

#### NOOSA CHORALE

Email: [noosachorale@gmail.com](mailto:noosachorale@gmail.com)  
Website: [www.noosachorale.org.au](http://www.noosachorale.org.au)  
Facebook: [www.facebook.com/noosachorale](http://www.facebook.com/noosachorale)  
Instagram: [#noosa.chorale](https://www.instagram.com/noosa.chorale)

#### SUNSHINE COAST CHORAL SOCIETY

Email: [info@suncoastchoral.org.au](mailto:info@suncoastchoral.org.au)  
Website: [www.suncoastchoral.org.au](http://www.suncoastchoral.org.au)  
Facebook: [www.facebook.com/sunshinecoastchoralsociety/](http://www.facebook.com/sunshinecoastchoralsociety/)  
Instagram: [#sunshinecoastchoralsociety](https://www.instagram.com/sunshinecoastchoralsociety)

# VERDI REQUIEM

Sunday 26 May 2019

Hosted by Noosa Chorale at  
the Noosa Leisure Centre

Sunday 2 June 2019

Hosted by Sunshine Coast Choral  
Society at Venue 114 Birtinya

A celebration of  
25 years since  
the founding of  
both choirs

## CONDUCTOR'S WELCOME

It is with great delight that I welcome you to this concert of one of the most magnificent choral works in the world, the stupendous Verdi Requiem.

This is a particularly exciting production for me as it brings together the two choral societies of which I am proud and honoured to be the Musical Director, along with the superb fifty-piece Requiem Orchestra under the leadership of Donna McMahon.

I am thrilled to welcome our four vocal soloists, three of whom have sung with the choirs before – Melissa Gregory (mezzo soprano), Andrew Pryor (tenor), and Jeffrey Black (baritone) – and joining them Judit Molnar (soprano).

The dramatic grandeur of Verdi's masterpiece moves across a broad spectrum of moods and emotions, from rage and terror to sublime transcendence and tranquillity.

A performance of such scale and majesty is a very fitting way to celebrate the 25<sup>th</sup> anniversaries of these two "sister" choirs.

The live broadcast of the Noosa-hosted concert on Noosa FM101.3 opens up our performance there to an even larger audience who can choose to listen live, or to stream the concert in their own time.

Yet once again, it has been a voyage of pleasurable discovery for me, the Chorale, the Choral Society, the soloists and the orchestral players, to bring this inspiring, dramatic and much-loved music to performance.

**Adrian King**

*Conductor and Music Director of Noosa Chorale and Sunshine Coast Choral Society*



## MESSA DA REQUIEM

### Part I

— REQUIEM —

— DIES IRAE —

~ DIES IRAE ~

~ TUBA MIRUM ~

~ LIBER SCRIPTUS ~

~ QUID SUM MISER ~

~ REX TREMENDE ~

~ RECORDARE ~

~ INGEMISCO ~

~ CONFUTATIS ~

~ LACRYMOSA ~

### INTERVAL

### Part II

— OFFERTORIO —

— SANCTUS —

— AGNUS DEI —

— LUX AETERNA —

— LIBERA ME —



Thank you to Sunshine Brass Nambour and Maroochy District Band, and Sunshine Coast Youth Band Bright as Brass, who have very generously lent their timpani and bass drums for these concerts.

And a very special thanks to our volunteers at the Sunshine Coast Choral Society-hosted concert:

Geoff Murphy  
Bernie Treston  
Jan Daventry  
Denise Perfect  
Wayne Dewar  
Helen Thompson  
Mary Newton  
Jan Porter  
Liz Lopes



## SUNSHINE COAST CHORAL SOCIETY

### SOPRANO

Bernice Anderson  
Jenny Carr  
Debra D'Onofrio  
Lyn Edwards  
Paia Ingram  
Maryann Klemencic  
Yvonne Koster  
Rhelma Lawrence  
Meryll Muller  
Barbara Murray  
Gay Robinson  
Ailsa Rollston  
Jenny Thompson  
Margaret Turner  
Rachael Twigg  
Rebecca Wardle  
Suzan Zeichner

### ALTO

Carol Boulanger  
Rebecca Boyle  
Kaye Butler  
Karen Chin  
Kerrie Cook  
Pauline Crouch  
Janet Dearden  
Ursula Dewar  
Susi Fox  
Trish Fox  
Christine Gallagher  
Valda Langton  
Jill Markwell  
Coline Murphy  
Teala Pedersen  
Julianne Petterson  
Debra Schneider  
Carol Searle  
Lesley Seto  
Jean Tait  
Helen Treston  
Bronwyn Warren

### TENOR

Linda Boyle  
Jim Gordon  
Darryl Hill  
Anne Meares  
Gwenda Meldon  
Rob Millow  
Benjamin Smith

### BASS

Cliff Barker  
Andrew Burns  
Angus Chirnside  
George Cuffe  
Brad Drew  
Rob Mayer  
Roger Pilcher  
Priet Sanders  
Albert Scherrer  
Ephraim Tahuro



The Sunshine Coast Choral Society was founded in 1994 and, as a community-based choir, believes in supporting the musical community by employing graduate students of the Queensland Conservatorium of Music as guest soloists in their concerts, a venture which has delighted the choir audiences alike.

After many successful years, we were fortunate to be joined in 2007, by our current Musical Director, the ever-ebullient and inspiring Adrian King. We have been equally fortunate during this period to have the talents of our accompanist (for both piano and organ) in the person of the extremely-accomplished Natasha Koch.

Over the past 25 years, the Sunshine Coast Choral Society has annually produced a wide-ranging program of works drawn from sources as varied as Mozart, Faure, Bach, Rutter, Handel, Haydn, Mendelssohn, Vivaldi, Verdi, Stainer and Jenkins, as well as Opera Choruses, Gilbert and Sullivan and works by the choir's own Jenny Carr.

Whatever the composer, whatever the nature and complexity of the work, the choir ever-delights in responding to the enthusiasm generated by our Director Adrian across the vigorous rehearsal schedule and its ever-present demands ... and as in life, the real delight and sense of accomplishment for the members lies in the journey towards that final performance every bit as much as the end result.

The Sunshine Coast Choral Society always welcomes and encourages new members.

[www.suncoastchoral.org.au](http://www.suncoastchoral.org.au)

[www.facebook.com/sunshinecoastchoralsociety](https://www.facebook.com/sunshinecoastchoralsociety)

# NOOSA CHORALE

## SOPRANO

Rosemary Barry  
Linda Bishop  
Diane Blount  
Rosemary Brown  
Robyn Charlesworth  
Joan Clift  
Valerie Cozens  
Belinda Griffiths  
Margaret Haffenden  
Joyce Heffernan  
Dorothy Hertelendy  
Bronwyn Innes  
Jenny Jackson  
Isabel Lawrence  
Eleanor MacDonald  
Gertrud Macey  
Jacky Martin  
Lyn McLeod  
Ann Milland  
Joan Murray  
Marilyn Nicolopoulos  
Frances Pennay  
Jutta Rathgeber  
Jennifer Rayner  
Marianne Seldon  
Kathleen Slinn  
Rosemary Thompson  
Joan Trusler  
Pamela Turnbull  
Hettie van Wyk  
Daphne Wayth  
Fran Wilson

## ALTO

Ingrid Aitkin  
Wilma Barnes  
Merilyn Benson  
Jean Bleyerveld  
Kay Cartwright  
Kerrie Cook  
Helen Cundiff  
Veronica D'Arcy  
Judy Ditter  
Betty Evans  
Margie Fisher  
Carolyn Hay  
Lesley Huntley  
Sarah James  
Ruth Jones  
Anne Kropman  
Rita Malik  
Carol Monks  
Angie Oakley  
Sandi Probert  
Gai Ramsay  
Antje Raymond  
Jennifer Reeve  
Pam Sage  
Gail Spira  
Cal Webb  
Karen Wright

## COMPERE AT NOOSA-HOSTED CONCERT

Paul Ritchie

## TENOR

Eugene Barry  
Donald Grant  
John Gunn  
Elizabeth Henley  
Ian Jobling  
Gloria Meyer  
Rod Probert  
Des Storer

## BASS

Peter Althaus  
Jonathan Anstock  
John Davies  
Jim Fagan  
Michael Gough  
Merv King  
Phillip Layton  
Jeremy Martin  
John Pennell  
John Whiteley



Noosa Chorale is a community choir dedicated to bringing a rich repertoire of great choral works to the people of the Noosa region and Sunshine Coast.

The Chorale is a cultural landmark in the Noosa region, with a rich history dating back to our establishment and first performance in 1994.

Each year, the Chorale presents a diverse concert programme under the baton of Music Director Adrian King.

The shared commitment to personal and community enrichment through music is at the heart of the Chorale, and our members engage wholeheartedly in the rigorous rehearsal schedule leading up to every performance in order to share our love of music with our community.

Noosa Chorale welcomes new members.

[www.noosachorale.org.au](http://www.noosachorale.org.au)

[www.facebook.com/noosachorale](https://www.facebook.com/noosachorale)

[www.instagram.com/noosa.chorale](https://www.instagram.com/noosa.chorale)

We congratulate Noosa101.3FM which also celebrates its 25-year anniversary in 2019. Thank you to the staff and volunteers for their major contribution to this event through their live broadcast of the Noosa-hosted concert.

**NOOSA FM 101.3**  
Real People... Real Variety

Thank you to Noosa Council for supporting the Noosa-hosted concert with a Community Grant.



Thank you to the Tewantin branch of Bendigo Bank for their sponsorship of Noosa Chorale.



Thank you to the Noosa Coast Guard volunteers for providing a team of parking attendants at the Noosa-hosted concert.

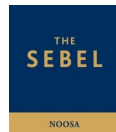


Thank you to the Good Shepherd Lutheran College Noosa for their support providing extra parking for the Noosa-hosted concert.



And a very special thanks to our front-of-house volunteers at the Noosa concert:

Sherelle Scott  
Nia Quayle  
John Gregory  
Jannine Ritchie  
Liz Diggles  
Janice Iwaniak  
Mary Lester  
Chris Reeve  
Jenny Rogers  
Melissa Long  
Gillian Bensted



The very beginning of this requiem might be mistaken for a moment from a Verdi opera—a dark cloister, a procession of mourners, a few strands of melody to set the scene.

But the movement quickly grows and blossoms in ways unknown to the opera house; the chorus makes a fugue of "Te decet hymnus," and then the music opens heavenward as the soloists enter one by one. It's music of an almost unimaginable sweep and grandeur and would be out of place even in opera, except in a grand finale.

The "Dies irae", the largest of the seven pieces in this requiem, has ten small sections, each one a vivid scene. In writing opera, Verdi had quickly learned to seek the *parola scenica*—the key word in each passage that would unlock his imagination. The "Dies irae" explodes with its sheer force and rage—the strident thunderbolts of the bass drum are particularly alarming; Verdi increases the drama by adding offstage trumpets in the "Tuba mirum."

We next hear from various individuals, each a commentator, an observer, or an eye-witness—what is known today as human interest. At the end of the bass's "Mors stupebit," sung quietly and full of terror, his voice catches repeatedly on the word "death."

"Liber scriptus," a powerful aria for mezzo-soprano, was written for the London premiere in 1875 to replace a choral fugue that marred Verdi's sense of pace and drama, particularly since a brief outburst of the "Dies irae" music directly follows.

"Quid sum miser" is a trio of lamentation. (A solo bassoon provides a haunting accompaniment.)

"Rex tremendae" is a dialogue between chorus and the four soloists, reaching some common ground only in the final measures.

The prayer "Recordare" is the duet Verdi conceived with the voices of his favourite Aida and Amneris in mind, though here they don't sing as adversaries (for a moment, at the words "O Judge of Justice," their voices join as one).

Two arias follow—the tenor's "Ingemisco" and the bass's "Confutatis"—before the chorus again interjects the refrain of "Dies irae."

The lament "Lacrimosa" (based on a duet withdrawn from Don Carlo) brings together chorus and soloists in a magnificent, sobering

conclusion to a movement that began with fire and fury.

The final "Amen" momentarily lifts the music into full sunlight, but darkness quickly falls. Domine Jesu Christe is scored for solo quartet, though Verdi saves the soprano solo for a breathtaking moment well into the movement, when the entire fate of the music hangs, seemingly forever, on her one sustained note.

At "quam olim Abrahae" the music gathers force (maintaining tradition, it behaves like a fugue); the central "Hostias" is quiet and utterly still. Verdi's Sanctus is a brilliant double fugue for split choirs, moving quickly and with great energy straight through the "Hosanna" and "Benedictus" texts that detain most composers.

The "Agnus Dei" begins with thirteen measures for the soprano and mezzo-soprano soloists, unaccompanied, singing in octaves. The melody is a nineteenth-century version of plainchant—it is diatonic, rather than modal—and it's repeated, alternately by the two soloists and the chorus, to an increasingly rich accompaniment.

The soprano solo withdraws, leaving the three lower solo voices to the "Lux aeterna", a trio of urgent drama and death-scene tremolos. The soprano now re-enters, unaccompanied, declaiming the text of the Libera me.

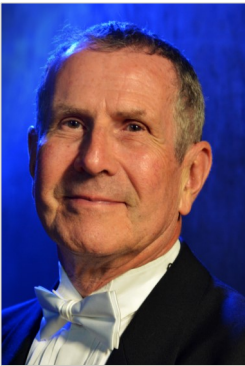
This powerful final scene, for soprano and chorus, is based on the music Verdi wrote for the Rossini Requiem in 1869. It could only have been composed by someone steeped in opera, yet it's unlike anything else in Verdi's output. The music moves freely from dramatic recitative to soaring arioso, reprising both the "Dies irae," in all its concentrated terror, and the opening "Requiem aeternam", here magically rescored for soprano and unaccompanied chorus.

The last stretch, climaxed by the urgent pleas of the soprano, and finally dissipating into hushed and desperate prayer, is as compelling as anything Verdi ever put on the stage.

**Adrian King**

(with acknowledgements to Phillip Huscher)

Reprinted from Sunshine Coast Choral Society's newsletter "Resonance", Autumn 2019



### ADRIAN KING—CONDUCTOR, MUSICAL DIRECTOR AND VOCAL AND PIANO TEACHER

Adrian was born in Lincolnshire, England. His fondest musical memories are of singing and conducting the rich choral tradition that exists throughout the UK. He received his musical training at the Guildhall School of Music in London, specialising in Singing, Conducting, Piano and French Horn. He was also awarded an LTCL from the Trinity College of Music.

For 20 years in the UK, Adrian regularly conducted community and semi-professional choirs, orchestras and ensembles. He adjudicated in festivals and accompanied in recital series and Associated Board Music examinations. For fifteen years he was Director of Music at St James' Choir School in Grimsby. He was Conductor and Choral Director of the Grimsby Philharmonic and the Bach Choirs and was closely involved with youth organisations, conducting the area's Symphonic Wind Band, Orchestra and founding the Grimsby, Cleethorpes and District Youth Choir.

He migrated to Australia in August 2006 with his wife Helen to be with his family of four grandchildren and two daughters, Louise and Sarah - both professional string players. In January 2007, Adrian was engaged as Conductor and Music Director of the Noosa Chorale and later that year he was appointed Conductor and Music Director of the Sunshine Coast Choral Society. In the latter part of 2008 he was engaged as Conductor and Music Director of the Sunshine Coast Symphony Orchestra, and although he has "retired" takes much pleasure, enjoys and revels in the conducting, directing and music making of these three societies.



### JUDIT MOLNAR—SOPRANO

Judit was born in Miskolc, Hungary and graduated from the world famous Liszt Academy of Music in 2008. She performs at solo and chamber concerts, festivals, oratorios and operas in Hungary and across Europe- Italy, Austria, Germany, Czech, Poland, Slovakia and UK- as well as in her adopted country Australia. During her time of study, she won several prizes for her singing, she made her operatic debut in the role of Adina in L'elisir d'amore. Judit sang the role of Musetta (*La Boheme*), Lola (*Cavallerie rusticana*), Fani (*Az igazmondó juhász*), Spirit and First Witch (*Dido and Aeneas*), and Serpina (*La serva padrona*). On the concert stage Judit has performed as soloist with the North-Hungarian Symphony Orchestra, the BBZI Symphony Orchestra, Interoperett, Lehar Festival Bad Ischl, Queensland Pop's Orchestra, Vienna Pop's Orchestra, Canberra Symphony Orchestra and the Queensland Symphony Orchestra in diverse repertoire ranging from Handel's oratorios to spectacular New Year's Eve Galas.

Judit is an active chamber musician: in addition to being a founding member of Fragments Ensemble, she is the soprano of the Artico Ensemble, the Arisoso Baroque Ensemble and the Strauss in da Haus'

She is undertaking Doctoral Research through Griffith University and maintains an active private teaching studio. In addition to her onstage roles, Judit has recorded two albums, a Christmas special *O holy night* and *My beautiful homeland* featuring popular Hungarian songs and arias by Kodály, Erkel, Lehár and Strauss. Based in Brisbane, since 2012, Judit was granted a most prestigious Distinguished Talent Visa by the Australian Government as an internationally recognised artist with exceptional and outstanding contributions to the arts.



### MELISSA GREGORY—MEZZO SOPRANO

Melissa is a Brisbane-based mezzo-soprano who graduated with a Bachelor of Music (Classical Voice) in Performance with First Class Honours in 2013 at the Queensland Conservatorium of Music.

Melissa has performed as a soloist with Opera Queensland, the Song Company, Voci Stupende, the Queensland Choir, the Noosa Chorale, Sunshine Coast Chorale Society and the Bach Society of Queensland. Her operatic roles include title role of Hansel in Humperdink's *Hansel und Gretel*, Dido in Purcell's *Dido and Aeneas*, *Dritte Dame* in Mozart's *Die Zauberflöte*, Florence Pike in Britten's *Albert Herring*, Dryad in R. Strauss's *Ariadne auf Naxos* and most recently sung the role of Mrs Calloway (Cover) in the closing night performance of Paul Dean's World Premiere of *Dry River Run*, recorded for ABC broadcast.

In July 2018, Melissa also travelled to Germany to perform the role of Orlofsky in J. Strauss's *Die Fledermaus* as part of the Lyric Opera Studio Weimar Summer Program.

Melissa has been the winner of the Queensland Conservatorium's 2015 Elizabeth Muir Postgraduate Prize, the Linda Edith Allen Postgraduate Prize and the Lynette Casey-Brereton award at the 2016 National Liederfest competition. She was also runner up in the 2017 Patricia Fagan Operatic Aria and a finalist in the BlueScope Wollongong Operatic Aria and the RMP Aria competition.

## THE VERDI ORCHESTRA

### Violin 1

Donna McMahon (Leader)  
Trish Corben  
Genevieve Bignell  
Jo Goydych  
Rhys Williams  
Louise Prout

### Violin 2

Chrissy Davis  
Jo Ramsey  
Lucy Holthusen  
Hannah Boland  
Sarah R Jones  
Irene Harpham

### Viola

Cathie Roberts  
Andrew Paszkowski  
Simon Eastwood  
Andrea R Jones

### Cello

Anne Bowyer  
Justine Lutkin  
Sarah Durrer  
Grace R Jones  
Graeme Souster  
Franziska Frank

### Double Bass

Karen Nankervis  
Joe Gehrke

### Flute

Teresa Hawke  
Julie Schaber  
Phillipa Wilson

### Oboe

Sue Hunkin  
Ron Webb

### Clarinet

Erol Johnston  
Bob Badger

### Bassoon

Neil Heymink  
Bevan Andrews  
Narelle Williams  
Layni Cameron

### Trumpet

Warren Brewer  
Lloyd Robins  
Simon Clarkson  
Ruby Daly

### French Horn

Clare Deady  
Helen Rogers  
Todd Wynard  
Tess Graham

### Trombone

Gordon Parker  
Geoff Coxon  
Barry Bright

### Tuba

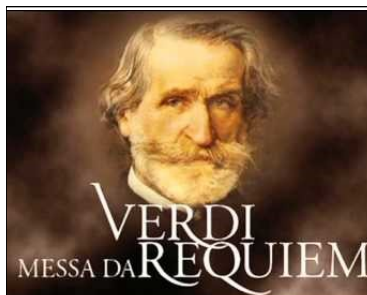
Lyndon Hobbs

### Timpani

Quinn Ramsey

### Bass Drum

Janet Brewer



When Italian writer, poet, and patriot Alessandro Manzoni died in 1873, Giuseppe Verdi determined to demonstrate:

*"...what affection and veneration I bore and bear to that Great Man who is no more, and whom Milan has so worthily honored. I would like to set to music a Mass for the Dead to be performed next year on the anniversary of his death.*

*The Mass would have rather vast dimensions, and besides a large orchestra and a large chorus, it would also require four or five principal singers... I would have the copying of the music done at my expense, and I myself would conduct the performance both at the rehearsals and in church."*

The first performance, in May 1874 at Milan's San Marco church, was held on the anniversary of Manzoni's death.



The second performance of the *Requiem*, at La Scala on 25 May 1874, with Verdi conducting. The soloists depicted are (left to right) Ormondo Maini, Giuseppe Capponi, Maria Waldmann, and Teresa Stolz. This engraving appeared in *Illustrazione Universale* (Milan) that same year.

#### IV. Sanctus

##### **Double Chorus:**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Benedictus qui venit in nomine Domini.

Hosanna in excelsis!

#### V. Agnus Dei

##### **Soprano, Mezzo-soprano, and Chorus:**

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

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

#### VI. Lux aeterna

##### **Mezzo-soprano, Tenor and Bass:**

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

#### VII. Libera me

##### **Soprano and Chorus:**

Libera me, Domine, de morte aeterna in die illa tremenda;

quando coeli movendi sunt et terra: dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies magna et amara valde.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;

dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me.

#### IV. Sanctus

##### **Double Chorus:**

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are filled with your glory.

Hosanna in the highest!

Blessed is he that comes in the name of the Lord.

Hosanna in the highest!

#### V. Agnus Dei

##### **Soprano, Mezzo-soprano, and Chorus:**

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest everlasting.

#### VI. Lux aeterna

##### **Mezzo-soprano, Tenor and Bass:**

Let eternal light shine upon them, O Lord, with your saints forever; for you are merciful. Grant them eternal rest, O Lord, and may perpetual light shine upon them

#### VII. Libera me

##### **Soprano and Chorus:**

Deliver me, O Lord, from eternal death on that awful day,

when the heavens and the earth shall be moved:

when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the heavens and the earth shall be moved.

The day of wrath, that day of calamity and misery; a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth shall be moved;

when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.

Deliver me.

#### ANDREW PRYOR—TENOR

As a performer for Opera Queensland, Andrew performed in numerous productions including *Lucia di Lammermoor*, *La Forza Del Destino*, *Oedepus Rex*, *Eugene Onegin*, *Otello*, *Carmen*, *Parsifal*, *Turandot*, *Falstaff* and *Faust*. Andrew has also performed with Opera Australia at the Sydney Opera House in their performances of *Madama Butterfly*, *the Barber of Seville* and *Billie Budd* amongst others. He has also performed with the State Opera of South Australia.

Andrew studied for five years at the Queensland Conservatorium, where he graduated with a Bachelor of Music, and a Graduate Diploma in Opera. During this time he performed as Lysander in *A Midsummer Night's Dream* and the Infernal Spirit in the Queensland Conservatorium production of *Orfeo*, and in productions of *Elisir d'Amore*, *Elijah the Opera* and *The Bartered Bride*. Prior to this, he performed many different roles with theatre companies including the Gilbert and Sullivan Society of South Australia and the Metropolitan Theatre Company of South Australia. Andrew has also performed as the tenor soloist in Handel's *Messiah*, Verdi's *Requiem* and Beethoven's *Choral Symphony*.

In 1997, Andrew won a scholarship to study with the Australian Academy of Music and performed in their vocal program in 1998. That year, he also won the prestigious Westfield Scholarship in conjunction with the Queensland Conservatorium of Music.

He is a founding member of the world renowned "The Ten Tenors" with whom he has performed throughout Australia and the world, and recorded several albums.



#### JEFFREY BLACK—BARITONE

Jeffrey received his first Opera Contract in 1983 at the age of 20 from the Australian Opera. He made his debut with the National Opera Company the following year. He came to international prominence the year before in London as a finalist in the Inaugural Walther Gruener Lieder Competition.

Since making his international operatic debut at Glyndebourne in 1986 he has performed many of the prima cavalier lyric baritone roles in the major Opera Houses of the world including The Metropolitan Opera NY, Royal Opera House London, Opera Australia Sydney, Glyndebourne, Bastille Paris, Munich, Chicago, San Francisco and the Salzburg Festival.

He has interpreted the roles of Mozart & Rossini to great critical acclaim most notably, Count Almaviva (*Le Nozze di Figaro*), Don Giovanni, Figaro (*Il Barbiere di Siviglia*), Dandini (*La Cenerentola*). Other roles include Eugene Onegin, Posa, Pere Germont, Ford and Wolfram moving more recently into the heavier repertoire roles of Rigoletto, Scarpia, Bocca negra and Falstaff.

Since 2014 Jeffrey has returned to his *alma mater* and embraced his role as Director of Music at the Anglican Church of England Grammar School, (Churchie) in Brisbane, fostering the musical talent of young performers as well as working with young professional opera singers at the Queensland Conservatorium of Music. His recent engagements have included *Carmina Burana* at QPAC and Schubert's *Die Winterreise* with Sharolyn Kimmorley and to mark the centenary of the end of WW1.



#### PAUL RITCHIE—COMPERE OF THE NOOSA-HOSTED CONCERT & LIVE BROADCAST ON COMMUNITY RADIO

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Paul has been an active member of the Sunshine Coast business and creative communities for many years including membership as a bass singer in the Noosa Chorale.

In addition, he has been an actor, director and President of Noosa Arts Theatre; a presenter, Vice President and Treasurer of Noosa Community Radio; and President and band member of Noosa District Concert Band (playing the Alto Saxophone).

He has just finished directing a production for Red Robin Entertainment as part of the Anywhere Theatre Festival.

Paul is thrilled to be part of this 25<sup>th</sup> Anniversary performance of the Verdi *Requiem* by Noosa Chorale and this wonderful ensemble.



## I. Requiem and Kyrie

### *Chorus:*

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

Exaudi orationem meam:  
ad te omnis caro veniet.

### *Quartet and Chorus:*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

## II. Sequence

### *Chorus:*

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!  
Tuba mirum spargens sonum,  
per sepulcra regionem,  
coeget omnes ante thronum.

### *Bass:*

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

### *Mezzo-soprano and Chorus:*

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.  
Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

### *Soprano, Mezzo-soprano and Tenor:*

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

### *Solo Quartet and Chorus:*

Rex tremendae majestatis,  
qui salvandos salvas gratis:  
salva me, fons pietas.

### *Soprano and Mezzo-soprano:*

Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.  
Quaerens me, sedisti lassus;  
redemisti crucem pacem:  
tantus labor non sit casus.  
Juste iudex ultionis:  
donum fac remissionis  
ante diem rationis.

## I. Requiem and Kyrie

### *Chorus:*

Grant them eternal rest, O Lord;  
and may perpetual light shine upon them.  
A hymn in Zion befits you, O God,  
and a debt will be paid to you in Jerusalem.

Hear my prayer:

all earthly flesh will come to you.

### *Quartet and Chorus:*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## II. Sequence

### *Chorus:*

The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.  
How great will be the terror,  
when the Judge comes  
who will smash everything completely!  
The trumpet, scattering a marvelous sound  
through the tombs of every land,  
will gather all before the throne.

### *Bass:*

Death and Nature shall stand amazed,  
when all Creation rises again  
to answer to the Judge.

### *Mezzo-soprano and Chorus:*

A written book will be brought forth,  
which contains everything  
for which the world will be judged.  
Therefore when the Judge takes His seat,  
whatever is hidden will be revealed:  
nothing shall remain unavenged.

The day of wrath, that day will

dissolve the world in ashes,  
as David and the Sibyl prophesied.

### *Soprano, Mezzo-soprano and Tenor:*

What can a wretch like me say?  
Whom shall I ask to intercede for me,  
when even the just ones are unsafe?

### *Solo Quartet and Chorus:*

King of dreadful majesty,  
who freely saves the redeemed ones,  
save me, O font of pity.

### *Soprano and Mezzo-soprano:*

Recall, merciful Jesus,  
that I was the reason for your journey:  
do not destroy me on that day.  
In seeking me, you sat down wearily;  
enduring the Cross, you redeemed me:  
do not let these pains to have been in vain.  
Just Judge of punishment:  
give me the gift of redemption  
before the day of reckoning.

## *Tenor:*

Ingemisco tamquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

### *Bass and Chorus:*

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.

### *Chorus:*

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.  
*Solo Quartet and Chorus:*  
Lacrymosa dies illa,  
qua resurget ex favilla,  
iudicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine:  
dona eis requiem.

## III. Offertorio

### *Quartet:*

Domine Jesu Christe, Rex gloriae:  
libera animas omnium fidelum  
defunctorum de poenis inferni  
et profundo lacu; libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti et semini  
ejus.  
Hostias et preces tibi, Domine, laudis offer-  
imus.  
Tu suscipe pro animabus illis, quarum hodie  
memoriam facimus.  
Fac eas, Domine, de morte transire ad vit-  
am,  
quam olim Abrahae promisisti et semini  
ejus.  
Libera animas omnium fidelum defunctorum  
de poenis inferni;  
fac eas de morte transire ad vitam.

## *Tenor:*

I groan as a guilty one,  
and my face blushes with guilt;  
spare the supplicant, O God.  
You, who absolved Mary Magdalen,  
and heard the prayer of the thief,  
have given me hope, as well.  
My prayers are not worthy,  
but show mercy, O benevolent one,  
lest I burn forever in fire.  
Give me a place among the sheep,  
and separate me from the goats,  
placing me on your right hand.

### *Bass and Chorus:*

When the damned are silenced,  
and given to the fierce flames,  
call me with the blessed ones.  
I pray, suppliant and kneeling,  
with a heart contrite as ashes:  
take my ending into your care.

### *Chorus:*

The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.  
*Solo Quartet and Chorus:*  
That day is one of weeping,  
on which shall rise from the ashes  
the guilty man, to be judged.  
Therefore, spare this one, O God.  
Merciful Lord Jesus:  
grant them peace.

## III. Offertorio

### *Quartet:*

O Lord Jesus Christ, King of Glory:  
deliver the souls of all the faithful  
dead from the pains of hell and from the  
deep pit; deliver them from the mouth of the  
lion;  
that hell may not swallow them, and  
that they may not fall into darkness.  
But may the holy standard-bearer Michael  
show them the holy light;  
which you once promised to Abraham and his  
descendants.  
We offer to you, O Lord, sacrifices and prayers.  
Receive them on behalf of those souls whom we  
commemorate today.  
Grant, O Lord, that they might pass from death  
into that life  
which you once promised to Abraham and his  
descendants.  
Deliver the souls of all the faithful dead from the  
pains of hell;  
Grant that they might pass from death into that