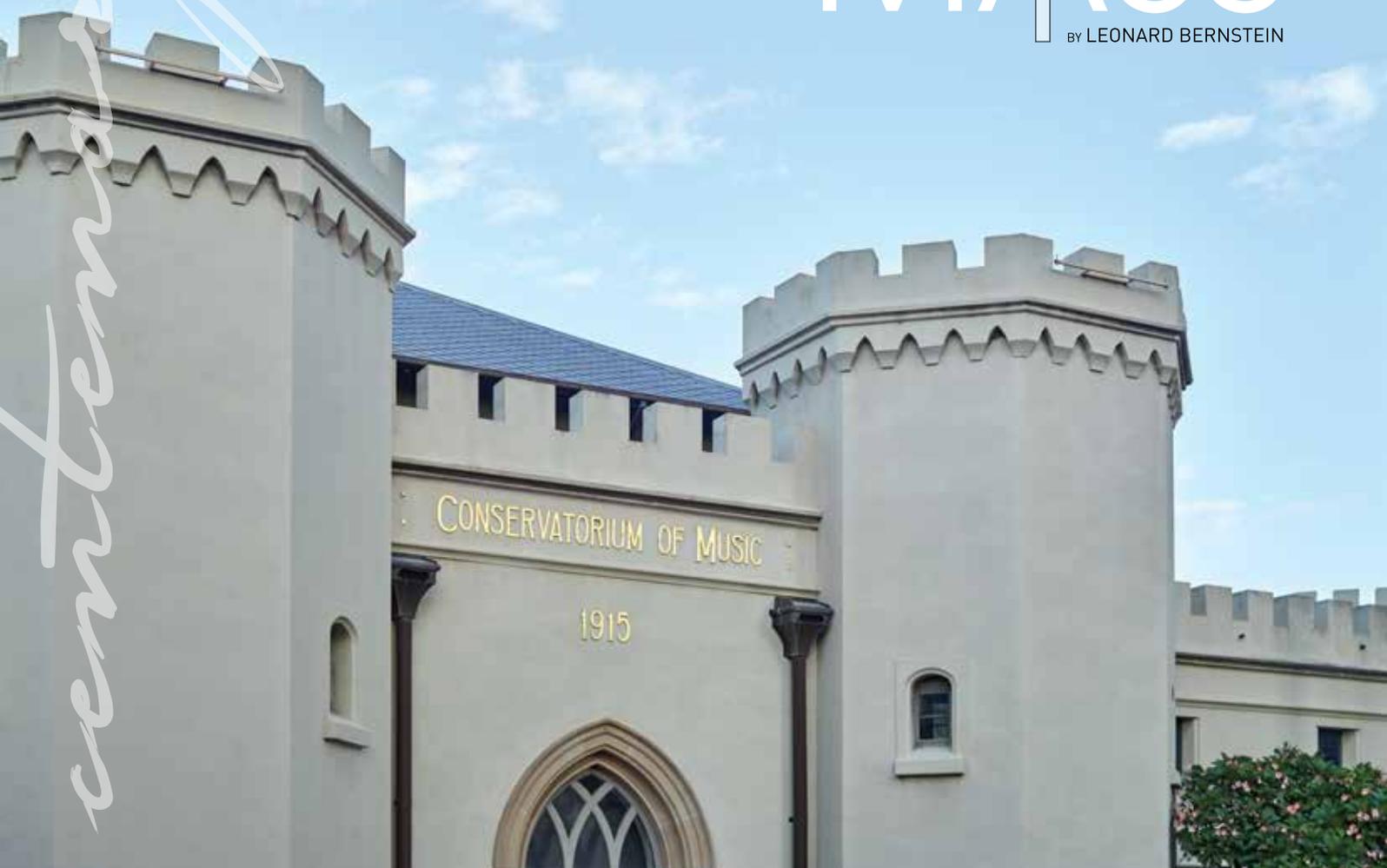


centenary

MASS
BY LEONARD BERNSTEIN



The Centenary Celebration of the Sydney Conservatorium of Music

Wednesday 6 May 2015 | Sydney Opera House Concert Hall

Presented by the Sydney Conservatorium of Music and Sydney Opera House



The Con has been the focal point of Sydney's cultural history since its modest beginnings in the old Government House stables to its development into a world-class music institution. The palace for horses is now a palace for music.



Foreword

Minister for the Arts, Senator the Hon George Brandis QC

I am pleased to welcome you to tonight's celebration of the Centenary of the Sydney Conservatorium of Music, one of Australia's oldest and most prestigious music schools.

Music is an integral part of the society in which we live, and it contributes to our sense of self and cultural identity. As a society, Australians recognise the value of music and appreciate the richness and joy that it brings into our lives.

Australia's musicians are among the best in the world and graduates from institutions such as the Sydney Conservatorium of Music form an integral part of the Australian arts sector. The Sydney Conservatorium of Music boasts a long list of notable educators and alumni, who contribute to our international reputation for artistic leadership and musical excellence.

In training and inspiring each new generation of young musicians, the Sydney Conservatorium of Music has developed a well-deserved reputation for nurturing talent. The high quality of this institution's musicians will be evident in tonight's performance of Leonard Bernstein's *MASS*, a work requiring a great deal of technical skill and musicality.

As the Minister for the Arts, I am extremely proud of the achievements of the Sydney Conservatorium of Music and its commitment to musical excellence and academic accomplishment.

I acknowledge the hard work, talent and dedication of the students, staff and alumni of the Sydney Conservatorium of Music. It is a remarkable achievement to reach a Centenary, and I wish the Sydney Conservatorium of Music every success in the years to come.

The University of Sydney



The great philosopher Plato believed that music should be central to education: 'Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.'

For 100 years, the Sydney Conservatorium of Music has been inspiring amazing musicians, who take their art out into the world and bring that life and soul to all of us.

The Con's list of famous alumni is incredible: from Richard Bonyngne to Richard Tognetti; from James Morrison to Simone Young; from Iva Davies to Yvonne Kenny. And countless others.

I have no doubt that on the Concert Hall stage this evening we will witness the birth of careers for many outstanding and talented artists. Tonight's brilliant students will also go into the classrooms and teaching studios of the future, carrying the torch for music and leading the way in bringing wings to the mind.

I am both humbled and delighted to be Chancellor of a University that encompasses such magnificent talent. Congratulations to all our students, staff, alumni and supporters.

Belinda Hutchinson AM

Chancellor
The University of Sydney



For 100 years, the Sydney Conservatorium Music has been central to Sydney's musical and creative life. The richness it brings to the University community and beyond is both indisputable and invaluable.

To quote the late, great Leonard Bernstein: 'the life of the spirit precedes and controls the life of exterior action; ... the richer and more creative the life of the spirit, the healthier and more productive our society must necessarily be.'

His passion for harmony and understanding was the driving force behind all that Bernstein accomplished.

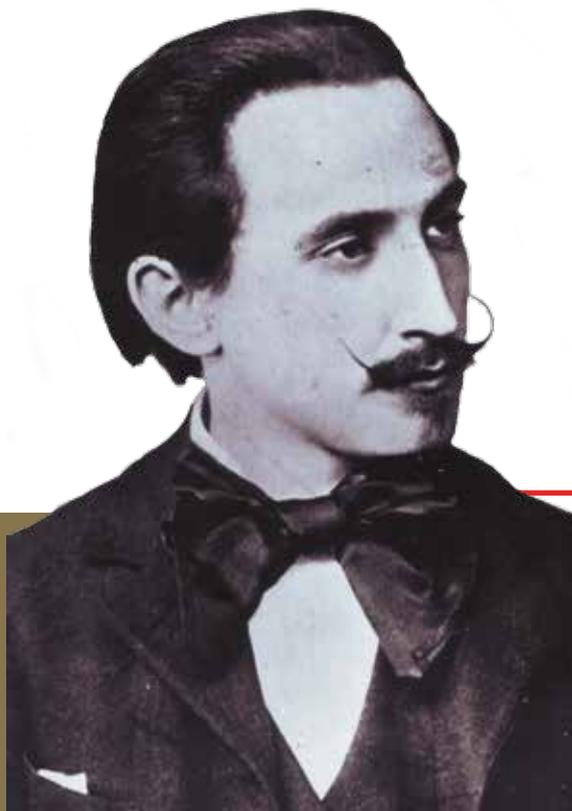
The Sydney Conservatorium of Music has aptly chosen, for its 100th birthday concert, Bernstein's *MASS* – a masterpiece whose complexity mirrors that of society; it was written by a Jewish man, based on the Christian liturgy, in memory of a murdered President and in order to champion peace. Indeed, 'go in peace' are its final words.

On behalf of all at the University, I thank the Conservatorium for the past 100 years, and look forward to the next. Go in peace; go in harmony.

Dr Michael Spence

Vice-Chancellor and Principal
The University of Sydney

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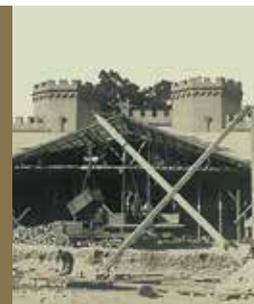


The State Conservatorium of Music officially opened in 1915 with Henri Verbruggen appointed first Director.



1910

The Austral String Quartet, 1910 (from left to right): Cyril Monk, Alfred Hill, Gladstone Bell and Anton Tschaikov.



1913

The Francis Greenway designed stables were renovated into the new Verbruggen Hall.

Sydney Conservatorium of Music



I thank you for coming this evening to join with us in celebrating our Centenary at the Sydney Conservatorium of Music. Exactly 100 years ago today, the Con presented its first performance on 6 May 1915.

Bernstein's *MASS* is the perfect vehicle with which to celebrate our music making. A masterpiece of the late 20th century, this epic journey through faith draws together the talents of our multi-faceted performance program for a monumental production involving a large cross section of the Conservatorium. My heartfelt thanks goes to Louise Herron and her entire Sydney Opera House staff for sharing the vision of this collaboration. Our vision is also shared by Mr Alan Fang, Chairman of the Tianda Group, whose support of the Sydney Conservatorium of Music has helped bring this project to fruition and will enable a number of exciting new initiatives to take place over the coming years, which will support academic exchange in music between Australia and China.

Tonight's performance is an amalgamation of the extraordinary efforts of our current students and staff; however, I am keenly aware of all the directors, staff, students, alumni, friends and volunteers who have gone before us and their contributions to the Con's rich musical legacy. Our milestone celebration pays tribute to all, both past and present, who have poured their hearts and souls into this institution.

As Dean, I am reminded daily of the exceptional privilege it is to be surrounded by gifted people producing quality work in all forms of classical, jazz and contemporary music. This special evening is but one of hundreds of vibrant concerts presented by the Con every year. We hope to welcome you many more times to our musical castle right up the street!

Professor Karl Kramer

Dean and Principal
Sydney Conservatorium of Music

Sydney Opera House



The Sydney Conservatorium of Music and its staff and students have always been an important part of life at the Sydney Opera House.

Tonight's special performance of Leonard Bernstein's *MASS* may be the first Concert Hall appearance for most of the 400 young musicians involved, but it is unlikely to be the last.

Like many Conservatorium students before them, they will go on to join one of the flagship arts companies that call the Sydney Opera House home – the Australian Chamber Orchestra, Australian Opera and Ballet Orchestra, Australian World Orchestra, Opera Australia, Sydney Philharmonia Choirs and the Sydney Symphony Orchestra. There is also a long history of Conservatorium staff performing here.

With the Sydney Opera House beginning a decade of renewal, we are committed to nurturing the next generation of Australian talent. We know that working with great educational institutions will be central to our success.

Last year, we collaborated with the Conservatorium on the London Symphony Orchestra Discovery Project, along with the NSW Government and the NSW Association of Regional Conservatoriums. The project brought student musicians and composers from across NSW to Sydney to learn from members of the LSO. The week-long project culminated in an inspired and inspiring concert at the Conservatorium under the baton of AWO artistic director Alexander Briger.

I hope there will be many more such projects in our future. As for tonight, we are delighted to help the Conservatorium celebrate its Centenary in style. Happy birthday.

Louise Herron AM

Chief Executive Officer
Sydney Opera House

inception



1916

On 8 April 1916, at the first orchestra concert for the year, Henri Verbrugghen conducted an orchestra consisting of 36 staff and students.



1916

The Verbruggen Quartet in 1916 (from left to right): Henri Verbrugghen, Jenny Cullen, David E. Nichols and James Messeas. Their salary was £400 each per year.



1917

Madame Charvin, taught piano at the Con until her sudden death at just 39.



1918

The Conservatorium High School opened in October with 20 students, including future Director Joseph Post (oboe).

Welcome

to Leonard Bernstein's *MASS*

1920s



Kathleen Wills, one of the first female students to graduate from the Conservatorium in the early 1920s.

Composers throughout the centuries have strived to create a magnificent work of art, a 'master work' to embody their musical thoughts and express their emotions – to share their perception of the world surrounding them through a work they could regard as their masterpiece for posterity. Beethoven succeeded with his Ninth Symphony and *Missa Solemnis*. Berlioz achieved that dream with his *Two Episodes in the Life of an Artist: Symphonie Fantastique* and *Lélio, ou le retour à la vie*, and Mahler did it flawlessly with his Symphony of a Thousand (No. 8). Leonard Bernstein's *MASS* also fits this description. Still controversial 44 years after its conception, *MASS* has been winning prominence in the world's major concert halls and opera houses regardless of the religious, artistic, philosophical, and/or ethical inclinations of its audiences. All art endures time's pace.

Bernstein achieved with *MASS* an idea that had been percolating in his mind for several years. Through the sacramental rite of one of the world's widespread religions, he sought to bridge

the eclectic musical styles he had worked in throughout his career – from concert hall to Broadway. He used all the resources at his disposal, including the then innovative quadraphonic 'surround sound,' a multitude of instruments, singers/actors, and dancers. He brilliantly incorporates a sequence by Beethoven's Ninth Symphony, which is transfixed by a set of variations and has three countertenors sing – very appropriately – the Hebrew version of *Sanctus*, a short but substantive reflexive moment of his roots. He does all of this with his musical genius as much as his literary one by being hypocritical, satirical, yet utterly serious and profound about his views.

The totality of this seminal 20th century work of art lends itself perfectly to our celebration of the 100th anniversary of the Sydney Conservatorium of Music. Why? Because the Conservatorium is an international music school with a rich musical heritage from all corners of the globe. Because Bernstein's *MASS* celebrates this richness and diversity of humanity, which is a



1921

Little Baby Eunice Gardiner, a child prodigy, passed her grade six certificate at the age of three.



1922

Conservatorium Diploma of Music candidates. Verbrugghen also resigned from his post in August of this year.

means of promulgating tolerance, acceptance and peace in today's society. *MASS* is undoubtedly a masterpiece of the 20th century, a century in convulsion when the Conservatorium first opened its doors before the start of a world war and during a time of great uncertainty. A century later, and in a relative short space of time in music terms, the Conservatorium holds a special place in Sydney's and Australia's rich music history. It attracts teachers and performers, like me, students and musicians from all over the world to this exceptional, high-calibre cosmopolitan music school. It has evolved into the leading international music school that we see today. Last, but not least, because it is a spectacular piece to showcase the enormous breadth of highly talented young musicians, teachers and alumni the Conservatorium continues to foster year on year.

On behalf of the University of Sydney and the Sydney Conservatorium of Music, I take great pleasure in welcoming you to Bernstein's *Theatre piece for singers, players and dancers*. It combines the efforts and talents of our

students in voice, orchestra, jazz, choral music, conducting and sound design. It allows us to collaborate with Gondwana Sydney's Children's Choir and to feature a distinguished member of our voice faculty, Barry Ryan OAM, who carries the entire weight of the work portraying the challenging role of the Celebrant. I also take great pleasure in acknowledging the devoted professionals and faculty members who, for the last six months, have willingly shared their own enthusiasm, talent, and expertise to bring this masterpiece to life. There are far too many colleagues involved and I'm afraid mentioning all of their names will take more than two pages to acknowledge their commitment so, if you'd allow me, I shall simply thank wholeheartedly everyone who works at the Conservatorium. Every member of the faculty and staff has been involved in one way or another to coach and advise our talented and

hard-working students in making this performance an event to remember for life. However, a special thank you goes to our Dean, Professor Karl Kramer, for his vision and unrestricted support to produce this magnificent work for such a milestone and for the benefit of so many people.

Upon receiving a commission in the late sixties from Jacqueline Kennedy Onassis to honour the memory of her assassinated husband, Leonard Bernstein dedicated all of his prodigious musical talent and intellectual prowess to the task of creating a monumental commemorative work for his beloved and much admired friend. Bernstein was intensely devoted to JFK, America's first Roman Catholic president, and also became fascinated with Roman Catholicism, especially as exemplified by the spirituality of Pope John XXIII.

(continued overleaf)



Leonard Bernstein and Eduardo Diazmuñoz. Teatro de la Ciudad, Mexico City, February 1979.

foundation



1924

Staff of the Conservatorium pictured in 1924, including future directors Joseph Post and Alfred Hill.



1924

Composer Frank Hutchens (left) formed a long-running piano duo partnership (with fellow composer) Lindley Evans.



1927

The soprano, Madame Goossens-Viceroy, no relation to Eugene, in 1927. She was famous for singing Brahms and Wagner arias.



1929

In September 1929, the opera school performed *Hugh the Drover*, an opera in two acts by Ralph Vaughan Williams.

Welcome *continued*

All of these circumstances contributed to Bernstein choosing the Roman Catholic Liturgy – augmented with English texts he, Stephen Schwartz and a few verses Paul Simon wrote – to express the crises of his (our) time. While the backbone of the score is the *Ordinary of the Mass*, the additional tropes and meditations enhance the work, extending it to the lengths of a missa solennis.

For him, 'the crisis of faith is the principal crisis of our century.' Bernstein may have felt that he was losing his own faith after enduring the infamous blacklists of the fifties, the 'Cold War' and the turbulent years of the sixties

dominated by the unpopular Vietnam War and his beloved friend's assassination. All his thoughts and feelings converged in *MASS*, the master creation of a mature, solid artist at the height of his talents (he was almost 53 years old) and in the midst of a tremendously successful and busy conducting career. It is a well-known fact that Bernstein's work on *MASS* was accomplished in fits and spurts, much like the composition of a Broadway show precisely because of his guest-conducting schedule. He stepped down from the New York Philharmonic Music Directorship in 1969 to devote more time to composing, and *MASS* was the first work of that period. Bernstein wanted to make *MASS* a true testament of faith as he

always was an optimistic man, but after JFK's assassination, pessimism began to exacerbate his contradictions. Yet, these contradictions had always been at the heart of such an outstanding artist, which helped propel his amazingly creative output and incomparable energy.

Shortly before the premiere of *MASS* in 1971, Bernstein told an interviewer: '*MASS* follows three years of despair since the Russians invaded Prague [August 1968]. When I'm writing, my first impulse is to communicate. So I stand for the audience. So the Celebrant is an extension of my thought.' And we could add that the Celebrant's breakdown and redemption are our own as well.

I believe that *MASS* both strongly criticises and respects – not blasphemes – all creeds, all races, all religions, basically, all mankind. By pouring out most of the contradictions he himself lived throughout his life and taking the template of the Latin Roman Mass, plus all the other elements mentioned above, Bernstein certainly succeeded in creating a truly moving and touching masterwork for the ages.

I encourage you to absorb its philosophical, existentialist content with open hearts and minds as the music moves from introverted, reflexive, and meditative moments to those that are light, magnificent, rebellious, even outrageous. This is Bernstein's personal homage to our beliefs, our tribulations and concerns, our hopes and dreams, our doubts, our lives. He wisely chose a symbolic pairing of a self-righteous man and a child for a journey that ends with a reassurance of faith. After 115 minutes of debate, denial, and reflection, we'll be ready to leave the concert hall – our momentary cathedral – remembering that God loves all simple things and that, above everything, we must go in peace.

Most sincerely,

Professor Eduardo Diazmuñoz

Chair of Conducting
Artistic and Music Director,
and Chief Conductor, Sydney
Conservatorium of Music
Symphony Orchestra

March 2015



Dr Edgar Bainton, third Director from 1934 to 1948, launched the Conservatorium Opera School.

1930s

Alexander Sverjensky, the Russian-born Australian pianist and teacher, in his room at the Con.

1931

Sydney String Quartet program featuring from left: George White, Robert Miller, William Krasnik and Cedric Ashton.

1933

Margaret Barton, a student of Alexander Sverjensky, was born in 1933.

Program

I. Devotions Before the Mass

1. Antiphon: *Kyrie Eleison*
2. Hymn and Psalm: "A Simple Song"
3. Responsory: *Alleluia*

II. First Introit (Rondo)

1. Prefatory Prayers
2. Thrice-Triple Canon: *Dominus Vobiscum*

III. Second Introit

1. *In nomine Patris*
2. Prayer for the Congregation
(Chorale: "Almighty Father")
3. Epiphany

IV. Confession

1. *Confiteor*
2. Trope: "I Don't Know"
3. Trope: "Easy"

V. Meditation No. 1 (Orchestra)

VI. Gloria

1. *Gloria Tibi*
2. *Gloria in Excelsis*
3. Trope: "Half of the People"
4. Trope: "Thank You"

VII. Meditation No. 2 (orchestra)

VIII. Epistle: "The Word of the Lord"

IX. Gospel-Sermon: "God Said"

X. Credo

1. *Credo in unum Deum*
2. Trope: *Non Credo*
3. Trope: "Hurry"
4. Trope: "World without End"
5. Trope: "I Believe in God"

XI. Meditation No. 3 (De Profundis, part 1)

XII. Offertory (De Profundis, part 2)

XIII. The Lord's Prayer

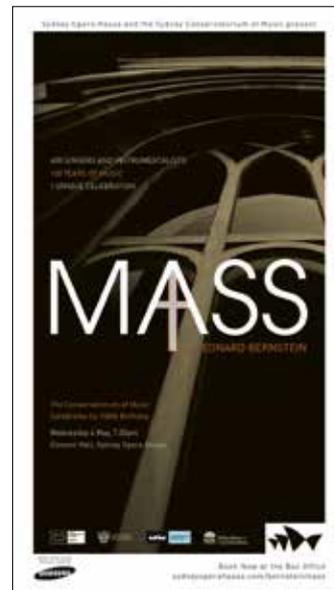
1. Our Father...
2. Trope: "I Go On"

XIV. Sanctus

XV. Agnus Dei

XVI. Fraction: "Things Get Broken"

XVII. Pax: Communion ("Secret Songs")



performance



1936

On 16 May 1936, Dr Edgar Bainton conducted the first Sydney performance of Mozart's opera, *The Magic Flute*.



1936

When Dr Edgar Bainton mentioned to Basil Grant, the general manager of Nicholson's Ltd, that the Con had only enough money to buy two or three new pianos, 48 pianos arrived.

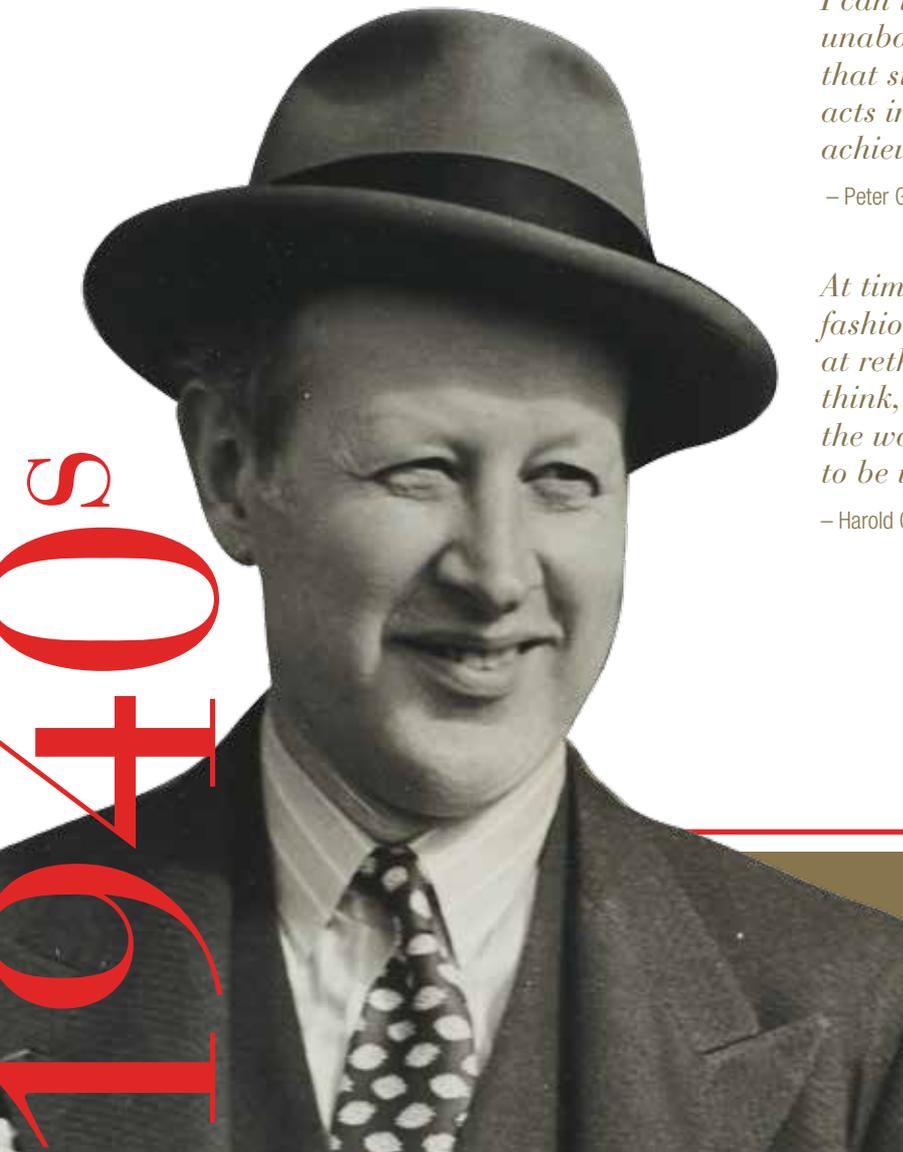


1938

A young Josephine Bell received a marriage proposal in a Conservatorium turret, immediately after a performance in 1938.

Program notes

1940s



I can't help being impressed by MASS's unabashed two-fold sincerity. [...] This is a work that stakes everything. I can think of few creative acts in recent times that take so many risks and achieve so much.

– Peter G. Davis (1972)

At times the MASS is little more than fashionable kitsch. It is a pseudo-serious effort at rethinking the Mass that basically is, I think, cheap and vulgar. It is a show-biz Mass, the work of a musician who desperately wants to be with it.

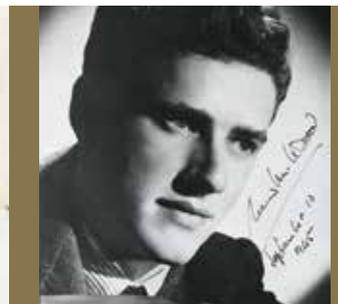
– Harold C. Schonberg (1971)

Sir Eugene Goossens was jointly appointed as Director of the Conservatorium and Chief Conductor of the Sydney Symphony Orchestra in 1946.



1945

Poster for a recital by Marjorie Hesse, who was a piano student of Frank Hutchens.



1945

Noel Mewton-Wood, an Australian-born concert pianist who achieved international fame.

Babel's voices: Rites and Rituals in Bernstein's *MASS*

By definition separate and opposing concepts, the sacred and the secular are in fact intimately intertwined. It is often claimed that in the West today we live in a thoroughly secularised age, and yet many continue to cultivate a spiritual dimension to their lives. Where earlier ages might typically have sought this in religious practices, a wide variety of paths are followed nowadays by those seeking spiritual enlightenment, peace or a sense of the transcendent. By virtue of its incorporeal nature, music is the art form most often used to reach this 'other place', and has in fact been employed to enhance religious rites for thousands of years. It is against the twin backdrops of this older musico-religious tradition and the modern secularised condition that Leonard Bernstein's gargantuan *MASS* (1971) needs to be understood. A two-hour work that explores the value of ritual in contemporary society, it attempts to bridge the sacred-secular divide in ways that are controversial and confrontational.

It uses liturgical texts but was intended for the concert hall. It employs a bewildering range of musical styles, from typical 'Church' genres to the most profane popular music types. This panoply of musics (the plural is deliberate) was surely Bernstein's attempt to be inclusive and all-encompassing, although whether the stylistic eclecticism is thought exhilarating or confusing is a matter of personal taste. The extent to which it succeeds in its larger aims will again depend on the individual listener, but at the very least, it offers an intriguing perspective on issues that continue to engage society, even in the allegedly post-religious West.

The story of Western art music is intimately connected with Christian religious practices. Most histories really get going with the attempts to devise a notation for the chant used in church services towards the end of the first millennium AD. From this invention stemmed the entire wealth of sacred and secular music that relies on staff notation. Based on what has survived in notated form, it can be said that sacred music

was the more important and prestigious sphere until at least the seventeenth century, while secular music has been more cultivated after the middle of the eighteenth century, a change which reflects larger societal developments within modernity. Interestingly, music itself became a kind of ersatz religion for some people in the nineteenth century: it was listened to with the same reverent attentiveness, and with the hope of gaining spiritual insights. The stillness and silence expected in concert halls to this day testifies to a continuing belief in music's ability to convey a kind of otherworldly experience. As it happens, much music originally written for sacred worship is nowadays more often heard in concert performance, where it arguably answers a similar underlying need.

Hearing sacred compositions in secular spaces is just one modern instance of the interpenetration of the two domains. In times past the two more frequently overlapped, as any exploration of the historical record reveals. When medieval composers combined two or more lines of music together in motets, it was

absolutely normal for one line to be based on a Latin chant, and another to use the text of a love-song in the vernacular. The long line of Renaissance mass settings based on the famous secular tune 'l'homme armé' (the armed man) further testifies to the overlap of the two spheres. In the eighteenth century J. S. Bach freely reused music from his sacred cantatas in non-sacred works and vice versa. Franz Liszt in the nineteenth century called for a liturgical music that would 'unite on a colossal scale the theatre and the church'. Needless to say he could not have envisaged anything quite like Leonard Bernstein's *MASS*, described by its composer as *A Theatre Piece for Singers, Players and Dancers*.

One aspect of the controversy that has surrounded Bernstein's work since its first performance in 1971 is that he and his collaborator, Stephen Schwartz, appropriated not just any religious texts, but those of the mass, traditionally the central act of Christian worship. This service follows a tightly defined form, the principal parts of which are (in

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collaboration



1946

Eugene Goossens focused on regional and city partnerships, and was key in creating an arts precinct with the building of the Sydney Opera House.



1940s

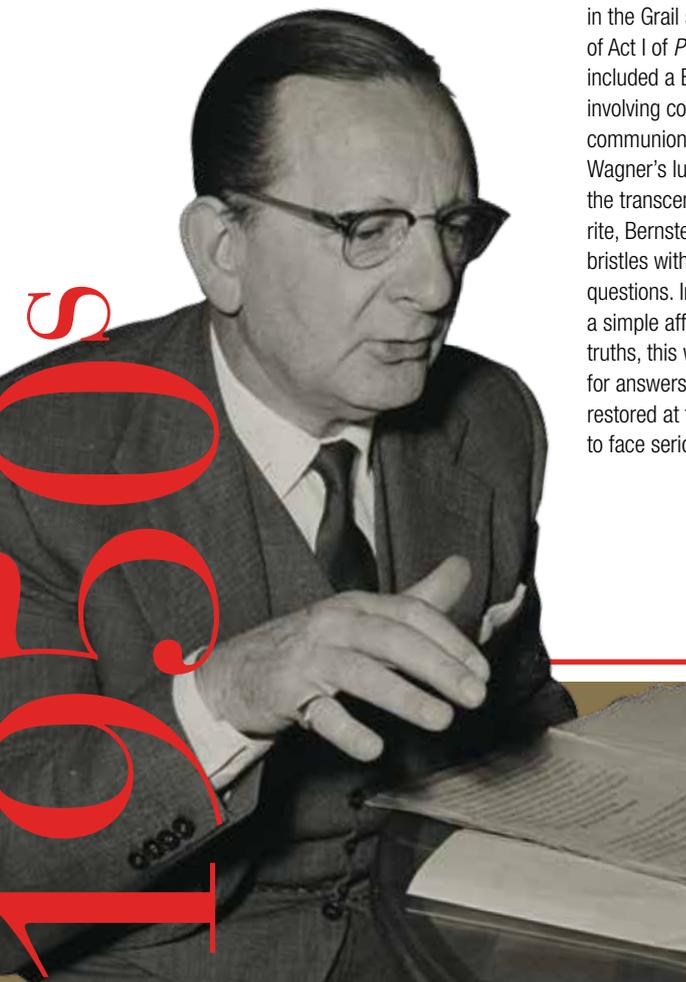
Robert Pikler, a Hungarian-Australian musician and founder of the Sydney String Quartet, resident at the Conservatorium was resident at the Con in the 1940s.



1946

Musica Viva Players (from left to right): Robert Pikler, Edward Cockman, Maureen Jones, Richard Goldner and Theo Salzman.

Program notes continued



order): opening prayers (*Introit*); the confession of sin (the *Introit Kyrie eleison*) and the reception of absolution; praise of God (the *Gloria*); the reading of sections from the Bible which change daily; a formal statement of the articles of faith (the *Credo*); a Eucharistic celebration, i.e. a re-enactment of the Last Supper, whereby bread and wine are consecrated, during which God's holiness is proclaimed anew (the *Sanctus*); the Lord's Prayer ('Our Father'); the distribution of communion, preceded by a prayer for absolution and peace (the *Agnus Dei*); and the final dismissal. There are precedents for incorporating aspects of this ritual into theatrical works: in the Grail scene at the end of Act I of *Parsifal*, Wagner included a Eucharistic sequence involving consecration and communion. However, where Wagner's lush score reinforces the transcendental nature of the rite, Bernstein's musical response bristles with challenges and questions. Instead of providing a simple affirmation of timeless truths, this work searches anew for answers. Faith may be restored at the end, but it has had to face serious trials on the way.

(I, 1) Out of the darkness incorporeal sounds are heard: a taped soprano voice backed by percussion sings 'Kyrie', the prayer for mercy. This is soon joined by (in order) bass, soprano 2 and alto (together), and finally tenor and baritone (together), each with its own supporting percussion instruments singing entirely different music to the same text. The overall impression is of noisy hubbub, stilled only with the entry of the guitar-playing Celebrant, who proclaims instead the virtues of singing a 'simple song'. (I, 2) This post-Vatican II message sets up an opposition that resurfaces several times later in *MASS*: the idea of speaking from the heart, in contrast to formalised ritual. Not that the Celebrant sticks to English throughout; he freely incorporates calls of 'Lauda, Laude' (praise) into his Psalm, a musical-theatre-style number. (I, 3) This is answered by more pre-recorded music, this time a fast imitative choral piece, with swung rhythms in the style of the Swingle singers. The scat vocals coalesce into a full-voiced Alleluia that echoes the Celebrant's 'Lauda, Laude' before fading away.

(II, 1) A raucous march occupies most of the First Introit (a Latin term meaning 'entrance'). The swaggering main theme uses a marching-band idiom, with cheeky interludes as the assembling choir sings through the prayers that in the pre-Vatican II rite would have been said before the mass began. An English translation of part of these prayers is offered by the boy soprano, answered by the rest of the children's choir. After an instrumental reprise of the main march material, the Celebrant proclaims 'Dominus vobiscum' (The Lord be with you), which is answered by a thrice-triple canon (II, 2). Each of the nine voice parts sings the same three phrases twice over and then drops out, creating a texture that first grows and then tapers.

(III, 1) The Second Introit is another taped excerpt, this time with a strongly medieval flavour conveyed through rhythm, modal qualities and the (optional) use of older instruments such as the shawm and viola d'amore. The text here is the Trinitarian blessing in Latin, to which the choir responds with the chorale 'Almighty Father' (III, 2). This



1953

Eugene Goossens with Allan Ferris (tenor) and Florence Taylor (contralto), a pupil of Madame Goossens-Viceroy, after a performance in the Sydney Town Hall, June 1953.



1953

The Valkyries, the students of 1953, at a farewell party for Louise Rose, a viola player, who flew out the following morning to marry Edmund Hillary.

Bernard Heinze moved from the Melbourne Symphony Orchestra in 1957 to become the next Director.

unaccompanied number is influenced by the style of the Lutheran congregational hymn as set by Bach, although the harmonies are more twentieth than eighteenth century. (III, 3) The spiky 'Epiphany' which follows uses pre-recorded oboe sound which moves between the different sound speakers.

The Celebrant introduces the first words of the 'Confiteor' (I confess) in English, leading into the brutal shock of the next number (IV, 1). The angular dissonance here may evoke the moral disorder of sin. The music then changes to a more swinging style before the edgy sound-world is recovered. (IV, 2) The first of two tropes (a term meaning an addition to a liturgical text intended to explain it more fully) is still more obviously in a secular vein: a heavy blues rhythm supports the Rock singer's puzzled description of his self-destructive tendencies. (IV, 3) In the second trope, 'Easy', a variety of singers give their own

perspectives on these issues: these range from open hypocrites (who boast of confessing sin and 'then go[ing] out and do[ing] it one more time', through the doubters to the aspirational believers. Music from the two earlier parts of the Confession is reused freely here.

The Celebrant gives absolution and introduces a time of silent prayer, occupied here by Meditation no. 1 (V). The astringent opening string sound is more or less continuous, save for short moments of relaxation. It works its way to a point of intensity that is emotionally and sonically reminiscent of Bartok's *Music for Strings Percussion and Celeste*.

(VI, 1) The first part of the Gloria is an attractive number in alternating duple and triple beats, featuring the Celebrant and the children. The text in its entirety is declaimed in the next part (VI, 2). Much of it is chanted on one

note, while a heavy syncopated orchestra lends it a jazzy feel. (VI, 3) Without any change in style whatsoever, the first Trope follows. The text written by Paul Simon is a cynical comment on social realities ('Half the people are stoned, and the other half are waiting for the next election'). (VI, 4) 'Thank You', the second trope, is a nostalgic evocation of a time when praise of God was easy, conveyed in a lyrical but unsaccharine vein.

A second Meditation (VII) uses a highly chromatic theme from the *Ode to Joy* in Beethoven's Ninth Symphony (originally heard at the words: 'You bow down before him, you millions? Do you perceive the creator, o world?'). This is put through a series of variations, using techniques associated with twelve-tone composers: for instance, notes from the theme are stacked vertically into chords at one point.

The Epistle (VIII) is traditionally a reading from one of the New Testament authors. Here alongside brief excerpts from the letters of Paul and John, a series of ordinary people's letters are read aloud. Interspersed between these is a folksy number from the Celebrant, who proclaims that the Word of the Lord cannot be imprisoned.

The Gospel-Sermon (IX) starts with series of glosses on the Creation narrative: the affirming cries 'And it was goddam good' from the people are reminiscent of Bernstein's own 'Officer Krupke' from West Side Story. It gets more cynical as the people take over from the Preacher, and tell of how divine commands have gotten distorted in human hands (for instance, 'God said take charge of my zoo', has led humanity to 'Wipe out a species or two').

(continued overleaf)

progression



1954

Stewart Harvey sang the 'Voice of God' part in Goossens' *The Apocalypse*.



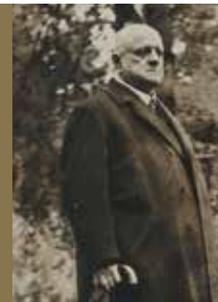
1957

Noel Nickson with students in the Small Hall, 1957. John Gould, the violinist, went on to play with the Sydney Symphony Orchestra.



1958

Russian violinist David Oistrakh giving a concert for students.



1950s

Jean Sibelius, the Finnish composer, admired Bernard Heinze.

Program notes/continued

The first part of the Credo (X, 1) is again tape-based, an inexorable chanting in Latin of the articles of faith up to the point where it says Christ was made man. (X, 2) The same rhythm underlies the trope 'Non Credo', a defiant statement of non-belief from a baritone soloist, and the choral interjections seem to confirm his agnosticism. The taped excerpt resumes, gabbling quickly through the Credo text until it promises that Christ will return to judge the living and the dead. Another trope (X, 3) follows, with the mezzo-soprano sarcastically asking when the return is scheduled. The next bit

of the taped Credo takes us up to the idea that Christ's reign will not end. (X, 4) Another mezzo-soprano meditates on this in the trope 'World Without End'. The final trope ('I believe in God', X, 5) is in a rock idiom: here, the singer asks if God believes in him, and proposes reciprocal belief as a bargain ('I'll believe in thirty gods if they'll believe in me').

This leads directly into the third Meditation (XI), the first part of the great psalm *De Profundis* (From the Depths). Where the previous Meditations were solely for instruments, the chorus is involved here too. The psalmist's call for God's intervention at a time of despair is not part of the usual liturgy, but functions fittingly here to counterbalance the seeming insouciance of the rock-singer at the end of the Credo. The musical setting here is rugged and thorny, with imitative entries building up the texture.

The word 'clamavi' (called) is treated onomatopoeically, with unpitched cries contributing to the deliberately chaotic effect.

The *De Profundis* text is continued in the Offertory (XII). Initially a series of exchanges between upper voices and spiky chanted chords from the lower voices, it recovers the themes and eventually the distinctively medieval instrumentation of the second Introit' (III, 1).

At this point, the strict sequence of the mass that has been observed until now is abandoned, and we jump forward to the Lord's Prayer. (XIII, 1) This is sung by the Celebrant, who is instructed to double his quasi-improvised melody on the piano. A trope 'I Go On' (XIII, 2) allows us to see that he, too, finds his faith a matter of struggle, but is determined to persevere. His final 'Lauda, Laude' repeats the tune from his first musical number (I, 3).

1966



Joseph Post OBE, an Australian conductor and music administrator, was appointed the sixth director of the Con in 1966.



1962

Alexander Sverjensky with his student, Roger Woodward, in 1962. Woodward won the ABC Instrumental and Vocal Competition in 1964.



1964

Four levels were added in 1964 for the Con High School and library, with new studios and a concert hall.

The Sanctus (XIV) may not be subdivided, but the music changes style conspicuously several times. The uplifting music featuring the children's choir at the start has an unmistakably American flavour (think of the swelling theme from the TV show *The West Wing* to get the idea). After a substantial instrumental interlude the Celebrant muses in musical puns ('*mi* with *so!* [the notes E and G] becomes 'me with soul'). The Hebrew version of the Sanctus text ('Kadosh Adonai') is taken up in swelling phrases by the choir and works its way up to a thrilling sonic climax. This is the sole overt acknowledgement of other religious traditions, and was surely prompted by Bernstein's own Jewish faith.

The Agnus Dei (XV) which follows without a break makes use of the composer's favourite changing rhythmic groupings, punctuated by stamping gestures from the choir. During this the Celebrant is heard praying isolated lines from the Eucharistic prayer, which in the mass liturgy would have been said earlier. His hoarsely whispered 'Let us pray' quietens the frenzied

atmosphere, but after a more mysterious section the tension begins to mount inexorably again. An angry congregation demands peace in a strongly rhythmic section, which gets ever louder and more disorderly. Driven to distraction, the Celebrant takes the sacred vessels and hurls them to the floor.

This controversial sacrilegious gesture marks the start of the penultimate section (XVI) entitled 'Fraction', a reference to the customary 'fracturing' (i.e. breaking) of the consecrated host after the Agnus Dei. The Celebrant's semi-catatonic response is sung to another version of the Beethoven motif used before, and several other themes from earlier are also recalled in this, the lengthiest section of *MASS*. The singer swings between repentance and further outbreaks of violence, with some of his blasphemies accompanied by (deliberately) cheap baseball-ground music. The slow final section reuses the music from Meditation no. 1 (V), and fades gradually away to nothingness.

A solo flute melody breaks the silence and ushers in the final section, 'Pax: Communion ("Secret Songs")' (XVII). This is yet another call-back, this time to the Epiphany for solo oboe (III, 3). A boy soprano accompanied by rippling harp sings 'Lauda, laude', an affirmation of faith in response to the Celebrant's doubts, and this is gradually taken up by the rest of the singers. A duet between boy soprano and the Celebrant (no longer wearing his insignia) suggests the latter's redemptive reintegration into his congregation, and the message of union and peace is confirmed by the repeat of the earlier chorale 'Almighty Father' (III, 2). The final spoken words are the traditional ending of the rite: 'The mass is ended, go in peace'.

So what ultimately is the message of *MASS*? Does it proclaim the irrelevance of liturgy, disparaged by the over-wrought Celebrant as 'mumbo and jumbo'? One could certainly read the Celebrant's final appearance without his vestments as indicating the obsolescence of the priesthood

per se. The need for lay people to become more involved in acts of worship was one of the most important messages of the Second Vatican Council (1962-65), and *MASS* was very clearly written with knowledge of these developments. However, at a deeper level, the fact that Bernstein still chose to organise his music around the portions of the traditional mass rite shows his paradoxical dependence on it. The composer was convinced that some belief in the supernatural order was vital for humanity. In his sketches for this work he wrote: 'Some kind of religion is necessary to every man – belief in something greater than random/systematic biological existence.' *MASS* is a clear articulation of this philosophy, one which acknowledges doubt and questioning as inescapable components of the modern condition, but which ultimately works through these to a belief the more precious for having been achieved through struggle.

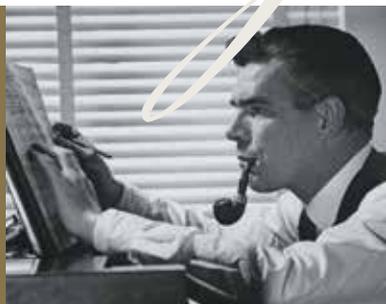
Notes © David Larkin 2015
Lecturer in Musicology
Sydney Conservatorium of Music

reputation



1964

The Con's 40th Anniversary Concert flyer, featuring Frank Hutchens and Lindley Evans.



1964

Gordon Watson AM, a student of Darius Milhaud in California, taught piano at the Con from 1964 to 1986.



1965

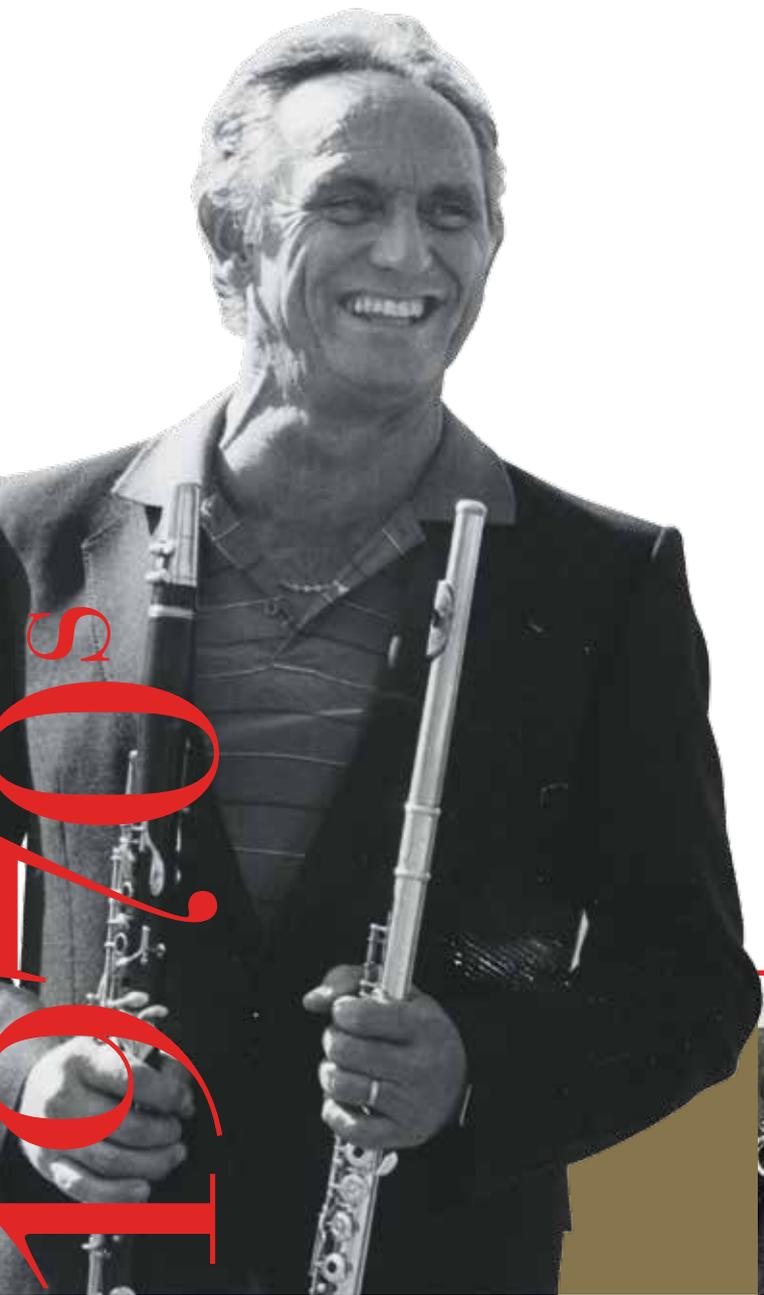
Isador Goodman AM, the South African-Australian pianist, composer and conductor, taught at the Con for 50 years.



1960s

Opera students in costume for a performance of Richard Strauss's *Die Rosenkavalier*, 1960s.

Sydney Conservatorium of Music & Sydney Opera House



The 1970s saw big changes in higher education and the Con introduced a world-class jazz program with Don Burrows (above).

The Sydney Conservatorium of Music and the Sydney Opera House are built on the lands of the Gadigal people, who called the peninsula to the east of Sydney Cove *Dubbagullee*. Early descriptions of musical activity mention a corroboree organised by Bennelong and Colebee on the point in March 1792 and another at Farm Cove in 1795. Governor Hunter described Aboriginal women singing all day on the shores while collecting shellfish. Governor Macquarie established a 'Governor's Demesne', instructing convict architect Francis Greenway in 1818 to design three grand buildings; a fort on the tidal island at the northern end where the Sydney Opera House now stands, new stables further south which are now the Conservatorium, and a new Government House, which was never built according to Greenway's plan and only completed in 1845. Controversy prompted a review by Commissioner Bigge who criticised the stables' "useless magnificence". Fort Macquarie

was demolished in 1901 for a tram depot, which itself was demolished in sweet revenge in 1958 to build the Sydney Opera House. The stables survived the automobile age to become the Conservatorium in 1915. Thus from the very start the Conservatorium and the Sydney Opera House shared a common heritage: an ancient song tradition, a central role in Macquarie and Greenway's grand vision, and incessant scandal over cost.

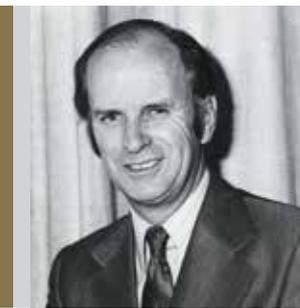
When the advisory council appointed in 1912 to make recommendations on the Conservatorium presented its final report, opera featured prominently:

We believe, for various reasons, that Australia is likely to have its best chance of distinction in musical art by the medium of opera – and who knows but that this Conservatorium may come to be the foundational impulse of a national Australian Opera House?



1972

Malcolm Williamson with high school students in 1972. From left to right: Nigel Westlake, Rodney McPherson, Malcolm Williamson, Sarah Hopkins, Debbie Berlin and Jennifer Whibberley.



1972

In his first 5 years as Director, Rex Hobcroft promoted change and innovation at the Con.

In fact, the inaugural Director Henri Verbruggen had little operatic experience, devoting his boundless energy to the Conservatorium and the New South Wales State Orchestra founded in 1919. It was Sir Eugene Goossens, Conservatorium director and Chief Conductor of the Sydney Symphony Orchestra from 1947–1956, who became the Sydney Opera House's imperturbable champion. The idea had actually formed in the mind of the McKell Labor Government prior to Goossens' appointment. In 1946 Minister Heffron wrote of the Conservatorium:

There is a need, I admit, for a more adequate building to meet both present and future requirements, and I hope the erection of the State Opera House already planned by the present Government will soon eventuate.

Goossens began his advocacy from the minute he stepped off the Tasman flying boat on 3 July 1947. He wanted "a fine concert hall for the orchestra, with perfect acoustics and seating accommodation for 3500 people, a home for an opera company, and a smaller hall for chamber music."

Quickly he identified Bennelong Point as preferred location, remarking in 1950, "I can visualise there by the harbour a building which will be an architectural triumph and message to the city."

Following San Francisco, the opera house was to be a war memorial dedicated to returned soldiers. Premier Joe Cahill appointed Goossens, University of Sydney architecture professor Henry Ashworth, and ABC General Manager Sir Charles Moses to select the site. When

the government announced on 17 May 1955 that it would build a state opera house on Bennelong Point, with a 3500-seat opera and orchestra theatre, and a theatre hall seating 1200, Goossens was the hero of the hour. However, within a year, he had resigned after pleading guilty to importing prohibited material deemed obscene, and Sydney lost one of its most visionary musical leaders.

Sir Bernard Heinze, his successor as Conservatorium director, joined the Sydney Opera House Committee in 1957, the year Utzon's design won the architectural competition. It was Heinze and Moses who successfully argued that the main hall should be for concerts, not a dual use hall as originally planned. \$2,700,000 of stage machinery was scrapped. During acoustic trials on 25 July 1973,

Conservatorium director Rex Hobcroft conducted Larry Sitsky's *Fall of the House of Usher* and James Penberthy's *Dalgeri* – the first operas performed in the new House. Goossens, however, was ignored in official proceedings, and it was left to the Conservatorium to remember him in a memorial concert on 20 October 1973, the day before Queen Elizabeth II officially opened the architectural triumph he had presciently imagined.

**Associate Professor
Peter McCallum**

Chair of the Academic Board
The University of Sydney

innovation



1973

Sydney Opera House opened on 20 October with a performance of Beethoven's Symphony No. 9. Photo: Jack Atley.



1974

In 1974, Richard Hobcroft appointed Dr Martin Wesley-Smith to set up the Con's electronic music studio.



1975

Richard Gill, lecturer with the Con choir, in the Joseph Post Auditorium, 1975.



1970s

Keith Field (far left) with the board of governors (from left to right): Joy Cummings, unknown, Harold Lobb and Harry Heath, chairman of the Newcastle Conservatorium board of governors.



Professor Eduardo Diazmuñoz – Conductor

Mexican-Spanish-American conductor/composer Professor Eduardo Diazmuñoz has won worldwide recognition as one of the most versatile musicians of his generation. Well known as conductor, composer, pianist, educator, promoter, organiser, arts advocate, producer, editor and gifted lecturer, Diazmuñoz has an international 40-year conducting career. He is regarded as a 'complete' musician, who fuses 'old school' training – forged under mentors Léon Barzin and Leonard Bernstein – with love, commitment and passion, and a musical curiosity that has led to some 150 premieres. He began his musical training as a pianist but got to play percussion,

cello and self-taught himself to play several other instruments until he decided to devote his time and energy to conducting and composing.

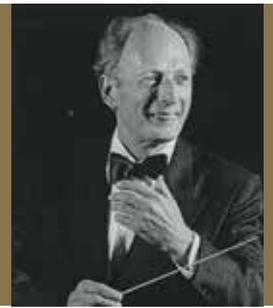
He has led more than 110 orchestras in 17 countries, with duties ranging from Assistant Conductor to Artistic Director, and from Principal Guest Conductor to General Director. He has recorded over 35 CDs for 24 labels championing new music, most notably, a 4 CD set of Twentieth Century Mexican Symphony Music and a New York live performance of his long-time friend Daniel Catán's first opera, *Rappaccini's Daughter*, which he also conducted its world premiere and its US premiere. He has been nominated three times for the Latin Grammy and has received the precious

statuette one time. Some of his compositions have been recorded in Europe and America. In 2014, he led the creative team in charge of finishing Catán's last unfinished opera, *Meet John Doe*, in the triple role of Chief Editor, Main Composer and Music Director with the Cincinnati Opera Company and the Cincinnati Conservatory of Music which offered a workshop of it in January. The project is still a work in progress; however, it is set to be premiered by the Cincinnati Opera Company with additional composing and orchestrated by Diazmuñoz, who will also conduct it in 2018.

This year he began celebrating his 40th Anniversary as conductor in his native Mexico where he'll return in June to continue this celebratory year with one of his former orchestras premiering his last symphonic work. He has also been invited to participate

in the celebration of his Alma Mater's 150th anniversary, Mexico's National Conservatory of Music, where he'll be offering master classes, lectures and conferences.

His commitment to education has left an imprint at Mexico's National Conservatory, Mexico's National Autonomous University, the National Program for Youth Orchestras and Choirs of Mexico, as well as the Music Academy Fermatta as Director of Academic Review; at Miami's New World School of the Arts; at Paris' Société Philharmonique; and at the Opera Division and the New Music Ensemble of the University of Illinois. Now, he wants to make similar or larger contributions at the Sydney Conservatorium of Music, where he is Professor and Chair of Conducting, as well as Artistic Director and Chief Conductor of the institution's Symphony Orchestra since August 2013.



With an increasing education program, the Con needed to expand or relocate. (Jazz dynamo Judy Bailey, above.)

1980s

Richard Tognetti, now Artistic Director of the Australian Chamber Orchestra, Karen Segal, Rosalie Segal, Petra Davis and Colleen Baxter, with John Painter.

1985

John Hopkins, Director of the Con from 1985 to 1991, began talks of new building works due to the growing lack of space at the Con.



Narelle Yeo – Director

Narelle Yeo is currently serving on faculty as Senior Lecturer in Opera Production and Vocal Studies at the Sydney at the Sydney Conservatorium of Music. Her USA-based performing resume is diverse, with leading roles in opera, musical theatre and theatre throughout the Western USA, including Sharon in *Masterclass* for Pacific Repertory Theatre, Mrs Manningham in *Gaslight* for California Conservatory Theatre and Guenevere in *Camelot* for Woodminster. Favourite opera roles performed in the USA include CioCioSan in *Madama Butterfly*, Leonore in *Fidelio* and Nedda in *I Pagliacci*. Premieres have included Miss Jane in Adam Guettel's *Floyd Collins* for the highly acclaimed Theatreworks, Emily Dickinson

in Vivian Fine's *Women in the Garden*, performance artist Rinde Eckert's *Navigators*, Della in David Conte's *The Gift of the Magi*, Veronica in John Thow's *Serpentina* and, closer to home, Katherine in *The Long Ride Home* at the Independent Theatre. She performed the role of Maria in Respighi's *Hymn to the Virgin* for the San Francisco Symphony, and has bowed for the Goshen Bach Festival, San Francisco Shakespeare Festival and the Berkeley Symphony. In Australia, she has performed in venues as diverse as the Sydney Town Hall, Sydney Opera House, Carriageworks, Newtown Theatre, Moorambilla Festival, Bowral Festival, including many others. Her voice can be heard on a Wii game, commercials and an independent film.

As a director, Narelle was mentored by Debra Dickinson and renowned US director Willene Gunn, and she directed on faculty at the San Francisco Conservatory until returning to Sydney. In Australia, she has directed operas and musicals including *Honk, Beauty and the Beast, Amahl and the Night Visitors, Die Fledermaus, Carmen* and the spoof operetta *Pirates of the Pinafore*. She also directed *The Pomegranate Cycle, Under the Radar* for the Brisbane Festival and *Angelique, Les Mamelles de Tiresias, Little Women* and *Le Nozze Di Figaro* for the Sydney Conservatorium of Music.

engagement



1985

The Sydney Wind Quintet, appointed in 1980, at Bondi Beach in 1985.



1985

Graduation with Director Dr Ron Smart, 1985, and Professor Anna Reid, current Con Head of School, in the graduating class.



1986

Elizabeth Powell, head of the Con piano unit from 1986 and frequent soloist around the world.



1980s

Harry Curby (violin), Gerard Willems (piano) and Hans Gyors (cello) performing Tchaikovsky's Piano Trio. Gerard is still on staff in 2015, almost 50 years after he started his studies.



Barry Ryan OAM – Celebrant

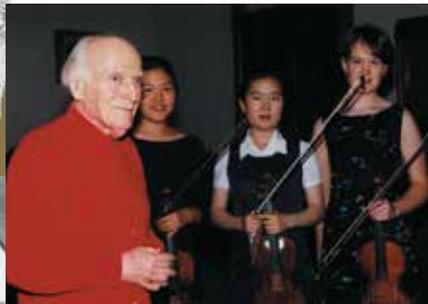
Australian baritone Barry Ryan graduated with honours from the Sydney Conservatorium of Music where he is now a lecturer in Voice and Opera. His many awards for singing include the Shell Aria, the New York Metropolitan Auditions, the Marten Bequest for Singing, the Vienna State Opera Award and the Green Room Award. In 2013, Barry Ryan received an Order of Australia for his services to classical music.

Barry has performed with Europe's leading opera companies including the Royal Opera Covent Garden, La Scala Milan, the Opera Comique in Paris, the Paris Opera Bastille, the Deutsche Oper am Rhein Düsseldorf, the Flemish Opera Antwerp, the Komische Oper Berlin, Basel Opera and the Otono Festival Opera Madrid. He was a principal artist with the Cologne Opera from 1988 to 1992.

Barry made his Australian opera debut in 1993 and has since performed for Opera Australia, Wide Open Opera Dublin, Opera Queensland, Victorian Opera, West Australian Opera and Canterbury Opera. His leading roles include the title role of Nixon in *Nixon and China*, George Milton in the Australian Premiere of *Of Mice and Men*, Sharpless in *Madama Butterfly*, Gunther in *Götterdämmerung*, Marcello in

La Bohème, Count di Luna in *Il Trovatore*, Renato in *Un Ballo in Maschera*, Amonasro in *Aida*, the Father in *Hänsel und Gretel*, Pizarro in *Fidelio*, Mister Redburn in *Billy Budd*, the Gamekeeper in *Rusalka* and Tonio in *I Pagliacci*. His world premieres include Scully in *The Riders*, for which he has been awarded a Greenroom Award, Alex in *Bliss*, for which he was nominated for a Helpmann Award, Prosecuting Counsel in *Lindy*, Wiebbe Hayes in *Batavia* and Barney in *The Summer of the 17th Doll*.

Barry has performed in concerts throughout Europe, Australia and Asia. He has performed with the London Symphony Orchestra, the Scottish Symphony Orchestra, the Norwegian Symphony Orchestra, the Shinsei Nihon Symphony Orchestra Tokyo and all the major Symphony Orchestras in Australasia.



The Con joined forces with the University of Sydney with Sharman Pretty (above) at the helm in the mid 1990s.

1990s

Yehudi Menuhin visited the Con and gave masterclasses to our students, including Susie Park, Sunny Roh and Katie Betts.

1990s

Barry Tuckwell after receiving his honorary doctorate of music from the University of Sydney.

Gondwana Sydney Children's Choir

Lyn Williams OAM

Artistic Director and Founder

Founded as Sydney Children's Choir in 1989 by Lyn Williams OAM, Gondwana Choirs has grown to include Gondwana National Choirs and Gondwana Indigenous Children's Choir. The organisation has built a worldwide reputation for choral excellence and occupies a unique position in the Australian landscape, having developed its repertoire through the commissioning of more than 200 works. Singers from all three arms of the organisation have come together on several occasions, most recently in 2014 for the world premiere performances of *Jandamarra – Sing for the Country* by Paul Stanhope.

Sydney Children's Choir comprises 22 training and performance ensembles for children aged 5–16, and the Senior Choir regularly collaborates with the nation's leading ensembles. 2015 highlights include concerts with Sydney Symphony Orchestra, a tour to Hong Kong and mainland China, and a new commission, *Anzac Notes*, by Elena Kats-Chernin for the Kokoda Memorial, to be recorded and broadcast by the ABC.

Bernie Heard

General Manager

Lyn Williams OAM

Artistic Director & Founder

Lyn Williams OAM is Australia's leading director of choirs for young people, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir, Gondwana Voices, in 1997. Under her inspirational leadership, the Gondwana Choirs organisation has grown to include 22 ensembles of the Sydney Children's Choir; five choirs, Composer School and Conducting Academy in Gondwana National Choirs; and, the Gondwana Indigenous Children's Choir, with regional hubs in Cairns and Campbelltown.

Lyn's exceptional skill in working with young people is recognised internationally for its high artistic quality and ground-breaking innovation. She has conducted Sydney Children's Choir, Gondwana Voices, Gondwana Chorale and Gondwana Indigenous Children's Choir nationally and internationally. Lyn is a recipient of the NSW State Award and is an award-winning composer. In 2004, she was awarded an OAM in recognition of her services to the Arts.

Suebin Bae
Guian Balan
Bridie Batterham-
Murphy
Lucy Blomfield
Holly Boswell
Amelia Brown
Christina Burjan
Honey Christensen
Gracia Clifford
Beatrice Colombis

Stella Davy
Jasmine Delaney
Gabriel Dillon
Michael Donohue
Cassandra Doyle
Oscar Drew
Isabella Emanuel
Lily Fowler
Liam Green
Talia Greenfield
Danah Gressel-Keich

Dominic Grimshaw
Emma Guitera
Benjamin Hamilton
Ali Hardy
Chloé Hart
Rebecca Hilliard
Abel Hofflin
Patsy Islam-Parsons
Tovia Jakovsky-
Coleman
Maeve Kelaher

Jonathon Kelley
Emma Korrell
Jiyi Liu
Eloise Loewy
Jemima Lorenz
Jackson Low
Stephanie Macindoe
Belle MacLeod
Owen MacNamara
Aedan MacNamara
Cecilia Maddox

Anna Marsh
Gabrielle Montalbo
Eloise Morrison
Stella Mountain
Jade Ng
Theo Picard
Florence Poon
Alexandra Raleigh
Josh Reimer
Emma Renaud
Ariana Ricci

Julia Spiteri
Isabella Sucking
Piet Tombs
Jessica Trevelyan
Sasha Trevelyan
Beatrice Tucker
Olivia Wei
Imogen Williams
Jules Wittenoom Louw
Ysobel Yew

amalgamation



1996

The trio of Gerard Willems, Christopher Kimber and Michael Halliwell after a 1996 tour of Southeast Asia.



1997

The *Last Night of the Con* concert, 29 November 1997, in the Verbruggen Hall before redevelopment of the site commenced.



1999

In September 1999, the Con Chamber Orchestra, conducted by Wolfram Christ, toured South Africa. Matthew McDonald, the double bass player, is pictured here with students.

Soloists, Street Singers and Dancers

The Celebrant

Barry Ryan OAM

Boy Soprano

Dominic Grimshaw

Street Singers

Soprano 1 Sarah Ampil
Soprano 2 Imogen-Faith Malfitano
Soprano 3 Deepka Ratra
Soprano 4 Jessie Wilson
Soprano 5 Amelia Linquist
Mezzo 1 Charlotte Merz
Mezzo 2 Sarah Kemeny
Mezzo 3 Barbara Jin

Alto 1 Jana Aveling
Alto 2 Nyssa Milligan
Alto 3 Livia Brash

Tenor 1 Gavin Brown
Tenor 2 Joshua Oxley
Tenor 3 Preacher Christopher Bryg
Tenor 4 Tristan Entwistle
Tenor 5 Mian Chen

Baritone 1 Jeremy Dubé
Baritone 2 Henry Wright
Baritone 3 Soonki Park
Baritone 4 Joseph Jae Kwon Kim
Bass Christopher Nazarian

Dancers

Aidan Daley
 Georgia Nelson
 Lee Zammit

Creative and Production Team

Artistic and Musical Director
 Professor Eduardo Diazmuñoz

Director Narelle Yeo

Choir Director Dr Neil McEwan

Children's Choir Director
 Lyn Williams OAM

Conservatorium High School
Director of Choral Studies
 Mrs Elizabeth Vierboom

Blues and Rock Bands Preparation
 Craig Scott

Assistant Conductors George Ellis,
 Simone Zuccatti

Producer Gareth Collins

Choreographer Olivia Ansell

Set Designer Elizabeth Gadsby

Costume Designer Hannah Lobelson

Costume Assistant Laura Cagnacci

Lighting Designer Fred Wallace

Sound Designer James Kilpatrick

Production Manager Rob Miles

Orchestra Manager Scott Ryan

Orchestral Stage Designer
 Ian Anderson, Mitech Design

Orchestral Assistant Tom Westley

Stage Manager Brendan Hay

Assistant/Deputy Stage Manager
 Julian Kuo

External Relations Manager
 Yarmila Alfonzetti

Marketing and Program Editor
 Jacqui Smith

Publicist Mandy Campbell

Program Designer
 Jo Yuen

Photographers Prudence Upton,
 Theo Small, Anthony Browell

Production Assistants Theo Small,
 Amy Vitucci and Georgia Webb

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 Sam Allchurch, Ian Barker,
 Emma Barnett, Richard Fowler,
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 Alexandra Hirst, Chris Leahy, Hall
 Murray, JK Power, Brendan Riley,
 Julie Simonds, Phoebe Thomson,
 Jeff Willey, Kym Yeow, Opera Australia,
 Pink Cactus Props.

Editorial assistance provided by
 Professor Eduardo Diazmuñoz,
 Dr Neil McEwan, Simone Zuccatti,
 Jean Kramer and Jacqui Smith.



The late Peter Sculthorpe (above) guided the future of Australian composition, as the Con re-opened with amazing new facilities following four years of major renovations.

2000

Graduate Erin Helyard, now Founder and Co-Artistic Director of Pinchgut Opera.

2001

Emma Rose sitting at the world-famous Pogson Organ, rebuilt and reinstalled in Verbrugghen Hall in 2001.

SCM Symphony Orchestra

Conductor

Maestro Eduardo Diazmuñoz

Violin 1

Victor Avila, *concertmaster*
Alexander Chiu
Kohki Iwasaki
Gemma Lee
Emma Townsend
Emily Frazer
Michi Stern
Noam Yaffe
Johanna Doering
Darcy Dauth
Myri Kim
Claire Seow
Mengchao Liang
Rachael Kwa
Rachel Brennan
Julian Nonosterio-Rose

Violin 2

Li Gu †
Sayono Noda
Yejin Min
Hana King
Emily Beauchamp
Ashley Agar
Glenda Jeong
Matthew Tsalidis
Brian Hong
Jessica An
Claudia Mackay
Shirley Shen
Kerrily Biskupic
Calvin Leung

Viola

Julia Doukakis †
Nathan Greentree
Eleanore Vuong
Seola Lee
Sergio Insuasti
Hye Min Lee
Joseph Cohen
Thad Shattuck
Maria Fedotov
Paloma Soulos
Sofie Nicolson

Cello

Vincent Lo †
Liam Meany
Jenean Lee
Heather Lewis-Baker
Rebekah Kwa
Annabelle Oomens
Valeriy Suravev
Young Su Kim
Miles Mullin-Chivers
Manasseh Oshiro
Melinda Heinrich
James Morley
Nazli Sendurgut
Olivia de Burth

Double Bass

Hamish Gullick †
Ainsleigh Coates
Ellen Buckley
William Hansen
Ethan Ireland
Serena Lim
Thomas Wade
David Barlow
Jessica Brown
Evangeline Read

Flute

Kinsey Alexander †
Sarah Ismail

Clarinet

Joanna Huxtable †
Jialing Yu
Zhu Ting Cao

Oboe

Toshiyuki Hosogaya †
Eve Osborn

Bassoon

Jordy Meulenbroeks †
Alison Wormell

Saxophone

Simon Watts
Mary Osborn
Peter Leung

Horn

Nick Mooney †
Lotti Ropert
Emily McFarland
Eve Mcewen
Sarah Morris

Trumpet

Jenna Smith †
Harriet Channon
Phillip Edey
David Johnson

Trombone

Milo Dodd †
Gregory Bennett
David Williams

Tuba

Liam Acheson

Percussion

William Hemsworth †
Adam Cooper-Stanbury
Nicole Johnson
Ericsson Chan
Ender Carden
Michael Paton

Harp

Solveig Hu

Hammond Organ

Josie Tam

Large Organ

Mark Sever

† Section leader

Blues and Rock Bands

Blues Band

Amanda Suwondo, Piano
Mary Rapp, Electric Bass
Harry Day, Drums
Nick Ujhazy, Guitar

Rock Band

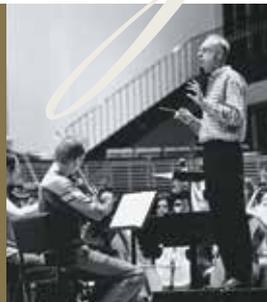
Novak Manojlovic, Piano
Raditya Bramantyo, Electric Bass
Oli Nelson, Drums
Felix Lalanne, Guitar

expansion



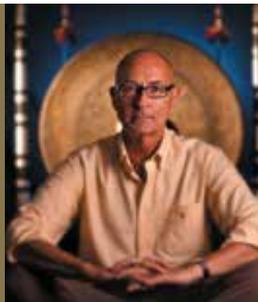
2001

Looking up through the newly renovated Con library skylight. The library has the largest music collection in the Southern Hemisphere.



2002

Harry Lyth, conductor-in-residence, led the Con's new conducting program.



2005

Music education scholar Peter Dunbar-Hall secured a grant to purchase a Balinese gamelan semara dana.



2010

The late Professor Peter Sculthorpe with Emma-Jane Murphy on cello and William Barton on didgeridoo, Con Open Day, 2010.

SCM Chamber Choir

Conductor

Dr Neil McEwan
SCM Chamber Choir
and SCM Choir

Soprano

Holly Brooke
Charlotte Campbell
Josi Ellem
Bronte Forrester
Rebecca Hart
Amber Johnson
Georgia Melville
Charlotte Midson
April Mills
Sylvie-Louise Woods

Alto

Robert Adam
Isabella Angelo-Falkner
Julia Donnelly
Sara Ligeard
Josephine Macken
Alexandra Nixon
Vickie Tran
Sarah Wang
Will Yaxley

Tenor

James Doig
Thomas Marshall
William Millard
Joshua Ryan

Bass

Dominic Blake
Hayden Bowles
Jonathan Hingston
Gabriel Hole
Marko Sever
Simone Zuccatti

SCM Choir

Soprano

Vanessa Agius
Yasmin Arkinstall
True-Joy Baxter
Jessica Blunt
Kirsty Cairney
Long Chan
Lisa Chien
Phoebe Clark
Briony Davidson
Natasha Effendy
Kirralee Elliott
Cleo Ha
Katherine Keeler
Yvette Keong
Jing Li
Sophia Li
Priscilla Li
Xin Liu
Ying Liu
Annie Mao
Bethany Maranthou
Justice Massaad
Ellen McNeil
Elise Morton
Madeleine O'Dea
Aimee O'Neill
Julie Paik
Claudia Rapisarda
Simone Rapisarda
Chloe Robbins
Kathryn Robinson
Xiaoxu Shang
Caitlin Shannon-Duhigg
Hayaerin Son
Tiana Souvaliotis
Zara Stanton
Candela Serra
Olivia Boyd-Skinner
Lena Wu
Jasmine We

Alto

Olivia Cai
Monica Chedid

Qian-Ao Chen

Katrina Choi
Harriet D'Arcy
Sierra Davila
Emma Dunn
Michaela Edelstein
Elizabeth Gibbs
Annabel Goodman
Elyse Hardiman
Gabrielle Hiu
Jing Huang
Felicity Jones
Caroline King
Katrina Kovacs
Hoygien Kuan
Samantha Latto
Nicole Lewis
Marjorie Li
Levana Limoa
Maggie Lin
Marjorie Liu
Fiona Lugg
Julie Mar
Amelia-Anne Merz
Merinda Meta
Kirsten Milenko
Alleyne Moss
Clare Murphy
Sara Nguyen
Christine Prasad
Stella Quast
You Jung Shin
Olga Solar
Jessica Squires
Erntasha The-Tjoean
Meng Wang
Leonie Walters
Jessica Wright
Xinyu Wu
Lin Ye
Ying Yip
Joanie Zhao
Meiqi Zhao
Patricia Zhuang

Tenor

Jack Ayoub
Oscar Balle-Bowness
Matthew Blenman
Brendan Chung
Harry Day
Solomon Frank
Justin Green
Dong Ha
Ben Harris
Tae Kim
Evan Kirby
David Larkin
John Linguist
Ryan O'Donnell
Jeremy Richmond
Justin Rynne
William Thackeray
Simon Torresan
Shilong Ye

Bass

Christopher Bouhabib
Jed Burley
Andrew Collins
William Franklin
Nicholas Gill
Yieju He
Yuhao He
Jose Hernandez-O'Connell
Martin Lijauco
Ellison Luk
Enrico-Sergio Mainas
George Mavridis
Joshua McNulty
Andrew Neal
Jay Ngyen
Blake Roden
Mark Rossman-Frank
Mason See
Jack Stephens
Chao Sui
Dennis Van Rooyen
Joshua Winestock
Ron Xie

2010



Current Dean Professor Karl Kramer has prepared the Con for another century of musical excellence and world-class research.



2011

Chinese calligrapher Liang Xiao Ping created the gift of a palindromic poem to the Con, now a feature in the atrium.



2011

Leading American composer John Corigliano's *Circus Maximus* was performed in the Sydney Town Hall on October 2011.

The Conservatorium High School

The Conservatorium High School (est. 1918) joins forces this evening with the University of Sydney's Faculty of Music (est. 1990) to celebrate twenty-five years of the University's association with the Conservatorium of Music, Sydney's premier music institution that was established by the NSW Department of Education one hundred years ago. Thanks to its special collaboration with Gondwana Choirs, the Conservatorium High School has established an enviable reputation for the quality of its choral work and the capacity of its students to tackle demanding and eclectic works such as Leonard Bernstein's *MASS*.

During the course of their music studies, Conservatorium High students are expected to become conversant with a wide range of contemporary Australian music in addition to the canonic works of European classical music. Performing Bernstein's *MASS* is a rare and valuable opportunity for students to experience the brilliance of one of the United States' most dynamic and creative musicians, an experience made doubly valuable thanks to the close association with the score of this evening's conductor, Maestro Eduardo Diazmuñoz.

Director of Choral Studies

Mrs Elizabeth Vierboom

Year 7

Reuben Alperovich
Mordechai Auerbach
Belvina Bai
Georgia Cartlidge
Louie Chen
Cory De Wit
Tara Greenfield
Jessie Guo
Sel Hardaker
Timothy Hegarty
Tovia Jakovsky-Coleman
Julia Jeong
Amy Lee
Adella Li
Ginger McMahon
Caitlin McNamara
Lalleh Memar
Elise Nolte
William Shi
Reika Suzuki-Macklin
Emily Thornton
Evangeline West
Theresa Xiao
Catherine Zhang

Year 8

Cameron Bajrakatarevic-Hayward
Guian Balan
Hana Batt
Alexander Chesterman
Katie Choi
Ashley Clayton
Isaac Davis
Cassandra Doyle
Lily Eyland
Eve Fan
Kevin Fine
Oliver Golding
Dominic Grimshaw
Elizabeth Hong
Kelly Hou
Matthew Jenkins
Antonia Meck
Gabrielle Montalbo
Stella Mountain
Jade Ng
Mason Pun
Ariana Ricci
Nadine Serhalawan
Daniel Shao
Catherine Shen
Olivia Wei
Richard Wong
Jasmine Zeng

Year 9

Jessica Abrahams
Miriam Alperovich
Zackary Aylward
Sue Bin Bae
Chelsea Baek
Maximillian Cullen-Feng
Elizabeth Fong
Lily Fowler
Danah Gressel-Keich
Alison Hardy
Annabel Lee
Max Lim-Scrimali
Ryan Little
Justinn Lu
Eugene Nam
Ethan Pang
Eddy Sit
Calvin Tambunan
Paula Tennent
Gemma Tong
Baggio Yin
Ye Jean Yun
Michael Zhang

Year 10

Soda Adlmayer
Ethan Bergan
Amarinda Bullock

Jessie Cai
Sophie Chan
Ihn-teck Chung
Yenlamtam Clark
Sebastian Djayasukmana
Neil Dong
Timothy Dutton
Jing Jing Fan
Emily Green
Andrei Hadap
Sachleen Khanna
Jacqui Leather
Jina Lee
Selina Lin
Juliet Lochrin
Zoe Loxley-Slump
Tony Lu
Lachlan Massey
Aleksander Mitsios
Ryan Nguyen
Nathen O'Brien
John Paterson
Gabi Powell-Thomas
Isaac Said
Oliver Tan
Indiana Williams
Fiona Yim
Wisdom Zhang
Alison Zhuang

Year 11

Christian Alafaci
Dominic Azzi
Brian Bae
Carl Bodnaruk
Marta Davis
Georgina Gwatkin-Higson
Beth Harper-King
Chelsea Jung
Sophia Kalo
Joo Lee Kim
Queena Kuang
Reuben Langbein
Dana Lee
Dahyo Lloyd
Kyra Long
Hana Matsuoka
David Pham
Ricardo Valverde
Kim Wan
Charlie Ward
William Yan
Megan Yang
Jessica Yao
Ailie Yeh
Shanky Yip
Bianca Zhou

Year 12

Jane Anderson
Simran Bagga
Crystal Bai
Jonathan Chan
Joseph Chan
Jack Cheng
Louisa Garcia-Dolnik
Ella Grier
Julia Gu
Rebecca Hong
Tim Johns
Imogen Jones
Nicole Kim
Jee Soo Lim
Rhys Little
Connor Malanos
Freyja Meany
Nathan Moas
Rebecca O'Hanlon
Robin Park
Jasper Rasmussen
Basil Salah
Mara Schwertdefeger
Kate Stephenson
Hana Tan
Dorothy Wu
Shirley Zhu

contemporary



2011

Con alumna Elena Kats-Chernin used the letters in Martin Sharp's name to compose a new piece.



2012

Opera students (from left to right) Anne Dowsley, Jang Hee Han and Pascal Hetherington perform in Gluck's *La Recontre Imprévue*.



2014

The Hillel Quartet, formed for the first Estivo European Chamber Music Summer School, Italy. From left to right: Benjamin Adler, Elizabeth Woolnough, Bethan Lillicrap and Bridget O'Donnell.



2015

Professor Anne Boyd received the Sir Bernard Heinze Memorial Award for her outstanding contribution to music in Australia.

SCM Staff

Dean and Principal

Professor Karl Kramer

Head of School and Associate Dean (Teaching and Learning)

Professor Anna Reid

Associate Dean (Research)

Professor Linda Barwick

Associate Dean (Staff Development and Mentoring)

Professor Anne Boyd AM

Professors

Professor Richard Cohn

Professor Eduardo Diazmuñoz

Professor Matthew Hindson AM

Emeritus Professor Allan Marett

Emeritus Professor Richard Charteris

Associate Professors

Associate Professor Ole Bohn

Associate Professor Charles Fairchild

Associate Professor Michael Halliwell

Associate Professor John Lynch

Associate Professor Kathryn Marsh

Associate Professor Stephanie McCallum

Associate Professor Neil McEwan

Associate Professor Kathleen Nelson

Associate Professor Neal Peres Da Costa

Associate Professor Goetz Richter

Associate Professor Alice Waten

Associate Professor Gerard Willems

Chairs of Units

Andrew Barnes, Woodwind

Associate Professor Neal Peres Da Costa,

Historical Performance

Professor Eduardo Diazmuñoz, Conducting

Andrew Evans, Brass

Associate Professor Charles Fairchild,

Arts Music

Professor Matthew Hindson AM,

Composition and Music Technology

David Miller, Piano Accompaniment

Stephen Mould, Opera Production

Associate Professor Kathleen Nelson,

Musicology

Daryl Pratt, Percussion

Associate Professor Goetz Richter, Strings

Dr Paul Rickard-Ford, Piano

Craig Scott, Jazz

Maree Ryan, Vocal and Opera Studies

Dr Michael Webb, Music Education

Senior Lecturers

Andrew Barnes

Roger Benedict

Clint Bracknell

Dr Jeanell Carrigan

Dr Rowena Cowley

Daniel Herscovitch

Clemens Leske

Dr Helen Mitchell

Dr Alan Maddox

David Miller

Stephen Mould

Georg Pedersen

Dr Paul Rickard-Ford

Daryl Pratt

Dr Jennifer Rowley

Maree Ryan

Craig Scott

Dr Michael Smetanin

Dr Paul Stanhope

Carl Vine AO

Dr Michael Webb

Dr James Wierzbicki

Narelle Yeo

Dr Ivan Zavada

Lecturers

Dr Simon Barker

Maxime Bibeau

Kees Boersma

Francesco Celata

Umberto Clerici

Dr Christopher Coady

Lewis Cornwell

Dr Michael Duke

Andrew Evans

Vladimir Gorbach

Dr Bernadette Harvey

Alexander Henery

Dr James Humberstone

Scott Kinmont

Ngairé De Korte

James Kortum

Dr David Larkin

Susan Newsome

Alexandre Oguey

Natalia Ricci

Dr Damien Ricketson

Dr Marina Robinson

Steven Rosse

Barry Ryan

Natalia Sheludiakova

Emma Sholl

Phillip Shovk

Phillip Slater

Julian Smiles

David Theak

David Thompson

Associate Lecturers

Dr Rachel Campbell

David Howie

Dr Daniel Rojas

Postdoctoral Fellow

Dr Catherine Ingram

ARC Research Fellow

Dr Myfany Turpin

Research Fellow

Dr Joseph Toltz

Research Associate

Dr Amanda Harris

SCM Professional Staff

Adrienne Sach, Faculty Manager

Yarmila Alfonzetti

Rodney Boatwright

Stephen Burns

Mandy Campbell

Lauren Castino

Sharon Chambers

Ivy Chu

Gareth Collins

Grant Compton

Timothy Crowe

Kate Drain

Michaela Dunworth

Danielle Godbier

Kate Hadfield

Grace Hall

Antoinette Holt

Christa Jacenyik-Trawogger

Lynn Kam

David Kim-Boyle

David Kinney

Felicity Knibbs

Cynthia Marin

Jan Marshall

Guy McEwan

Stewart Nestel

Ahiegwu Odeh

Eneyi Odeh

Cedric Poon

Christine Prasad

Anne-Laure Rijssemus

Lindsay Robinson

Katherine Rowell

Scott Ryan

Jarrad Salmon

Jacqui Smith

Marianne Uy

Adam Wilson

Stephen Yates

Open Academy

Justin Ankus, Manager

Eleanor Baker

Joyce Lee

Ting Lee

Alice Papademetriou

Anthea Parker

Library

Jennifer Hayes, Acting Library

Manager

Craig Beavis

Fiona Berry

Celia Brown

Marie Chellos

Bligh Glass

Wendy Patten

Ludwig Sugiri

Hannah Gleeson, CHS

Jennifer Raby, CHS

Conservatorium High School

Dr Robert Curry, Principal

Ian Barker, Deputy Principal

Jeffrey Willey, Head of Music

Correct as of 1 May 2015

“My dream is to be a professional chamber musician. Dr Westheimer’s generous donation makes that dream immeasurably more achievable.”

Ben Adler, student at the
Sydney Conservatorium of Music

Dr Westheimer (BSc '48) established the Gerald Westheimer String Quartet Fellowship to open up more opportunities for talented string players at the Sydney Conservatorium of Music.

Donors to the Conservatorium make a huge contribution to the musical life of Australia. To find out how you can help support the next 100 years of the Conservatorium, visit sydney.edu.au/music/give.



THE UNIVERSITY OF
SYDNEY

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The Campaign to support
the University of Sydney

Libretto

I. DEVOTIONS BEFORE THE MASS

1. Antiphon: Kyrie Eleison

Tape

Soprano

Kyrie eleison!

Lord, have mercy!

Bass

Kyrie eleison!

Lord, have mercy!

Soprano and Alto

Christe eleison!

Christ, have mercy!

Tenor and Baritone

Christe eleison!

Christ, have mercy!

2. Hymn and Psalm: “A Simple Song”

Celebrant

Sing God a simple song

Lauda, Laude . . .

Make it up as you go along

Lauda, Laude . . .

Sing like you like to sing

God loves all simple things

For God is the simplest of all.

I will sing the Lord a new song

To praise Him, to bless Him,

to bless the Lord.

I will sing His praises while I live

All of days.

Blessed is the man who loves

the Lord,

Blessed is the man who praises Him.

Lauda, Lauda, Laude . . .

And walks in His ways.

I will lift up my eyes

To the hills from whence comes

my help.

I will lift up my voice to the Lord

Singing *Lauda, Laude*.

For the Lord is my shade,

Is the shade upon my right hand

And the sun shall not smite

me by day

Nor the moon by night . . .

Blessed is the man who loves

the Lord—

Lauda, Lauda, Laude—

And walks in His ways.

Lauda, Lauda, Laude

Lauda, Lauda di da di day . . .

All of my days.

3. Responsory: Alleluia

Tape

Six Solo Voices

Du bing, du bang, du bong, etc.

Alleluia!

Alleluia! etc.

II. FIRST INTROIT (Rondo)

1. Prefatory Prayers

Street Chorus

Kyrie eleison!

Christe eleison!

Lord have mercy!

Christ have mercy!

Gloria Patri et Filio,

Et Spiritui Sancto!

Glory be to the Father, and to

the Son, and to the Holy Spirit!

Sicut erat in principio

Et nunc et semper,

Et in saecula saeculorum. Amen

As it was in the beginning,

Is now and ever shall be,

World without end. (Until the end

of times/literally “For all centuries

of centuries”) Amen.

Basses

Introibo ad altare Dei.

I will go up to the altar of God.

Tutti

Ad Deum qui laetificat

juventutem meam.

To God, who gives joy to my youth.

Women

Asperges me, Domine,

Hyssopo, et mundabor.

Thou shalt sprinkle me with hyssop,

O Lord, and I shall be cleansed.

Two Sopranos

Emitte lucem tuam,

Et veritatem tuam.

Send forth Thy light,

and Thy truth.

Altos

Ostende nobis, Domine

Show us, Lord.

Altos

Ostende nobis

Misericordiam tuam.

Show us

Thy mercy.

Soprano

Vidi aquam egredientem

De templo latere dextro

Et omnes ad quos pervenit

Aqua ista salvi facti sunt,

Et dicent:

I saw the water issuing from

the right side of the temple

And all those to whom it comes

Are saved by that very water

And say:

Tutti

Alleluia, alleluia! etc.

Alleluia, alleluia! etc.

Boys' Choir

Kyrie eleison!

Lord, have mercy!

Chorus

Christe eleison!

Christ, have mercy!

Boy Soprano

Here I go up to the altar of God.

In I go, up I go

To God who made me young

To God who made me happy

To God who makes me happy

to be young.

Street Chorus and Children's Choir

Alleluia!

2. Thrice-Triple Canon: *Dominus Vobiscum*

Celebrant

Dominus vobiscum.

The Lord be with you.

Children's Choir

Et cum spiritu tuo.

And with Thy spirit.

All (as a round)

Dominus vobiscum.

Et cum spiritu tuo.

The Lord be with you.

And with Thy spirit.

III. SECOND INTROIT

1. In nomine Patris

Celebrant

In the name of the Father, and of

the Son, and of the Holy Spirit.

Tape

In nomine Patris, et Filii, et

Spiritus Sancti, Amen.

Celebrant

Let us rise and pray.

Celebrant

Let us rise and pray.

Celebrant

Almighty Father, bless this house.

And bless and protect all who are

assembled in it.

2. Prayer for the Congregation (Chorale: “Almighty Father”)

Choir

Almighty Father, incline Thine ear:

Bless us and all those who have

gathered here

Thine angel send us

Who shall defend us all

And fill with grace

All who dwell in this place.

Amen.

3. Epiphany

IV. CONFESSION

Celebrant

I confess to Almighty God, to

blessed Mary ever Virgin,

to blessed Michael the archangel,

to blessed John the Baptist, to

the holy apostles, Peter and

Paul . . .

1. Confiteor

Confiteor Deo omnipotenti,

Beatae Mariae, semper Virgini,

Beato Michaeli archangelo,

Beato Joanni Baptistae,

Sanctis Apostolis Petro et Paulo,

Omnibus sanctis,

Et vobis, fratres:

Quia peccavi nimis cogitatione,

verbo et opere:

Mea culpa, mea culpa,

mea maxima culpa.

*Ideo precor beatam Mariam
semper Virginem,*

Beatum Michaelem Archangelum,

beatum Joannem Baptistam,

Sanctos Apostolos Petrum

et Paulum,

Omnes sanctos, et vos, fratres,

Orare pro me

Ad Dominum Deum nostrum.

I confess to Almighty God,

To blessed Mary ever Virgin,

To blessed Michael the archangel,

To blessed John the Baptist,

To the holy apostles Peter

and Paul,

To all the saints,

And to you, brothers:

That I have sinned exceedingly in

Thought, word and deed:

Through my fault, through

my own most grievous fault.

Therefore I beseech the Blessed

Mary ever Virgin,

Blessed Michael the archangel,

Blessed John the Baptist,

The holy apostles Peter and Paul,

All the saints, and you, brothers,

To pray for me

To the Lord our God.

2. Trope: “I Don’t Know”

Male Street Chorus

Confiteor, Confiteor . . .

First Rock Singer

Lord, I could go confess

Good and loud, nice and slow

Get this load off my chest

Yes, but why, Lord – I don’t know.

I don’t know why every time

I find a new love I wind up

destroying it.

I don’t know why I’m

So freaky-minded, I keep on kind

of enjoying it—

Why I drift off to sleep

With pledges of deep resolve

again,

Then along comes the day

And suddenly they dissolve

again—

I don’t know . . .

What I say I don’t feel

What I feel I don’t show

What I show isn’t real

What is real, Lord – I don’t know,

No, no, no – I don’t know.

3. Trope: "Easy"

First Blues Singer

Well, I went to the holy man
and I confessed ...

Look, I can beat my breast
With the best.

And I'll say almost anything
that gets me blessed
Upon request ...

It's easy to shake the blame
for any crime

By trotting out that '*mea culpa*'
pantomime:

'Yes, yes, I'm sad, I sinned,
I'm bad.'

Then go out and do it one
more time.

First and Second Rock Singers

I don't know where to start
There's so much I could show
If I opened my heart
But how far, Lord, but how far
can I go?
I don't know.

Second Blues Singer

If you asked me to join you in some
real good vice
Now that might be nice
Once or twice
But don't look for sacraments
or sacrifice
They're not worth the price.

It's easy to have yourself a
fine affair

Your body's always ready,
but your soul's not there
Don't count on trust
Come love, come lust,
It's so easy when you just
don't care.

Third Rock Singer

What I need I don't have
What I have I don't own
What I own I don't want
What I want Lord, I don't know.

Third Blues Singer

If you ask me to sing you verse
that's versatile
I'll be glad to beguile you
For a while
But don't look for content
beneath the style
Sit back and smile.

It's easy for you to dig my
jim-jam jive,

And, baby, please observe
how neatly I survive.

And what could give
More positive

Plain proof that living is easy
when you're half alive.

All Three Rock Singers

If I could I'd confess ...

All Three Blues Singers

Easy ...

All Three Rock Singers

Good and loud, nice and slow
... Lord

All Three Blues Singers

Easy ...

Choir

*Beatam Mariam semper Virginem
(precor)*

*Beatum Michaelem Archangelum,
Beatum Joannem Baptistam,
Sanctos Apostolos Petrum et
Paulum,
Omnes sanctos, et vos, fratres,
Orare pro me
Ad Dominum Deum nostrum.*

The Blessed Mary ever Virgin,
(Therefore I beseech)

Blessed Michael the archangel,
Blessed John the Baptist,
The holy apostles Peter and Paul,
All the saints, and you, brothers,
To pray for me
To the Lord our God.

All Six Soloists

What I say I don't feel
What I feel I don't show
What I show isn't real
What is real, Lord — I don't know,
No, no, no — I don't know.

First Rock Singer

Come on, Lord, if you're so great
Show me how, where to go
Show me now — I can't wait
Maybe it's too late,
Lord,
I don't know...

First Blues Singer

Confiteor...
I confess...

Celebrant

God forgive you.

All

God forgive us all.

Celebrant

God be with you.

All

And with your spirit.

Celebrant

Let us pray.

V. MEDITATION NO. 1 (orchestra)

VI. GLORIA

1. Gloria Tibi

Celebrant

*Gloria tibi, Gloria tibi,
Gloria!*

Glory to You, Glory to You
Glory!

Children's Choir

*Gloria tibi, Gloria tibi,
Gloria!*

Glory to You, Glory to You
Glory!

Celebrant and Children's Choir

*Gloria Patri,
Gloria Filio,*

Et Spiritui Sancto.

Laudamus te,

Adoramus te,

Benedicimus te.

Glory to the Father,

Glory to the Son,

And the Holy Spirit.

We praise You,

We adore You,

We glorify You,

We bless You.

Gloria Patri

Gloria Filio

Et Spiritui Sancto.

Gloria!

Glory to the Father,

Glory to the Son,

And the Holy Spirit.

Glory.

Celebrant

Glory to God in the Highest and
Peace on
Earth to Men of Good Will!

2. Gloria in excelsis

Choir

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.*

Laudamus te,

Adoramus te,

Benedicimus te.

Glorificamus te.

Gratias agimus tibi propter

magnam gloriam tuam:

Domine Deus, Rex caelestis.

Deus Pater omnipotens.

Domine Fili unigenite,

Jesu Christe;

Domine Deus, Agnus Dei,

Filius Patris;

Qui tollis peccata mundi,

miserere nobis;

suscipe deprecationem nostram;

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus,

Tu solus Dominus,

Tu solus Altissimus:

Jesu Christe,

Cum Sancto Spiritu: in gloria

Dei Patris, Amen.

Glory to God in the highest

And on earth peace to men of
good will.

We praise Thee,

We adore Thee,

We bless Thee,

We glorify Thee.

We give Thee thanks for

Thy great Glory:

Lord God, heavenly King,

God the Almighty Father.

Lord Jesus Christ,

only-begotten Son;

Lord God, Lamb of God,

Son of the Father:

Who takest away the sins of

the world,

have mercy upon us;

Receive our prayer;

Thou who sittest at the right hand

of the Father, have mercy upon us.

For Thou alone art the Holy One,

Thou alone art Lord,

Thou, Jesus Christ, alone art the

Most High,

With the Holy Spirit, in the glory

of God the Father. Amen.

3. Trope: "Half of the People"

Street Chorus and Band

Amen!

Half of the people are stoned

And the other half are waiting

for the next election.

Half the people are drowned

and the other half are

swimming in the wrong direction.

They call it Glorious Living

They call it Glorious Living

And baby where does that

leave you,

You and your kind—

Choir

... miserere nobis, suscipe

deprecationem nostram ...

... have mercy upon us,

Receive our prayer ...

Street Chorus and Band

—you and your youth and your
mind?

Nowhere, Nowhere, Nowhere.

Half of the people are stoned

And the other half are waiting

for the next election—

4. Trope: "Thank You"

Soprano Solo

There once were days so bright

And nights when every cricket

call seemed right

And I sang *Gloria*

Then I sang *Gratias Deo*

I knew a glorious feeling

of thank you and ...

Thank you ...

The bend of a willow

A friend and a pillow

A lover whose eyes

Could mirror my cries of *Gloria* ...

And now, it's strange

Somehow, though nothing much

has really changed

I miss the *Gloria*

I don't sing *Gratias Deo*

I can't say quite when it

happened

But gone is the ...

... thank you ...

Street Chorus

Half the people are drowned
and the other half are
swimming in the wrong direction.

Celebrant

Let us pray.

VII. MEDITATION NO. 2 (orchestra)

VIII. EPISTLE: "The Word of the Lord"

Celebrant

Brothers: This is the gospel
I preach; and in its service I have
suffered hardships like a criminal;
yea, even unto imprisonment;
but there is no imprisoning the
Word of God ...

A Young Man (as if reading)

Dearly Beloved: Do not be
surprised if the world hates you.
We who love our brothers have
crossed over to life, but they who
do not love, abide in death.
Everyone who hates his brother is
a murderer.

Another Young Man (as if reading)

Dear Mom and Dad ...
Do not feel badly or worry about
me. Nothing will make me
change. Try to understand: I am
now a man.

Celebrant

You can lock up the bold men
Go and lock up your bold men
And hold men in tow,
You can stifle all adventure
For a century or so.
Smother hope before it's risen
Watch it wizen like a gourd,
But you cannot imprison
The Word of the Lord.

Celebrant and Chorus

No, you cannot imprison
The Word of the Lord.

Celebrant

For the Word
For the Word was at the birth
of the beginning
It made the heavens and the
earth and set them spinning,
And for several million years
It's withstood all our forums
and fine ideas.

Libretto *continued*

It's been rough
It's been rough but it appears
to be winning!

There are people who doubt it
There are people who doubt it and
shout it out loud,
Oh, they bellow and they bluster
'til they muster up a crowd.
They can fashion a rebuttal that's
as subtle as a sword,
But they're never gonna scuttle
the Word of the Lord.

Celebrant and Chorus

No, they're never gonna scuttle
the Word of the Lord!

Another Man (as if reading)

Dear Brothers: ... I think that God
has made us apostles the most
abject of mankind. We hunger
and thirst, we are naked, we are
roughly handled, and we have no
fixed abode ...

They curse us and we bless.
They persecute us and we suffer
it ...

They treat us as the scum of the
earth, the dregs of humanity, to
this very day.

A Woman (as if reading)

Dear Folks: Jim looked very well
on my first visit. With his head
clean-shaven, he looked about
19 years old. He says the prison
food is very good. For the first
few days he's not allowed any
books except his Bible. When I
hugged him he smelled so good,
a smell of plain clean soap; like a
child when you put him to bed.

Celebrant

All you big men of merit,
all you big men of merit
who ferret out flaws,
you rely on our compliance
with your science and your laws.
Find a freedom to demolish
while you polish some award,
but you cannot abolish the Word
of the Lord.

Celebrant and Chorus

No, you cannot abolish
The Word of the Lord.

Celebrant

For the Word,
for the Word created mud and
got it going.
It filled our empty brains with
blood and set it flowing
And for thousands of regimes
It's endured all our follies and
fancy schemes.

It's been tough,
It's been tough, and yet it seems
to be growing!

O you people of power,
O you people of power, your hour
is now.

You may plan to rule forever,
but you never do somehow.
So we wait in silent treason
until reason is restored and we
wait for the season of the
Word of the Lord.

We await the season of the Word
of the Lord.

We wait ... we wait for the Word
of the Lord ...

IX. GOSPEL- SERMON: "God Said"

Preacher

God said: Let there be light.
And there was light.

Street Chorus

God said: Let there be night.
And there was night.

Preacher

God said: Let there be day.
And there was day ...

Street Chorus

... day to follow the night.

Preacher

And it was good, brother.

All

And it was good, brother.

Preacher

And it was good, brother.

All

And it was goddam good.

Preacher

God said: Let there be storms
Storms to bring life ...

Street Chorus

... life in all of its forms,
Forms such as herds ...

Preacher

... herds and gaggles and
swarms
Swarms that have names ...

Street Chorus

... names and numbers and
norms.

Preacher

And it was good, brother.

All

And it was good, brother.

Preacher

And it was good, brother.

All

And it was goddam good!

Preacher

God said: Let there be gnats
Let there be sprats ...

Street Chorus

... sprats to gobble the gnats
So that the sprats ...

Preacher

... sprats may nourish the rats,
Making them fat ...

Street Chorus

... fat, fine food for the cats.

Preacher

And they grew fat, brother.

All

And they grew fat, brother.

Preacher

All but the gnats, brother.

All

They all grew fearful fat.

Preacher

And God saw it was good.

Street Chorus

God made it be good.

Preacher

Created it good.

Street Chorus

Created the gnats ...

Preacher

... gnats to nourish the sprats ...

Street Chorus

... sprats to nurture the rats

Preacher

And all for us big fat cats.

All

Us cats! Ow!

Street Chorus

And it was good, and it was good,
And it was good, and it was good.

First Solo and Street Chorus

God said it's good to be poor,
Good men must not be secure;
So if we steal from you,
It's just to help you stay pure.

All

And it was good!

Street Chorus

And it was good! (etc.)

Second Solo and Street Chorus

God said take charge of my zoo
I made these creatures for you;
So he won't mind if we
Wipe out a species or two.

All

And it was good!

Street Chorus

And it was good! (etc.)

Third Solo and Street Chorus

God said to spread His commands
To folks in faraway lands;
They may not want us there,
But man it's out of our hands.

All

And it was good!

Street Chorus

And it was good! (etc.)

Fourth Solo and Street Chorus

God said that sex should repulse
Unless it leads to results;
And so we crowd the world
Full of consenting adults.

All

And it was good!

Street Chorus

And it was good! (etc.)

Fifth Solo and Street Chorus

God said it's good to be meek
And so we are once a week;
It may not mean a lot
But oh, it's terribly chic.

All

And it was good!

Street Chorus

And it was good! (etc.)

Preacher and Street Chorus

God made us the boss
God gave us the cross
We turned it into a sword
To spread the Word of the Lord
We use His holy decrees
To do whatever we please.

Street Chorus

Yeah!

Preacher

And it was good!

Street Chorus

Yeah!

All

And it was good, Yeah!
And it was goddam good!

Preacher

God said: Let there be light.
And there was light.

Street Chorus

God said: Let there be night.
And there was night.

Preacher

God said: Let there be day.
And there was day ...

Street Chorus

... day to follow the night.

Preacher

And it was good, brother!

Street Chorus

And it was good, brother!

Preacher

And it was good brother!

All

And it was ...

X. CREDO

Celebrant

I believe in one God, the Father
Almighty, maker of heaven and
earth, and of all things visible
and invisible. And in one Lord
... (etc.)

1. Credo in unum Deum

Tape

Chorus and percussion

*Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
Visibilem omnium et invisibilem.
Et in unum Dominum Jesum
Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia
saecula.*

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.*

*Genitum, non factum,
God gave us the cross
We turned it into a sword
To spread the Word of the Lord
We use His holy decrees
To do whatever we please.*

*Et incarnatus est de Spiritu
Sancto*

*Ex Maria Virgine: et homo
factus est.*

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And of all things visible and
invisible.

And in one Lord Jesus Christ,
the only-begotten Son of God.

Born of the Father before all ages.
God of God, light of light,
true God of true God;
Begotten, not made, of one
essence with the Father:
Through whom all things
were made.
Who for us men, and for our
salvation, came down from
heaven.
And was incarnate by the Holy
Spirit of the Virgin Mary: and was
made man.

2. Trope: Non Credo

First Solo

Et homo factus est
And was made man ...

And you became a man
You, God, chose to become a man
To pay the earth a small social call
I tell you, sir, you never were
A man at all
Why?
You had the choice when to live
When
To die
And then
Become a God again.

Male Group

And was made man ...

Solo

And then a plaster god like you
Has the gall to tell me what to do
To become a man
To show my respect on my knees
Go genuflect, but don't expect
guarantees
Oh
Just play it dumb
Play it blind
But when I go
Then
Will I become a God again?

Male Group

Possibly yes, probably no ...

Solo

Yes, probably no.
Give me a choice
I never had a choice
Or I would have been
a simple tree
A barnacle in a silent sea
Anything but what I must be
A man
A man
A man!

Male Group

Possibly yes, probably no ...

Solo

You knew what you had to do
You knew why you had to die
You chose to die, and then
revive again
You chose, you rose
Alive again
But I
I don't know why
I should live
If only to die
Well, I'm not gonna buy it!

Male Group

Possibly yes, probably no ...

Solo

I'll never say *credo*.
How can anybody say *credo*?
I want to say cr ...

Tape

Crucifixus etiam pro nobis
sub Pontio Pilato,
Passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est
cum gloria
judicare vivos et mortuos.

He was crucified also for us
under Pontius Pilate,
He suffered and was buried.
And the third day He rose again
according to the Scriptures.
And He ascended into heaven:
And is seated at the right hand of
the Father. And He will come again
with glory to judge the living and
the dead.

3. Trope: "Hurry"

Second Solo

You said you'd come again
When?
When things got really rough
So you made us all suffer
While they got a bit rougher
Tougher and tougher
Well, things are tough enough.
So when's your next appearance
on the scene?
I'm ready
Hurry
Went to church for clearance
and I'm clean
And steady
Hurry
While I'm waiting I can get
my bags packed
Flags flown
Shoes blacked
Wings sewn
On ...

Oh don't you worry—
I could even learn to play the harp
You know it
Show it
Hurry
Hurry and come again.

Tape (interrupting)

Sedet ad dexteram
Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos:
Cujus regni non erit finis—

He is seated at the right hand of
the Father.
He will come again with glory
to judge the living and the dead:
Whose reign will be without
end—

4. Trope: "World without End"

Street Chorus

Non erit finis ...
World without end ...

Third Solo

Whispers of living, echoes
of warning
Phantoms of laughter on the
edges of morning
World without end spins
endlessly on
Only the men who lived here
are gone
Gone on a permanent vacation
Gone to await the next creation.

World without end at the end
of the world
Lord, don't you know it's the
end of the world?

Lord, don't you care if it all
ends today?

Sometimes I'd swear that
you planned it this way ...
Dark are the cities,
dead is the ocean
Silent and sickly are the
remnants of motion
World without end turns
mindlessly round
Never a sentry, never a sound
No one to prophesy disaster
No one to help it happen faster
No one to expedite the fall
On one to soil the breeze
No one to oil the seas
No one to anything
No one to anything
No one to anything at all...

Tape

Et in spiritum Sanctum,
Dominum et vivificantem:
Qui ex Patre Filio que procedit.

Qui cum Patre, et Filio simul
adoratur, et conglorificatur:
Qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et exspecto resurrectionem
mortuorum,
Et vitam venturi saeculi.
Amen.

I believe also in the Holy Spirit,
Lord and life-giver:
Who proceeds from the
Father and the Son.
Who together with the Father,
and the Son is adored,
and glorified:
Who spoke through the prophets.
And I believe in one holy, catholic
and apostolic Church.
I acknowledge one baptism for
the remission of sins.
And I await the resurrection of
the dead,
And the life in the world to come.
Amen.

First Solo

You chose ... You rose ...
A man! ... A man! ... You chose!
... You rose!

Second Solo

Hurry and come again ...
Bags packed, wings sewn,
Hurry! ... Hurry! ...

Third Solo

World without end,
end of the world!
End of the world!
Lord, don't you care?
Lord, don't you care?

5. Trope: "I Believe in God"

Fourth Solo

Amen! Amen! Amen! (etc.)

Solo

I believe in God,
But does God believe in me?
I'll believe in any god
If any god there be.
That's a pact. Shake on that.
No taking back.
I believe in one God,
But then I believe in three.
I'll believe in twenty gods
If they'll believe in me.
That's a pact. Shake on that.
No taking back.
Who created my life?
Made it come to be?
Who accepts this awful
Responsibility?

Is there someone out there?
If there is, then who?
Are you listening to this song
I'm singing just for you?
I believe my singing.
Do you believe it too?
I believe each note I sing
But is it getting through?
I believe in F sharp.
I believe in G.
But does it mean a thing to you
Or should I change my key?
How do you like A-flat?
Do you believe in C?—

Choir

Crucifixus etiam pro nobis—
He was also crucified for our
sake—

Solo

Do you believe in anything
That has to do with me?

Street Chorus

I believe in God,
But does God believe in me?
I'll believe in thirty gods
If they'll believe in me.
That's a pact. Shake on that.
No taking back.

Solo

I'll believe in sugar and spice,
I'll believe in everything nice;
I'll believe in you and you and you
And who ...
Who'll believe in me?

Celebrant

Let us pray.
LET US PRAY!

XI. MEDITATION NO. 3 (De Profundis, part 1)

Tape

De profundis clamavi ad te,
Domine;
Domine, audi vocem meam!
Fiant aures tuae intentae
Ad vocem obsecrationis meae.
Si delictorum memoriam servaveris,
Domine, Domine, quis sustinebit?
Sed penes te est peccatorum venia,
Ut cum reverentia serviatur tibi.
Spero in Dominum;
Sperat anima mea in verbum eius.
Spero! Sperat!

From the depths I cried to you,
O Lord;
Lord, hear my voice!
Let your ears be attentive to the
prayer of your servant.
The voice of my complaint.

Libretto *continued*

If you, O Lord, remember only our iniquities,
Lord, Lord, who can survive it?
But in your hands is the forgiveness of sins,
That you may be served in reverence.
I trust in the Lord;
My soul trusts in His word.
I trust! You trust!

Celebrant

Memento, Domine –
Remember, O Lord, Thy servants and handmaids ...
and all here present, whose faith is known to Thee, and for whom we offer up this sacrifice.
We beseech Thee in the fellowship of communion, graciously to accept it and to grant peace to our days.

XII. OFFERTORY (De Profundis, part 2)

Children's Choir

*Expectat anima mea Dominum
Magis quam custodes auroram
Expectet Israel Dominum,
Quia penes Dominum
Misericordia et copiosa penes eum redemptio:
Et ipse redimet Israel ex omnibus iniquitatibus eius.
Gloria Patri.*

My soul waits for the Lord
More than they who wait for the morning watch.
Let Israel wait for the Lord,
For with the Lord is compassion
And with Him is plentiful redemption:
And He will redeem Israel from all its iniquities.
Glory to the Father.

XIII. THE LORD'S PRAYER

1. Our Father ...

Celebrant

Our Father, who art in heaven
Hallowed by Thy name.
Thy kingdom come
Thy will be done,
on earth as it is in heaven.
Give us this day our daily bread
And forgive us our trespasses
As we forgive those
who trespass against us.
And lead us not into temptation.
But deliver us from evil. Amen.

2. Trope: "I Go On"

When the thunder rumbles
Now the Age of Gold is dead
And the dreams we've clung
to dying to stay young
Have left us parched and
old instead ...

When my courage crumbles
When I feel confused and frail
When my spirit falters on
decaying altars
And my illusions fail,

I go on right then.
I go on again.
I go on to say
I will celebrate another day ...
I go on ...

If tomorrow tumbles
And everything I love is gone
I will face regret
All my days, and yet
I will still go on ... on ...
*Lauda, Lauda, Laude
Lauda, Laude di da di day ...*

XIV. SANCTUS

Celebrant

Holy!
Holy!
Holy is the Lord God of Hosts!
Heaven and earth are full of
Thy glory!

Children's Choir

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.*
Holy, Holy, Holy
Lord God of Hosts.

*Pleni sunt coeli et terra
Gloria tuae.*
Heaven and earth are full of
Thy glory.

*Osanna, Osanna, Osanna!
Hosanna, Hosanna, Hosanna!*

Children's Choir

*Benedictus qui venit in
nomine Domini.*
Blessed is he who comes in the
name of the Lord.

*Osanna, Osanna,
Osanna in excelsis!
Osanna in excelsis!*
Hosanna, Hosanna, Hosanna in
the Highest!
Hosanna in the Highest!

Celebrant

Mi ... Mi ...
Mi alone is only *mi*.
But *mi* with *sol*
Me with soul

Mi sol

Means a song is beginning
Is beginning to grow
Take wing, and rise up singing
From me and my soul.

Kadosh! Kadosh! Kadosh! Mm ...
Holy! Holy! Holy! Mm ...

Choir

*Kadosh, Kadosh, Kadosh
Adonai ts'va-ot
M'Lo chol ha-aretz k'vodo*
Holy! Holy! Holy!
Lord God of Hosts.
All the heavens and earth are
full of His glory.

(With Street Chorus)

Singing: Holy, Holy, Holy
Lord God of Hosts.
All the heavens and earth
Are full of His glory.

Trio

*Kadosh, Kadosh, Kadosh
Adonai ts'va-ot
M'Lo chol ha-aretz k'vodo*
Holy, Holy, Holy
Lord God of Hosts.
All the heavens and earth are
full of His glory.

Choir

*Baruch ha'ba
B'shem Adonai
B'shem Adonai!*
Blessed is he who comes
In the name of the Lord
In the name of the Lord!

All Voices

*Sanctus!
Sanctus!*
Holy!
Holy!

XV. AGNUS DEI

Four Male Soloists

*Agnus Dei,
Agnus Dei,
qui tollis peccata mundi,
Agnus Dei;
Agnus Dei,
qui tollis peccata mundi*

A few more Male Soloists
Miserere, miserere nobis!

A few more Male Soloists

Miserere, miserere nobis!
Lamb of God,
Lamb of God, who takest
away the sins of the world
Lamb of God;
Lamb of God, who takest
away the sins of the world

Have mercy, have mercy on us!
Have mercy, have mercy on us!

All Soloists and Street Chorus

*Agnus Dei,
Agnus Dei, qui tollis peccata mundi
Agnus Dei;
Agnus Dei, qui tollis peccata mundi
Miserere, Miserere nobis!
Miserere, Miserere nobis!*

*Agnus Dei,
Agnus Dei, qui tollis peccata mundi;
Dona nobis pacem!
Dona nobis pacem!
Pacem! Pacem!
Give us peace!
Give us peace!
Peace! Peace!*

(The Celebrant grasps the Monstrance and elevates it.)

Celebrant

Hoc est enim corpus meum!
This is my Body!

Street Chorus (Men)

Dona ... nobis ... pacem ...
Give ... us ... peace ...

Celebrant

Hic est enim Calix Sanguinis Mei!
This is the Chalice of My Blood!

Street Chorus

Dona ... nobis ... pacem ...

Celebrant

Hostiam puram!
Pure offering!

Street Chorus (Women)

Dona nobis pacem—

Celebrant

Hostiam sanctam ...
Holy offering ...

Street Chorus (Women)

Dona nobis pacem—

Celebrant

Hostiam immaculatam ...
Immaculate offering ...

Street Chorus (Men)

Dona nobis pacem—

Street Chorus (Women)

Pacem—

Street Chorus

Pacem! Pacem!

Street Chorus plus Choir

*Agnus Dei,
Agnus Dei, qui tollis peccata mundi
Dona nobis pacem!
Dona nobis pacem!
Pacem! Pacem!*

Celebrant

Let us pray!

Choir (Women)

Agnus Dei, qui tollis peccata mundi.

Choir (Men)

Miserere nobis.

Celebrant

Non sum dignus, Domine.
I am not worthy, Lord.

Choir (Women)

Agnus Dei, qui tollis peccata mundi

Choir (Men)

Miserere nobis!

Celebrant

I am not worthy, Lord.

Choir (Women)

Agnus Dei, qui tollis peccata mundi!

Choir (Men)

Dona nobis pacem!

Celebrant

Corpus! ...
Body!
Calix!
Chalice!

Choir

*Pacem! Pacem!
Dona nobis pacem!*

Celebrant

Panem!
Bread!

Choir

*Dona pacem! Pacem!
Dona nobis pacem!*

Choir

*Dona nobis, nobis pacem,
Pacem dona, dona nobis,
Nobis pacem, pacem dona
Dona nobis, nobis pacem,
Pacem dona, dona nobis ...*
*Nobis pacem, pacem dona,
Dona nobis, nobis pacem,
Pacem dona, dona nobis,
Nobis pacem, pacem dona,
Dona nobis, nobis pacem.*

Give us peace, give peace to us ...

Tenor Solo

We're not down on our knees,
We're not praying,
We're not asking you please,
We're just saying:

Two others join him

Give us peace now
and peace to hold on to
And God give us some reason
to want to
Dona nobis, Dona nobis.

Street Chorus (Men)

You worked six days and rested
on Sunday.
We can tear the whole mess
down in one day.
Give us peace now and we
don't mean later.
Don't forget you were once
our creator!
Dona nobis, Dona nobis.

Street Chorus (Men and a few Women)

We've got quarrels and
qualms and such questions,
Give us answers, not psalms
and suggestions.

Two others join them

Give us peace that we don't
keep on breaking,
Give us something or we'll just
start taking!
Dona nobis, Dona nobis.

Street Chorus

We're fed up with your
heavenly silence,
And we only get action with violence,
So if we can't have the world
we desire,
Lord, we'll have to set this one
on fire!
Dona nobis, Dona nobis.
(Four times)

XVI. FRACTION: "Things Get Broken"

Celebrant

PA ... CEM!
PA ... CEM!!
PA ... CEM!!!
PEACE!!!

Celebrant

Look ... Isn't that – odd ...
Red wine – isn't red – at all ...
It's sort of – brown ...
brown and blue ...
I never noticed that.
What are you staring at?
Haven't you ever seen an
accident before?
Look ... Isn't that – odd ...
Glass shines – brighter—
When it's – broken ...
I never noticed that.

How easily things get broken.
How easily things get broken.
Glass – and brown wine—
Thick – like blood ...
Rich – like honey and blood ...
Hey – don't you find that funny?
I mean, it's supposed to be
blood ...
I mean, it is blood ... His ...
It was ...
How easily things get broken ...
What are you staring at?
Haven't you ever seen an
accident before?

Come on, come on, admit it,
Confess it was fun—
Wasn't it?
You know it was exciting
To see what I've done.

Come on, you know you loved it.
You're dying for more.
Wasn't it smashing
To see it all come crashing
Right down to the floor!

Right!
You were right, little brothers,
You were right all along.
Little brothers and sisters,
It was I who was wrong—
So earnest, so solemn,
As stiff as a column.
"Lauda, Lauda, Laude."
Little brothers and sisters,
You were right all along!
It's got to be exciting,
It's got to be strong.

Come on! Come on and join me,
Come join in the fun:

Shatter and splatter
Pitcher and platter
What do we care?
We won't be there!
What does it matter?
What does it ...
... matter ...

Our Father, who art in Heaven,
Haven't you ever seen an
accident before?

Listen ... Isn't that – odd ...
We can – be – so still ...
so still and – numb ...
How easily things get quiet.
Quiet ... God is very ill ...
We must ... all be very still ...
His voice ... has grown so small,
Almost ... not there at all ...
Don't you cry ...
Lullaby ...
Sleep ...
Sleep ...

Shh ...
Shh ...
Pray, pray ... you sons of men
Don't let ... him die again.

Stay, oh stay ...
Domine ...
Stay ...

Why are you waiting?
Just go on without me
Stop waiting
What is there about me
That you've been respecting
And what have you all been
Expecting to see?

Take a look, there is nothing
But me under this,
There is nothing you'll miss!
Put it on, and you'll see
Any one of you can be
Any one of me!

What?
Are you still waiting?
Still waiting for me,
Me alone,
To sing you into heaven?
Well, you're on your own.

Come on, say it,
What has happened to
All of your vocal powers?
Sing it, pray it.
Where's that mumbo and jumbo
I've heard for hours?

Praying and pouting,
Braying and shouting litanies,
Chanting epistles,
Bouncing your missals
On your knees ...

Go on whining,
Pining, moaning, intoning,
Groaning obscenities!
Why have you stopped praying?
Stopped your Kyrieing?
Where is your crying and
complaining?

Where is your lying and profaning?
Where is your agony?
Where is your malady?
Where is your parody
Of God – said—
Let there be and there was
God said:

Let there *Beatam Mariam
semper Virginem,
Beatam miss* the Gloria,
I don't sing *Gratias
Agimus tibi propter magnam
Gloriam tu – am – en ...
Amen. Amen.*

I'm in a hurry—
And come again.
When?
You said you'd come ...

Come love, come lust,
It's so easy if you just
Don't care—
Lord, don't you care ...
... if it all ends today ...

... *profundis clamavi
Clamavi ad te,
Domine, ad Dominum,
Ad Dom ...*

... *A-donai* – don't know—
I don't no – *bis* ...
Miserere nobis ...

Mi-se ... mi ...
Mi alone is only me ...
But *mi* with *so* ...
Me with *s ... mi ...*

Oh, I suddenly feel every step
I've ever taken,
And my legs are lead
And I suddenly see every hand
I've ever shaken,
And my arms are dead
I feel every psalm that I've
ever sung
Turn to wormwood,
wormwood on my tongue.
And I wonder,
Oh, I wonder,
Was I ever really young?

It's odd how all my body trembles,
Like all this mass
Of glass on the floor.
How fine it would be to rest
my head,
And lay me down,
Down in the wine,
Which never was really red.
But sort of – brown ...
And let not – another word—
Be spoken ...

... Oh ...
... How easily things get broken.

XVII. PAX: COMMUNION ("Secret Songs")

Boy Soprano

Sing God a secret song
Lauda, Laude ...
Lauda, Lauda, Laude.
Lauda, Lauda, Laudate.
Praise, praise ...
*Laude Deum,
Laudate Eum.*
Praise God,
Praise Him.

Bass Solo

*Lauda, Laude,
Lauda, Laude,
Laude Deum,
Laude Eum ...*

Bass Solo and Boy Soprano

Lauda, Lauda, Laudate ...

First Couple (Soprano and Tenor) in canon

Lauda, Laude ...
Lauda, Lauda, Lauda, Laude.
Lauda, Lauda, Laudate Deum.
Lauda, Lauda, Laudate Eum.
Laude Deum, Laudate Eum.

Street Singers and Chorus join in gradually

Pax tecum!
Peace be with you!

Boy Soprano and Celebrant

Lauda, etc.

All Voices, Including Stage Instrumentalists

Almighty Father, incline thine ear:
Bless us and all those who have
gathered here—
thine angel send us—
Who shall defend us all;
And fill with grace
All who dwell in this place. Amen.

Voice on Tape

The Mass is ended; go in Peace.

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Centenary Line Drawing – Johnny Spiller, commissioned by the Sydney Conservatorium of Music.

Sydney Conservatorium of Music

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