

*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 Bonyngue 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.

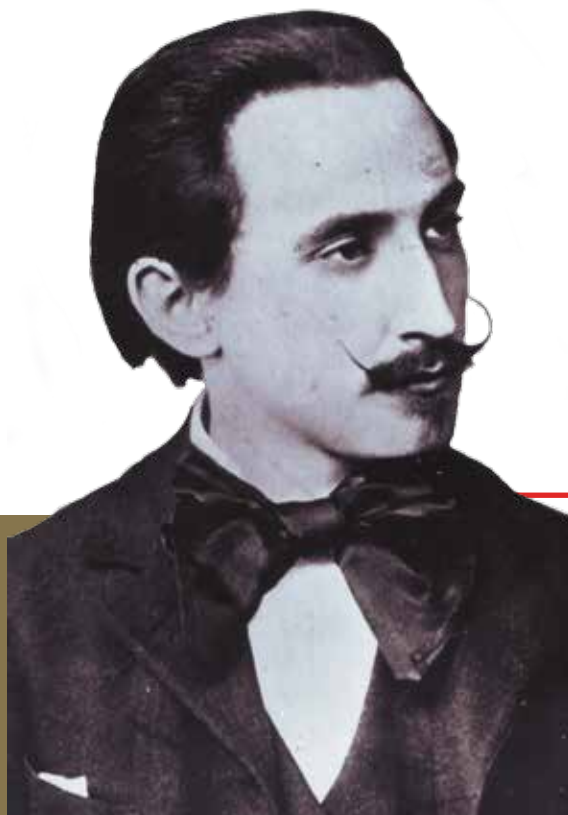
The Sydney Conservatorium of Music has aptly chosen, for its 100th birthday concert, Bernstein's *MASS* – a masterpiece whose complexity mirrors that of society; it was written by a Jewish man, based on the Christian liturgy, in memory of a murdered President and in order to champion peace. Indeed, 'go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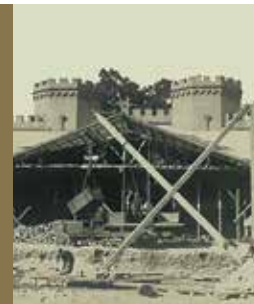


The State Conservatorium of Music officially opened in 1915 with Henri Verbruggen appointed first Director.



**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. Verbruggen 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

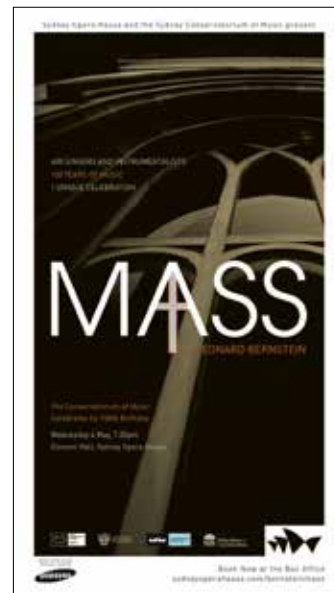
1. Our Father...
2. Trope: "I Go On"

## 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.



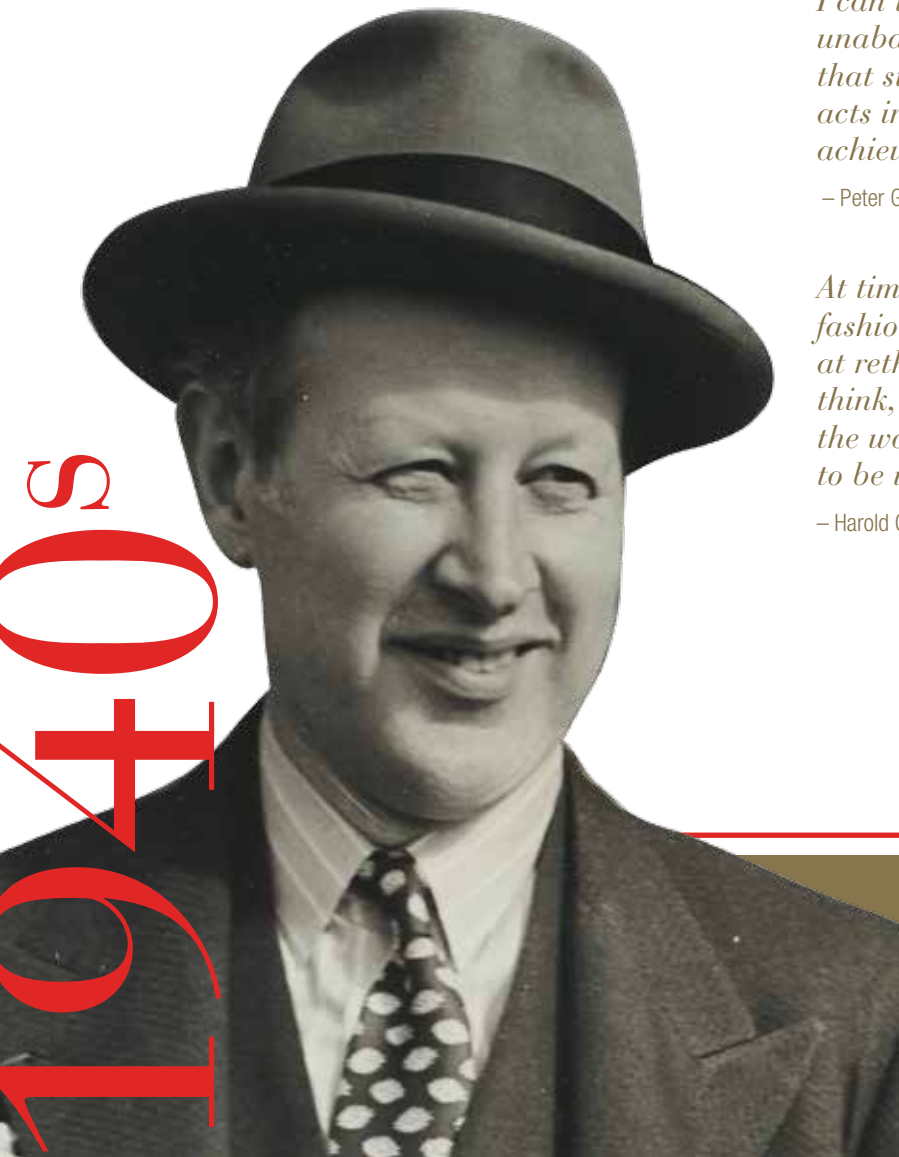
**1938**

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

# Program notes

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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

*(continued overleaf)*

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

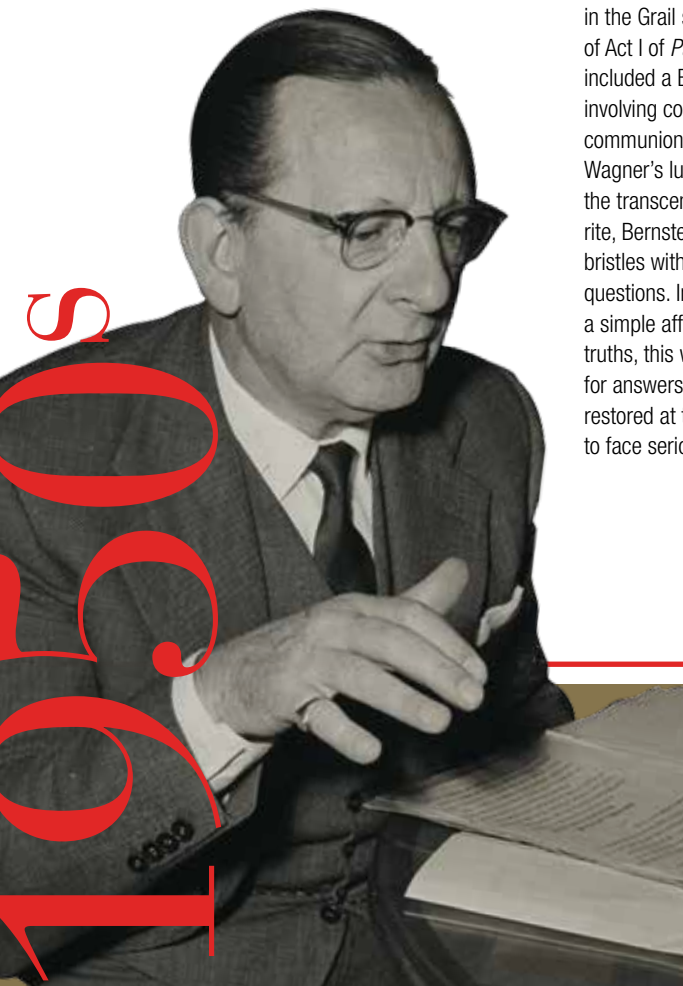
Robert Pikler, a Hungarian-Australian musician and founder of the Sydney String Quartet, resident at the Conservatorium was resident at the Con in the 1940s.



### 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.

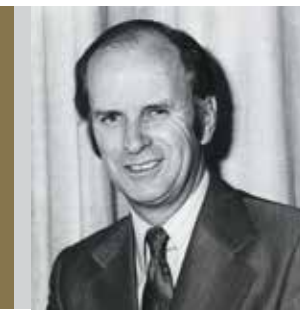
When the advisory council appointed in 1912 to make recommendations on the Conservatorium presented its final report, opera featured prominently:

**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.

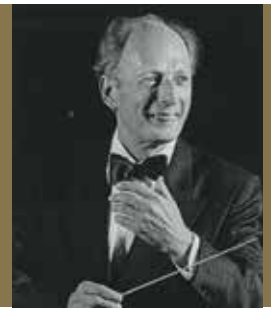
He has led more than 110 orchestras in 17 countries, with duties ranging from Assistant Conductor to Artistic Director, and from Principal Guest Conductor to General Director. He has recorded over 35 CDs for 24 labels championing new music, most notably, a 4 CD set of Twentieth Century Mexican Symphony 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.

*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 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

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

Special thanks also to:  
 Sam Allchurch, Ian Barker,  
 Emma Barnett, Richard Fowler,  
 Bernie Heard, Christopher Hillier,  
 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  
Ihnreck 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-Trawogor

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](http://sydney.edu.au/music/give).

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# 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.

#### 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 Michaellem 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  
Per quem Omnia facta sunt.  
Qui propter nos homines et  
propter nostram salutem  
descendit de caelis.*

*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,  
Laudate 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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The Sydney Conservatorium of Music kindly acknowledges the support of the Tianda Group, who has set up the 'Tianda Music Fund', which will support the exchange of music between Australia and China.

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