circumstances of Mozart's last work.

Recomposing Mozart's *Requiem*: why would anyone want to *do* such a thing? I'm certainly not advocating to give every great work a 'Richterfication'. But the fact is: in order to perform the *Requiem*, *someone* has to fill in the gaps, and in this case there are more gaps than bricks. Despite the veneer of completeness in concert halls and on recording, Mozart's *Requiem* is un-performable.

There have been at least twenty-two modern completions (presumably more), so if we're in of another, I'll leave that to more musicologically-drilled composers than me.

The authorship of Mozart's last work was in question, even before Süßmayr arrived at the scene. (The commissioner, Count Walsegg intended to pass the work off as his own.) Following her husband's death, Constanze Mozart desperately needed the income, and therefore enlisted Eybler and Süßmayr to get it done.

It was recently discovered that the *Requiem*'s first performance was given on 6 December 1791 just five days after Mozart's death. Mozart's own *Requiem* service was organised by his friend and collaborator Emanuel Schikaneder, who



David Rowden, Clarinet



▲
Mozart's deathbed scene from a painting by Henry O'Neil about 1860.
Photo: Pictorial Press

understood the significance of his final musical statement. At that time the only performable part of the work was the first movement, the Introit. One can only imagine that a combination of orchestral instruments, organ, continuo and sung plainchant were used to fill out the fragments into a full mass.

As source material I've ignored everything that Beyer and Süßmayr contributed, starting only with the Bärenreiter edition of what Mozart actually penned. The vocal parts (including, crucially, figured-bass) up to and including the Hostias are from Mozart. Orchestral parts exist only for Introit and other fragmentary passages. The first eight bars of *Lacrymosa* are Mozart, and thereafter, Süßmayr's begins.

In my work, I've latched onto many of the most important motifs, treating them with new harmony, instrumentation and other modern effects, to hopefully shed them in new light. From time to time, I drift back into untouched Mozart vocal parts (though avoiding Eybler's and Süßmayr's orchestration).

For the ensemble I've chose a bed of strings to accompany the choir (with ad hoc soli). Timpani (including various techniques using different parts of the instrument) invites in a whole percussion section. I've made a feature of an instrument



▲
Mozart's 'Amen' sketch, discovered in the 1960s

close to Mozart's heart: the clarinet. Inspired by the composer's figured-bass part, I've assembled a showroom of keyboard instruments (synthesiser, organ, piano, melodica) as well as a harp; these instruments taking on a chordal role from time to time.

In the Introit, Mozart borrowed from a choral melody "Herr Jesu Christ, du Höchstes Gut" for the subject of his opening contrapuntal passages. I have a semi-chorus sing the full Lutheran theme in German against the Mozart motif sung in Latin. Mozart also uses the liturgical tonus peregrinus (Ninth Psalm Tone), a tune which J.S. Bach had also set in the Cantata "Meine Seel erhebt den Herren", BWV 10. I therefore let an organ dip into the Bach chorale setting in my Introit.

I've inserted Mozart's iconic Tuba mirum solo ("wonderous sound, the trumpet flingeth") inside the Dies irae ("Day of Judgement"), the reason being that the two verses in fact both belong inside the traditional Sequence of the mass. (Have you ever noticed that the solo bass melody has the same shape as the sopranos in the Dies irae?)

In the 1960s a Mozart sketch for an Amen fugue was found, probably to crown the Lacrymosa. (Neither Süßmayr nor Mozart made use of it). I've adopted the melody as a recurring theme in several movements, heard after my Dies irae and again at the conclusion of the work.

I've woven in the traditional plainchant in Domine Jesu, imagining Schickaneder

and other friends at Mozart's memorial, trying to patch together the missing fragments of the mass.

Two versions of *Lacrymosa* occur in my work. The first of these occupies the slot in the mass where it properly sits. The second is at the conclusion of my composition, building to the poignant moment in bar 8 of the original, when Mozart's pen stops. This is emblematic of the fact that Mozart's *Requiem* is generally regarded primarily as a concert work (born of Italian opera tradition). Therefore (unlike most realisations) I've made no attempt to massage the work into a proper Requiem mass, but included only what I think is musically necessary.



Benjamin Britten

Benjamin Britten (1913 – 1976)

Cantata Misericordium, Op.69

COMPOSED IN 1963

Describing his new *Cantata Misericordium* (Song of compassion) to baritone Dietrich Fischer-Dieskau in 1963, Britten insisted that it would be suitable 'for such an International non-musical occasion!' The composer no doubt remembered the experience of his opera, *Gloriana*, a far-from-simple work composed for the coronation celebrations of Queen Elizabeth II a decade before, whose premiere received a baffled and frosty response from the dignitaries and diplomats who had dutifully attended. The new 'international non-musical occasion' was the centenary of the founding of the Red Cross, and the premiere was to take place in Geneva under the baton of Ernst Ansermet. Britten resolved that it would be 'a very direct & simple' piece.

Setting the parable of the Good Samaritan was a brilliant idea for the occasion. In the well-known story (found at Luke 10:25-37) Jesus, answering the question 'who is my neighbour?', describes a man being set upon by thieves on the lonely road between Jerusalem and Jericho. As he lies gravely injured on the road side, two representatives of the religious and legal elite, a priest and a Levite, resolutely ignore him, while a passing Samaritan – a member of a despised ethnic and religious minority – takes the injured man to an inn, and sees him fed and made comfortable at his own expense.

To forestall any accusation of Christian triumphalism, Britten insisted that this was a 'purely humanitarian' version of the story; the text does however, announce itself as a parable of Jesus, and was written – in Latin, once the universal language of Europe – by a Cambridge classicist, Patrick Wilkinson.

The previous year had seen the premiere of the *War Requiem*, a massive work which dramatically and graphically expresses Britten's pacifism. The *Cantata Misericordium's* 'message' of the need for unconditional compassion is not unrelated, of course, and this was underlined by the work's featuring tenor Peter Pears and Fischer-Dieskau as soloists, as had the *War Requiem*.

The baritone represents the Traveller (viator) and the tenor the Samaritan, and they are joined by chorus and accompanied by a small orchestra of strings (divided into a solo quartet and larger ripieno group), timpani and, to provide a kind of continuo section, piano and harp.

The piece begins with highly chromatic counterpoint from solo strings, before the chorus intones blessings on the merciful, those who help others in physical distress. The music develops into a lilting and lyrical tune, sparingly accompanied by open chords. Elsewhere Britten makes dramatic use of bitonality, the simultaneous use of different keys, both in passages of tense menace and weirdly radiant beauty.

The musical rhetoric is frequently forceful, the chorus often weaving tight chromatic textures or declaiming emphatic rhythms.

| | | |
|-----------------------|---|---|
| Chorus: | Blessed are the merciful. Blessed are those who succour the afflicted in body. Hear the voice of a Roman: | look at me like that? Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and stripped! Where has my donkey gone? Alas, I am left prostrate on the ground, half dead, alone, helpless. |
| Tenor: | 'For man to love man is God'. | |
| Chorus: | Hear the voice of a Jew: | Chorus: Where have those robbers gone? How quickly they have vanished. Solitude everywhere, solitude and silence. Who will help this man in such a wilderness? |
| Baritone: | 'Thou shalt love thy neighbour as thyself'. | |
| Tenor & Baritone: | But who is my neighbour? | |
| Chorus: | Let us enact now a parable of Jesus. | Ensemble: Passage of Time |
| Chorus: | Behold a traveller going down from Jerusalem to Jericho. | Chorus: Be of good cheer, traveller: there is someone approaching along the road who by his dress is a priest. Surely he will rescue you. Hail him. |
| Traveller (Baritone): | Ah how long this way is, how desolate the country! I am afraid of the solitude, of every rock, of every shrub. I fear an ambush. Hey, donkey, hurry, hurry. | Traveller: Help, oh help me: do not let me die. |
| Chorus: | Beware, traveller, beware! Robbers are lurking in those shadows. Now they are coming forward, now they are surrounding you. Beware, traveller, beware! | Chorus: Hard-hearted priest, why do you look away, why do you pass by on the other side? See, he is passing by, he is vanishing from sight, the accursed holy man! |
| Traveller: | What men are you? Why do you | Ensemble: Passage of Time |
| | | Chorus: Look, another is coming in sight. Raise your spirits, outcast, again. The man who is coming is a Levite. He surely will rescue you. |

Traveller: Give me aid, give me aid; I am terribly wounded.

Chorus: Oh the hard hearts of men! This one too saw him lying there, passed by and hastened his pace. Is he afraid of being polluted by touching a corpse? Go on, sacrosanct Levite, observe the inhuman prescriptions of your heart.

Samaritan: Ho, innkeeper, do you hear? Open the door. I have with me a traveller who has been stripped by robbers. Open, please... thank you.

Prepare us supper, innkeeper, and a room, please. Tomorrow I shall have to go on. Look after this man till he gets better. I will give you two denarii.

Traveller: I am coming back to life again. Hope is reviving in me. Best of strangers, who are you? From what people do you come? I am saved, and how can I thank you worthily?

Samaritan: Who I am, and what my people, ask no more. Sleep now, my friend, sleep: forget your injuries.

Chorus: O that men like this gentle helper, who saved a wounded man and treated as his neighbour an unknown stranger, may be found all over the world.

Disease is spreading, war is stalking, famine reigns far and wide.

But when one mortal relieves another like this, charity springing from pain unites them.

Tenor & Birtone:
Who your neighbour is, now you know.

Chorus: Go and do likewise.

Text by Patrick Wilkinson



Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791)

Ave Verum Corpus, K.618

COMPOSED IN 1791

Established by Pope Urban IV in the mid-13th century, Corpus Christi celebrates Catholicism's belief in the real presence of Christ in the bread and wine offered in the Eucharist. From late medieval times, processions became elaborate and carnivalesque, with people dressed as demons and ranks of singers dressed as angels. It was, and still is, a much-loved festival in Austria and in 1791, we know that Mozart took part in a procession in Vienna and composed this motet, one of his most beloved short works.

Mozart's setting is deceptively simple, and that simplicity has certain parallels in the *Requiem*. In both works, the radical simplicity of the music allows every word to be heard and understood. Mozart's setting is mainly homophonic, that is all voices sing more or less the same rhythms. Twice, though, the soprano line leads off a new paragraph, stressing the words for the Cross and Death.

All notes by Gordon Kerry unless otherwise stated.

The Australian Voices



Since 1993 The Australian Voices have championed an astonishing flourish of new Australian vocal music, having commissioned hundreds of new works. Gordon Hamilton has been Artistic Director since 2009.

The ensemble tours internationally regularly and has been awarded some of the highest honours in choral music, including gold medals at the World Choir Games and first prizes at the Llangollen International Musical Eisteddfod.

Recently The Australian Voices have created new works specifically intended for “performance” on YouTube. Hamilton’s composition The 9 Cutest Things That Ever Happened has been viewed over one million times. Other new works such as Rob Davidson’s We Apologise and Hamilton’s Toy Story 3 = Awesome! (using Facebook status updates as lyrics) have drawn into question the meaning of words like ‘composer’, and ‘text’.

In 2012 the ensemble gave 20 performances at the Edinburgh Festival Fringe and a direct broadcast on BBC3 in London. Their self-titled album for Warner Classics (2012) was observed by Gramophone magazine to “boast a crisp, resonant delivery of the sonic goods under Hamilton’s confident direction.” In 2013 The Australian Voices released a songbook with Edition Peters, featuring some of the group’s best-known repertoire.

Recently the group has brought their distinctly Australian sound to audiences in Guatemala, Mexico, China, the UK, Germany, New Caledonia, USA,

Palestine, Woodford Folk Festival and Hobart Festival of Voices.

In 2014 they made international headlines with commissioned works from Rob Davidson using musicalisation of political speeches. Not Now, Not Ever! – based on former PM Julia Gillard’s famous ‘misogyny’ speech – went viral as a YouTube video; and a treatment of Noel Pearson’s eulogy to Gough Whitlam was premiered on live TV on ABC’s Q&A program, in Pearson’s presence.

The Australian Voices are supported by Queensland Performing Arts Centre (QPAC)

Sopranos

Christina Mairs - Solo
Margaret Muller
Dominica Gilbert
Dani Settle
Tali Kellam-Pearson
Lorraine Han

Altos

Izzy Gerometta
Honora Ryan
Molly Parker
Sophie Gregory
Olivia Swift
Sophie Banister

Tenors

Hanlon Innocent
Bevan Moller
Ryan Paroz
Alexander Rodriguez
Callum Close
Jia-Peng Yeung
Sam Dale
George Pikusa

Basses

Taufiq Hoven
Andrew Firth
Krystian Choros
David Upcher
Andrew Kennedy
Blake Peterson
Jamie Moffatt
Jesse van Proctor

Featured Artists



Timothy Reynolds Tenor

Since beginning his career as a Young Artist at Victorian Opera (2012-2013), tenor Timothy Reynolds has become a highly versatile and internationally regarded performer. In addition to being an early music specialist, he is in demand as both an opera and concert artist.

Timothy regularly appears as an oratorio and cantata soloist, and has become known for his dramatic and intelligent performances as 'The Evangelist' in Bach's *St John Passion*. He performs often with Australia's major early music ensembles, including the Australian Brandenburg Orchestra, Ludovico's Band, La Compañia, St John's Southgate, Melbourne Bach Choir, and in December of 2019 will debut with Pinchgut Opera. Regularly involved in the development and performance of new Australian works, Timothy notably received a 2013 Green Room Award for Best Ensemble for his portrayal of 'Bill Barnacle' in Calvin Bowman and Anna Goldsworthy's *The Magic Pudding* with Victorian Opera – a role that he had the pleasure to revisit in 2018. Notable performances as a concert and recital soloist include *Die Winterreise* and *Die Schöne Müllerin* with Darryl Coote for The Team of Pianists, and appearances with Melbourne Symphony Orchestra under conductors Simone Young and Sir Andrew Davis.

From 2014 – 2016, Timothy was based in Europe, where he was a member of London's Opera Holland Park ensemble, and covered a number of roles at Germany's prestigious Oper Stuttgart. He made his debut as 'Don Ottavio' in *Don Giovanni*



for Hampstead Garden Opera (London), and performed the title role in Purcell's *Dido & Aeneas* at Edinburgh Fringe Festival. In 2015, he performed as a soloist for The Gesualdo Consort in Amsterdam, and the Internationale Bach Akademie Stuttgart's Italian tour. Also in 2015, Timothy made his BBC Proms debut in the Choir of Enlightenment for the Orchestra of the Age of Enlightenment, and joined the Philharmonischer Chor Esslingen as a soloist in Beethoven's Ninth Symphony.

Timothy's recent performances include 'Ruodi' in Rossini's *Guillaume Tell* (2018) and 'White Rabbit' in *Alice Through the Opera Glass* (2019), both for Victorian Opera, and with Opera Australia as an Apprentice in Wagner's *Die Meistersinger von Nürnberg* (2018). Timothy has recently returned from an acclaimed 2019 concert tour of Sweden with vocal consort M-8.

Upcoming engagements include 'Pompeo' in Vivaldi's *Il Farnace* for Pinchgut, and Handel's *Messiah* (soloist) with the Australian Chamber Choir in December 2019.

David Greco Baritone

Born in Australia, David Greco has worked on the cutting edge of the early music movement in Europe, performing with ensembles such as the Amsterdam Baroque Orchestra under Ton Koopman, the Freiburger Barockorchester and the Netherlands Bach Society. He has sung in some of the world's finest concert halls, from the Theatre des Champs-Élysées to the Royal Concertgebouw in Amsterdam, and appeared as a soloist at the world's most exciting



festivals, in productions such as Gluck's *Alceste* in the Aix-en-Provence Festival and Purcell's *The Fairy Queen* for Glyndebourne Festival Opera.

David has sung as a Lay Clerk in the Westminster Abbey Choir, and in 2014 was appointed to a position with the Sistine Chapel Choir in the Vatican.

The 2016 season saw David's debut as a principal artist with Opera Australia in *The Love for Three Oranges* and *The Eighth Wonder*. He performed the role of Wagner in Gounod's *Faust* in a co-production with Lyric Opera Chicago and the Macau International Music Festival.

In 2017 he was a soloist for the Australian Brandenburg Orchestra's tour of Handel's *Messiah* and performed Bach's cantata *Ich habe genug* in Helpmann Award-winning concerts with the Sydney Symphony Orchestra, as well as featuring in performances of *Messiah* and Bach's *St Matthew Passion* for Sydney Philharmonia Choirs. He also appeared as Seneca in Pinchgut Opera's production of *The Coronation of Poppea* and in the title role in Monteverdi's *L'Orfeo* with the Melbourne Conservatorium of Music under Erin Helyard.

Engagements in 2018 included the role of Abner in Handel's *Athalia* for Pinchgut Opera, a program with the Australian Haydn Ensemble featuring the orchestrated songs of Schubert, and concerts with Latitude 37.

David has an impressive catalogue of solo recordings spread across a variety of recording labels, including Poems of Love and War, featuring arias by New Zealand composer Jack Body, on the Naxos Label, and a recently released *Winterreise* with Erin Helyard

on period instruments on the ABC Classics label.

Gordon Hamilton Conductor / Composer

As a composer, several recent works by Gordon Hamilton subvert expectations of the orchestra, including *Thum Prints* (for beatboxer Tom Thum and orchestra, 2015) and *482 Variations on a Very Short Theme* (2016). His *Action Hero* (2016) pairs the recorded voice of Arnold Schwarzenegger with orchestra. In December 2018 he traveled to Antarctica to compose a symphony.

In 2019 Gordon will conduct WDR Funkhausorchester, the Nürnberger Symphoniker, SWP Konstanz and the Malaysian Philharmonic Orchestra.

Gordon has arranged and conducted several crossover projects, including with Hiphop duo Horrorshow, Thundamentals and Cuban pianist Marialy Pacheco. In 2018 he collaborated with rapper-poet Luka Lesson on *Macquarie*, an orchestral-hiphop interrogation of the legacy of Lachlan Macquarie. In 2019 Gordon will conduct *Riceboy Sleeps* with Jónsi from Sigur Rós and Tasmanian Symphony Orchestra.

After freelancing for five years in Germany, Gordon took over in 2009 as Artistic Director of The Australian Voices (TAV). Of their 2013 concert in New York City, the New York Times wrote "... it was as if the gates of heaven had opened." Gordon's choral opera *MOON* (2011) toured with TAV to Australia, Germany and to the Edinburgh Fringe. In 2014 TAV made international headlines with their video of Rob Davidson's *Not Now, Not Ever!* – a musicalisation of former PM Julia Gillard's famous 'misogyny' speech.

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Harp



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Viola



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Viola



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