



Messiah



QUEENSLAND SYMPHONY
ORCHESTRA

28 MAR 2024
CONCERT HALL, QPAC



CONTENTS

WELCOME	1
IF YOU'RE NEW TO THE ORCHESTRA	2
BEFORE WE BEGIN	4
LISTENING GUIDE	5
ARTIST BIOGRAPHIES	29
MUSICIANS AND MANAGEMENT	42

Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

Photos by Sarah Marshall, Sam Muller and Joel Tronoff

WELCOME

Welcome to another year of our beloved *Messiah* tradition.

Tonight you are in for a treat, as renowned choral specialist Brett Weymark leads our musicians, choir, and soloists in this special performance. Brett is a *Messiah* veteran, with over 50 performances under his belt as singer, chorus-master and conductor.

In a shift from our regular timing, this year we've opted to showcase Handel's breathtaking oratorio during the Easter season. Long celebrated in the northern hemisphere as the beginning of spring and symbolising change, revival, and rebirth, for those of the Christian faith, Easter offers a time for reflection on the death and resurrection of Jesus Christ.

In Christian theology, the Messiah is the saviour of humankind, based on the Old Testament Hebrew word for "the Anointed One". Handel wrote *Messiah* based on three concepts: the story of the nativity, the sacrifice of Jesus Christ for humanity, and the resurrection and ascension symbolising victory over sin. While the story of Jesus Christ is considered by His followers to be "the greatest story ever told", the librettist who wrote the text for *Messiah*, Charles Jennen, had the intention to not dramatise the life and lessons of Jesus, but instead to express through his work "The Mystery of Godliness".

Bringing to life this transcendent music are four spectacular soloists – Celeste Lazarenko, Stephanie Dillon, Alexander Lewis and Christopher Richardson – along with the soaring voices of Brisbane Chamber Choir.

We thank you all for joining us tonight, and hope this performance brings renewed peace and moments of reflection to your Easter.

IN THIS CONCERT

Conductor	Brett Weymark
Soprano	Celeste Lazarenko
Mezzo Soprano	Stephanie Dillon
Tenor	Alexander Lewis
Bass Baritone	Christopher Richardson
Choir	Brisbane Chamber Choir

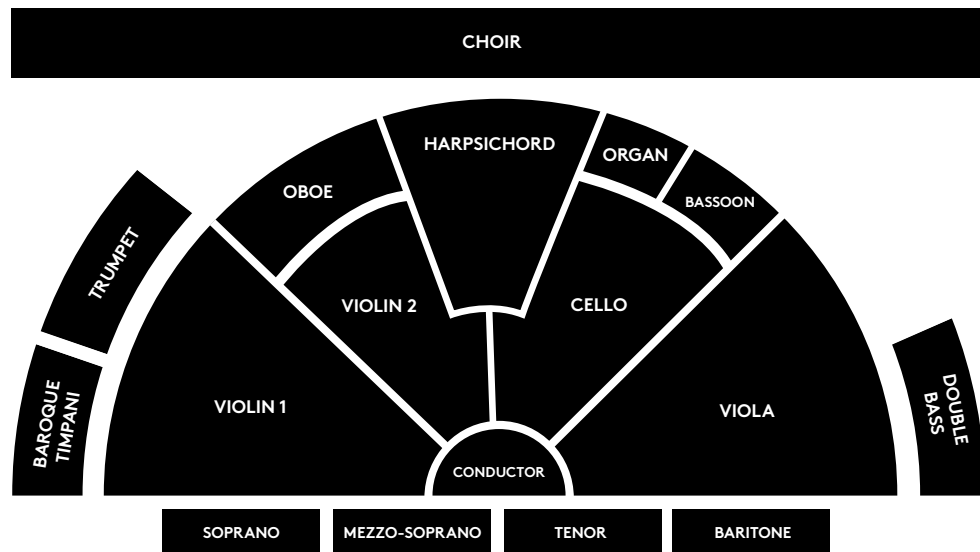
PROGRAM

HANDEL	<i>Messiah</i> , HWV 56	2hr 35min (Approximate duration)
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There will be an interval of approximately 20 minutes after Part the First.

This concert is being recorded for delayed broadcast on ABC Classic.

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass
- Harp

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



Find out who's on stage today,
scan the QR code below.



BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

Accompagnato	indicates when a recitative is accompanied by the orchestra.
Aria	an extended, accompanied song for one voice which usually appears in an opera or oratorio.
Chorus	a group of singers or the music sung by them.
Libretto	the text of a vocal work.
Oratorio	a vocal work based on a sacred or secular text, usually religious in nature.
Passion	music that is based on text (usually biblical) about the suffering and crucifixion of Christ.
Recitative	a type of vocal writing which mimics the inflections and rhythms of speech, usually written for one voice and often appearing in operas and oratorios.



OUTLINE

PART THE FIRST

Sinfony
Comfort ye
Ev'ry valley
And the glory of the Lord
Thus saith the Lord
But who may abide
And He shall purify
Behold, a virgin shall conceive
O thou that tellest
For behold, darkness
The people that walked in darkness
For unto us a child is born
Pifa
There were shepherds
And lo, the angel of the Lord
And the angel said unto them
And suddenly, there was an angel
Glory to God
Rejoice greatly
Then shall the eyes of the blind
He shall feed his flock
His yoke is easy

INTERVAL

PART THE SECOND

Behold the Lamb of God
He was despised
Surely He hath borne our griefs
And with His stripes
All we, like sheep
All they that see Him
He trusted in God
Thy rebuke hath broken His heart
Behold and see
He was cut off
But thou didst not leave
Lift up your heads
Unto which
Let all the angels
Thou art gone up
The Lord gave the word
How beautiful are the feet
Why do the nations
Let us break their bonds
He that dwelleth in heaven
Thou shalt break them
Hallelujah
I know that my Redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound
Then shall be brought to pass
O death, where is thy sting
But thanks be to God
If God be for us
Worthy is the Lamb
Amen

LISTENING GUIDE

George Frideric Handel (1685–1759)

Messiah (HWV 56)

Words selected from the Holy Bible by Charles Jennens (1700–1773)

Handel composed *Messiah* in just over three weeks during the summer of 1741. It appeared at a crucial point in his career. He had composed his first **oratorios** during his time in Italy over 30 years earlier; however the main focus of his career following his arrival in London in 1710 had been Italian **opera**.

In February 1741, he produced his last opera, *Deidamia*. Having no sympathy with the direction opera was taking in London, he accepted an invitation from the Lord Lieutenant of Ireland to produce a concert season in Dublin from late 1741 until Easter 1742, for which *Messiah* was to be the highlight. It was premiered on Tuesday 13 April at the New Musick-Hall, Fishamble Street. A capacity audience of 700 attended, the expectation of an audience larger than the concert hall could hold leading to the quaint newspaper request that ladies come without hooped dresses and gentlemen without swords. The concert was a charity performance 'For the Relief of the Prisoners in the several Gaols, and for the support of Mercer's Hospital, and the Charitable Infirmary' and was a great success.

However, the initial London performances in 1743 were greeted with less enthusiasm, and it was only when Handel began to perform the work in association with the Foundling Hospital at Lincoln's Inn (of which he was a governor) from 1750 onwards, that it became a favourite in London and began to assume its modern iconic status.

Most of Handel's oratorios employ **librettos** based on Old Testament stories and are dramatic in form and content. *Messiah* clearly does not fit this pattern, being Christian in subject matter and reflective, with events narrated obliquely rather than directly. The libretto was compiled from biblical and liturgical sources by Charles Jennens, and outlines the sequence of the church year, from Advent through to Pentecost, then on to Eternity. The narrative expresses an essentially Enlightenment view of the Christian story – with an emphasis on decorum, rationality and restraint – that also gives it an air of universality.

Musically, this universality can be seen in the work's combination of diverse stylistic elements. It fuses in a unique way the traditions of Italian opera and **chamber music**, the German **Passion**, and the English ceremonial anthem. These complementary qualities can also be seen to progress through the work. Part I shows the strongest Italianate influence in its **arias**, accompanied **recitatives**, and **choruses**. The Passiontide section of Part II has the strongest German influence; while from the Resurrection onwards there is a return to Italianate traditions with a strong element of English ceremonial music, notably the *Hallelujah* Chorus and the concluding *Worthy is the Lamb*, with their celebratory timpani, trumpets, and fanfare figures.

Handel's original performance of *Messiah* in Dublin employed quite modest forces. The soloists and orchestra consisted of a mixture of artists brought from London and the best available local talent. The choir consisted of the combined forces of the two Cathedrals of St Patrick and Christ Church. Only after his death did a tradition arise of increasing the forces on a massive scale, culminating in a performance at the Crystal Palace, London, in 1857 when a 'wonderful assembly of 2000 vocal and 500 instrumental performers' was involved. From the mid-20th century, however, a revisionary attitude has led to a general desire to return to the masterpiece as Handel conceived, composed, adapted, knew, and performed it.

Abridged from an annotation by Robert Forgacs © 2010



LIBRETTO

PART THE FIRST

Prophecy of Christ's appearance on earth; the nativity.

Sinfony
Comfort ye
(Isaiah 40:1-3)
Accompagnato: Tenor
Ev'ry valley
(Isaiah 40:4)
Song: Tenor

Comfort ye, comfort ye my people,
saith your God;
speak ye comfortably to Jerusalem,
and cry unto her,
that her warfare is accomplish'd,
that her iniquity is pardon'd.
The voice of him that crieth in the wilderness,
prepare ye the way of the Lord,
make straight in the desert a highway
for our God.
Ev'ry valley shall be exalted,
and ev'ry mountain and hill made low,
the crooked straight, and the rough
places plain.

And the glory of the Lord
(Isaiah 40:5)
Chorus

And the glory of the Lord shall be revealed,
and all flesh shall see it together;
for the mouth of the Lord hath spoken it.

Thus saith the Lord
(Haggai 2:6-7; Malachi 3:1)
Accompagnato: Bass

Thus saith the Lord, the Lord of Hosts;
Yet once a little while,
and I will shake the heav'ns and the earth;
the sea and the dry land;
And I will shake all nations;
and the desire of all nations shall come.
The Lord, whom ye seek, shall suddenly
come to His temple,
even the messenger of the Covenant,
whom ye delight in:
behold, He shall come, saith the Lord of Hosts.

But who may abide
(Malachi 3:2)
Song: Alto

But who may abide the day of His coming?
and who shall stand when He appeareth?
For He is like a refiner's fire.

And He shall purify
(Malachi 3:3)
Chorus

And He shall purify the sons of Levi,
that they may offer unto the Lord an
offering in righteousness.

Behold, a virgin shall conceive
(Isaiah 7:14; Matthew 1:23)
Recitative: Alto

O thou that tellest
(Isaiah 40:9 and 60:1)
Song: Alto and Chorus

Behold, a virgin shall conceive, and bear a son,
and shall call His name Emmanuel,
'God with us'.

O thou that tellest good tidings to Zion,
get thee up into the high mountain;
O thou that tellest good tidings to
Jerusalem,
lift up thy voice with strength;
lift it up, be not afraid,
say unto the cities of Judah,
Behold your God.
O thou that tellest good tidings to Zion,
arise, shine, for thy light is come,
and the glory of the Lord is risen upon thee.

For behold, darkness
(Isaiah 60:2-3)
Accompagnato: Bass

The people that walked in darkness
(Isaiah 9:2)
Song: Bass

For behold, darkness shall cover the earth,
and gross darkness the people:
but the Lord shall arise upon thee,
and His glory shall be seen upon thee.
And the Gentiles shall come to thy light,
and Kings to the brightness of thy rising.

The people that walked in darkness have
seen a great light;
and they that dwell in the land of the
shadow of death,
upon them hath the light shined.

For unto us a child is born
(Isaiah 9:6)
Chorus

For unto us a child is born,
unto us a son is given;
and the government shall be upon His shoulder;
and His name shall be called
Wonderful, Counsellor,
The Mighty God,
The Everlasting Father,
The Prince of Peace.

Pifa (Pastoral Symphony)

There were shepherds
(Luke 2:8)

Recitative: Soprano

And lo, the angel of the Lord
(Luke 2:9)

Accompagnato: Soprano

And the angel said unto them
(Luke 2:10-11)

Recitative: Soprano

And suddenly, there was with the angel
(Luke 2:13)

Accompagnato: Soprano

Glory to God
(Luke 2:14)

Chorus

There were shepherds abiding in the field,
keeping watch over their flock by night.
And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round
about them,
and they were sore afraid.

And the angel said unto them,
Fear not: for behold, I bring you good
tidings of great joy,
which shall be to all people.

For unto you is born this day, in the city of David,
a Saviour, which is Christ the Lord.

And suddenly there was with the angel
a multitude of the heav'nly host,
praising God, and saying...

'Glory to God in the Highest,
and peace on earth,
goodwill towards men.'

Rejoice greatly
(Zechariah 9:9-10)
Song: Soprano

Rejoice greatly, O daughter of Zion,
shout, O daughter of Jerusalem;
behold thy King cometh unto thee.
He is the righteous Saviour;
and He shall speak peace unto
the heathen.

Then shall the eyes of the blind
(Isaiah 35:5-6)

Recitative: Alto

He shall feed his flock
(Isaiah 40:11; Matthew 11:28-29)
Duet: Alto and Soprano

Then shall the eyes of the blind be open'd,
and the ears of the deaf unstopped;
then shall the lame man leap as a hart,
and the tongue of the dumb shall sing.

He shall feed His flock like a shepherd:
and He shall gather the lambs with
His arm,
and carry them in His bosom,
and gently lead those that are with young.
Come unto Him all ye that labour,
come unto Him, that are heavy laden,
and He will give you rest.
Take His yoke upon you, and learn of Him;
for He is meek and lowly of heart:
and ye shall find rest unto your souls.

His yoke is easy
(Matthew 11:30)
Chorus

His yoke is easy, His burthen is light.

INTERVAL

LIBRETTO

PART THE SECOND

The death, resurrection and ascension of Christ; the spreading of the Gospel.

Behold the Lamb of God
(John 1:29)

Chorus

Behold the Lamb of God,
that taketh away the sin of the world.

He was despised
(Isaiah 53:3 and 50:6)

Song: Alto

He was despised and rejected of men,
a man of sorrows, and acquainted with grief.

Surely He hath borne our griefs
(Isaiah 53:4-5)

Chorus

And with His stripes
(Isaiah 53:5)

Chorus

All we, like sheep
(Isaiah 53:6)

Chorus

Surely He hath borne our griefs
and carried our sorrows;
He was wounded for our transgressions,
He was bruised for our iniquities;
the chastisement of our peace was upon Him.

And with His stripes we are healed.

All we, like sheep, have gone astray,
we have turned ev'ry one to his own way;
and the Lord hath laid on Him
the iniquity of us all.

All they that see Him
(Psalm 22:7 – Book of Common Prayer)

Accompagnato: Tenor

He trusted in God
(Psalm 22:8 – BCP)

Chorus

All they that see Him laugh Him to scorn;
they shoot out their lips,
and shake their heads, saying:
He trusted in God that He would deliver him:
let Him deliver Him, if He delight in Him.

Thy rebuke hath broken His heart
(Psalm 69:20 – BCP)

Accompagnato: Tenor

Behold and see
(Lamentations 1:12)

Song: Tenor

He was cut off

(Isaiah 53:8)

Accompagnato: Tenor

But Thou didst not leave
(Psalm 16:10)

Song: Tenor

Thy rebuke hath broken His heart;
He is full of heaviness.
He looked for some to have pity on Him,
but there was no man,
neither found He any to comfort Him.

Behold, and see, if there be any sorrow
like unto His sorrow!

He was cut off out of the land of the living;
for the transgression of Thy people was
He is stricken.

But Thou didst not leave His soul in Hell,
nor didst Thou suffer Thy Holy One to
see corruption.

Lift up your heads
(Psalm 24:7-10)

Chorus

Lift up your heads, O ye gates,
and be ye lift up, ye everlasting doors,
and the King of Glory shall come in.
Who is this King of Glory?
The Lord strong and mighty;

the Lord mighty in battle,
The Lord of Hosts:
He is the King of Glory.

Unto which of the angels said
(Hebrews 1:5)

Song: Tenor

Unto which of the angels said He at any
time, Thou art My Son, this day have I
begotten Thee?

Let all the angels
(Hebrews 1:6)

Chorus

Thou art gone up on high
(Psalm 68:18)

Song: Soprano

Thou art gone up on high, Thou hast led
captivity captive, and received gifts for
men; yea, even for Thine enemies, that the
Lord God might dwell among them.

The Lord gave the word
(Psalm 68:11 – BCP)

Chorus

The Lord gave the word:
Great was the company of the preachers.

How beautiful are the feet
(Isaiah 52:7)

Song: Soprano

How beautiful are the feet of them
that preach the gospel of peace,
and bring glad tidings of good things.

Why do the nations
(Psalm 2:1-2 – BCP)

Song: Bass

Let us break their bonds
(Psalm 2:3)

Chorus

He that dwelleth in heaven
(Psalm 2:4 – BCP)

Recitative: Tenor

Thou shalt break them
(Psalm 2:9)

Song: Tenor

Why do the nations so furiously rage together:
why do the people imagine a vain thing?
The kings of the earth rise up,
and the rulers take counsel together
against the Lord and against His anointed.

Let us break their bonds asunder,
and cast away their yokes from us.

He that dwelleth in heaven shall laugh
them to scorn;
the Lord shall have them in derision.

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a
potter's vessel.

Hallelujah
(Revelation 19:6; 11:15; 19:16)

Chorus

Hallelujah,
for the Lord God Omnipotent reigneth,
Hallelujah!
The Kingdom of this world
is become the Kingdom of our Lord
and of his Christ;
and he shall reign forever and ever,
King of Kings,
and Lord of Lords,
Hallelujah!

LIBRETTO

I know that my Redeemer liveth
(Job 19:25-26; 1 Corinthians 15:20)

Song: Soprano

I know that My Redeemer liveth,
and that He shall stand at the latter day
upon the earth.

And tho' worms destroy this body, yet in
my flesh shall I see God.

For now is Christ risen from the dead,
the first fruits of them that sleep.

Since by man came death
(1 Corinthians 15:21)

Chorus

Since by man came death,
by man came also the resurrection of the dead.
For as in Adam all die,
even so in Christ shall all be made alive.

Behold, I tell you a mystery
(1 Corinthians 15:51-52)

Accompagnato: Bass

The trumpet shall sound
(1 Corinthians 15:52-53)

Song: Bass

Behold, I tell you a mystery:
We shall not all sleep,
but we shall all be chang'd,
in a moment,
in the twinkling of an eye,
at the last trumpet.

The trumpet shall sound,
and the dead shall be rais'd incorruptible,
and we shall be chang'd.

Then shall be brought to pass
(Corinthians 15:54)

Song: Alto

Then shall be brought to pass the saying that
is written, Death is swallowed up in victory.

O death, where is thy sting?

(Corinthians 15:55-56)

Song: Alto and Tenor

O death, where is thy sting? O grave,
where is thy victory? The sting of death is
sin, and the strength of sin is the law.

But thanks be to God

(Corinthians 15:57)

Chorus

But thanks be to God, Who giveth us the
victory through our Lord Jesus Christ.

If God be for Us

(Romans 8:31)

Song: Soprano

If God be for us, who can be against us?

Worthy is the Lamb
(Revelation 5:12-13)

Chorus

Amen

Chorus

Worthy is the Lamb that was slain,
and Hath redeemed us to God by His blood,
to receive power, and riches,
and wisdom, and strength,
and honour, and glory, and blessing.

Blessing and honour,
glory and power be unto Him
that sitteth upon the throne,
and unto the Lamb,
for ever and ever.

Amen.



ARTIST BIOGRAPHIES



Brett Weymark

Conductor

Brett Weymark is one of Australia's foremost choral conductors. Since 2003, Brett Weymark has conducted the Sydney Philharmonia Choirs throughout Australia and internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian Symphony Orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra, Hong Kong Philharmonic and productions for WAAPA, Pacific Opera and OzOpera. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at Sydney University and the Sydney Conservatorium of Music and continued conducting studies with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner, among others.

His performances have included Bach's Passions and Christmas Oratorio, the Requiems of Mozart, Verdi, Duruflé and Fauré and Orff's Carmina Burana. He is champion of Australian composers and has premiered works by Matthew Hindson, Elena Kats-Chernin, Peter Sculthorpe, Ross Edwards and many others. He has prepared choirs for Sir Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle. He

has recorded widely for the ABC and conducted film scores, including Happy Feet, Mad Max Fury Road and Australia.

Recent highlight performances include Sondheim's Sweeney Todd (West Australian Opera), Paul Stanhope's Jandamarra (SSO), Michael Tippett's A Child Of Our Time (Adelaide Festival), Carousel (State Opera of South Australia) and Messiah (Tasmanian Symphony).

In 2001, Brett was awarded an Australian Centenary Medal. In 2021, he was awarded the Medal of the Order of Australia for services to the performing arts through music.

Brett is passionate about singing and the role that music plays in both the individual's wellbeing and the overall health and vitality of a community's culture. Music can transform lives and should be accessible to all.

**Read our Blog:
Taking 5 with Brett Weymark**



Celeste Lazarenko

Soprano

A graduate of both the Guildhall Opera School, UK, and the Sydney Conservatorium, Australia, Celeste Lazarenko has appeared as a soloist both locally and internationally.

She has worked with companies such as English National Opera, Opera North, Opera Angers/Nantes, Opera Australia, Victorian Opera, Pinchgut, Opera Australia and Sydney Chamber Opera. And performed with SSO, QSO, NZ Symphony Orchestra, Sydney Philharmonia, and the Australian Haydn Ensemble.

In Australia Celeste's roles have included the title role of The Cunning Little Vixen for Victorian Opera, 'Female Chorus' in Rape of Lucretia for Sydney Chamber Opera, Télair in Rameau's Castor et Pollux, Medea in Cavalli's Giasone and Leonore in Grétry's L'amant jaloux all for Pinchgut Opera. Celeste has also performed Susanna in Marriage of Figaro, Donna Anna in Don Giovanni and Pamina in Magic Flute all for Opera Australia Touring.

Last year Celeste performed the role of Donna Anna in Don Giovanni and The Woodbird in Siegfried for The Ring Cycle for Opera Australia, Elle in La Voix Humaine for Sydney Chamber Opera and Mahler 4 with Sydney Philharmonia.

In 2024 Celeste is looking forward to performing the roles of Ilia in Idomeneo and Pamina in The Magic Flute with Opera Australia, 'Heavenly Sopranos' with the Haydn Ensemble, Eliza with Sydney Philharmonia, Mahler 4 with Canberra Symphony Orchestra, and the Mozart Requiem with TSO.

ARTIST BIOGRAPHIES



Stephanie Dillon Mezzo Soprano

Mezzo soprano Stephanie Dillon was born and raised in Moree, NSW, and is now based in Sydney. Stephanie is a versatile singer, showcasing her “distinctively edged sound” (Sydney Morning Herald) and “full-bodied mezzo warmth” (Fever Pitch Magazine) in repertoire ranging from the Baroque to contemporary periods. Stephanie enjoys a varied career, both as a soloist and ensemble singer.

Stephanie has been a member of the Choir of St James’ King Street, Sydney since 2017. Stephanie enjoys regular collaborations with some of Australia’s finest ensembles, including Bach Akademie Australia, the Song Company, Pinchgut Opera, the Australian Chamber Orchestra, Christ Church St Laurence, Musica Viva Australia, and CASTALIA Vocal Consort. Stephanie was a Principal Artist with The Song Company from 2020-2022 and is the co-Director of new vocal ensemble, CASTALIA Vocal Consort.

In 2023, Stephanie was a featured soloist with the Sydney Symphony Orchestra, performing Bach *Magnificat in D* under the baton of Stephen Layton. She also was a soloist with the Melbourne Symphony Orchestra in July, and performed with The Tallis Scholars in the UK in June 2023.

In 2022, Stephanie performed in various projects with Bach Akademie Australia, tours with the Song Company and the Australian Chamber Orchestra, and two programs with Pinchgut Opera, including Monteverdi’s *Vespers*. Stephanie also performed in four programs with CASTALIA Vocal Consort in their inaugural year. Other professional highlights include Arvo Pärt’s *Passio* at the Tapestry of Sacred Music Festival in Singapore, *150 Psalms* project at the 2020 Adelaide Festival, Handel’s *Messiah* with various orchestras, and music education work for primary-aged students.

In addition to her work as a performer, Stephanie has worked in arts administration and arts education in some of Australia’s leading arts organisations. Stephanie also works as a qualified primary school teacher when not on the concert platform.



Alexander Lewis Tenor

Alexander Lewis has forged a unique career, having performed around the world in both opera and musical theatre.

Operatic performances include: Laca in *Jenufa* for The Santa Fe Opera; Count Danilo in *The Merry Widow* with Opera Australia, West Australian Opera and State Opera South Australia; John Wormley in the world premiere and return seasons of *Crossing* for The American Repertory Theatre in Boston and BAM’s New Wave Festival in New York; the title role of *The Nose* with Opera Australia, the Komische Oper Berlin, the Royal Opera House Covent Garden and The Metropolitan Opera (HD Live Broadcast); Hoffmann in *Les contes d’Hoffmann* and Gritsko in *The Fair at Sorochyntsi* with the Komische Oper Berlin; Tamino in *Die Zauberflöte* with West Australian Opera; Flask in *Moby Dick* with Washington National Opera; St. Brioche in *The Merry Widow* (HD Live Broadcast) and Borsa in *Rigoletto* (HD Live Broadcast) for The Metropolitan Opera.

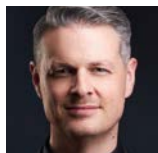
Alexander’s musical theatre credits include: Anatoly in the Australian tour of *Chess*, Tony in *West Side Story* for Handa Opera on Sydney Harbour (Helpmann Award Nomination); Tateh in *Ragtime* for The Production Company; George in *Sunday In*

the Park with George for the Victorian Opera Company in Melbourne; *Candide* in *Candide* with Sydney Philharmonia Choirs; Enoch Snow in *Carousel* for Houston Grand Opera; Raoul in *The Phantom of the Opera* for the Really Useful Group (as well as *The Phantom* understudy); Anthony Hope in *Sweeney Todd* with Opera Australia and Frederick Barrett in *Titanic* with Seabiscuit Productions.

In 2022, Alexander performed in Queensland Symphony Orchestra’s Musical Theatre Gala and Handel’s *Messiah* for Perth Symphonic Chorus. Alexander sang the title role in Handel’s *Samson* and was a featured soloist in *The Golden Age of Broadway*, both at the Sydney Opera House with the Sydney Philharmonia Choirs in 2023.

Alexander recently performed the dual roles of Governor/Vanderdenur in Victorian Opera’s production of *Candide*. In May 2024, he will be playing the title role of *Candide* for the State Theatre Company South Australia’s production.

ARTIST BIOGRAPHIES



Christopher Richardson Bass Baritone

Sydney-based Christopher Richardson studied piano at the Tasmanian Conservatorium of Music, before graduating with a Bachelor of Music majoring in Classical Vocal Performance. He received 'The Frances MacEachron Award for Outstanding Vocal Achievement' at The Oratorio Society of New York's Solo Competition at Carnegie Hall.

His 2022-2023 engagements included Manoah (Samson), Haydn's Nelson Mass and Bach's Christmas Oratorio for Sydney Philharmonia, Messiah for the Melbourne Symphony, Beethoven's Symphony No. 9 for the Adelaide Symphony, Haydn's The Seasons for Victoria Chorale, Bach's St. Matthew Passion for St. David's Cathedral, Hobart and a major recital at the Blackheath Chamber Music Festival.

Christopher returns to Sydney Philharmonia and the Queensland and Tasmanian Symphonies in 2024 for Messiah, to the TSO in Mozart's Requiem and to the MSO as Christus in St. John's Passion.

Other recent concert engagements include those with the Auckland Philharmonia

Orchestra in J.S. Bach's Magnificat; the Melbourne Symphony Orchestra (Handel's Messiah, Mozart's Requiem and Mozart's Mass in C); the Queensland Symphony Orchestra in Mozart's Requiem; the Tasmanian Symphony Orchestra in J.S. Bach's St Matthew Passion; and with the Sydney Philharmonia Choirs (Handel's Israel In Egypt and J.S. Bach's St Matthew Passion).

For Pinchgut Opera, he has sung Thoas (Iphigénie en Tauride) and Idreno (Armida).

Christopher has premiered many new works by Australian composers, including Barry Conyngham's, The Apology of Bony Anderson at the Melbourne Recital Centre, KURSK: An Oratorio Requiem by David Chisholm at The Melbourne Festival, Constantine Koukias' Tesla - Lightning in his Hand and Christopher Bowen's An Australian Requiem.

Recent appearances include his debut with Sydney Symphony in the role of Mr. Swallow (Peter Grimes) and The Enchanted Island (10 Days on the Island Festival, Tasmania); Christopher also features on a CD of Calvin Bowman art songs Real and Right and True released on the Decca label, in 2018.



Brisbane Chamber Choir

Brisbane Chamber Choir, under the leadership of founding Director, Dr Graeme Morton AM, was established in 1997 and is one of Australia's more eclectic ensembles. Combining an auditioned ensemble of musicians from diverse backgrounds, the choir performs in styles ranging from renaissance repertoire to contemporary music.

In 2024 the choir will partner again with Queensland Symphony Orchestra for performances of major works by Handel, Mozart, Beethoven and Bach. Other collaborations have included Flowers of Peace for the Australian War Memorial *Requiem* project, Ensemble Q, Adelaide Chamber Singers/Sydney Chamber Choir, Musica Viva, The Adina String Quartet, The Badinerie Players, Southern Cross Soloists and Camerata.

Brisbane Chamber Choir focuses on commissioning and performing new choral works by Australian composers. In 2024 the choir will showcase works by Paul Bonnetti, Andrew Ford, Brett McKern and Joseph Twist. In 2023 the choir performed

in the inaugural Adelaide Chamber Choir Festival alongside Australia's leading choral ensembles, performing commissioned works by Carl Crossin, Matthew Orlovich, and Andrew Schultz. The choir has released several landmark recordings, including *Mass of the Dreaming* (2016), featuring the premiere recording of Ross Edwards' title work, together with works by Stephen Leek, Paul Stanhope, Keren Terpstra, and Joseph Twist.

Brisbane Chamber Choir supports the development of choral music in Australia by providing opportunities for the next generation of choral singers through its youth project choir initiative and conducting internships. The choir is currently the resident Chamber Choir of St John's Anglican Cathedral and an Affiliate Ensemble of the University of Queensland School of Music.

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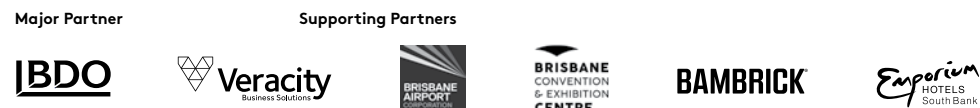
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FRI 12 APR 11.30AM
SAT 13 APR 7.30PM
Concert Hall, QPAC

Conductor Andrew Gourlay
Britten *Sinfonia da Requiem*
Tchaikovsky *Symphony No.5*



Mozart's Mass

FRI 10 MAY 7.30PM
SAT 11 MAY 1.30 PM + 7.30PM
Cathedral of St Stephen

Conductor Umberto Clerici
Artists Sara MacIver, soprano
Sofia Troncoso, soprano
Andrew Goodwin, tenor
David Greco, baritone
Choirs Brisbane Chamber Choir
St Stephen's Cathedral Schola

Boulanger Psalm 24 *The Earth is the Lord's*
Mozart Mass in C minor



The Lost Birds

SAT 8 JUN 7.30PM
SUN 9 JUN 11.30AM
Concert Hall, QPAC

Conductor & Host Barnaby Smith
Soloist Jack Liebeck, violin
Ensemble VOCES8
Mendelssohn *The Hebrides (Fingal's Cave)*
Vaughan Williams *The Lark Ascending*
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