

Glen Eira City Choir
together with
Bendigo Chorale

present

KARL JENKINS'
REQUIEM



Program

Saturday 22 June 2024 at St Andrew's Anglican Church, Brighton

Mozart: *Laudate Dominum*, from *Vespere Solemnis de Confessore*
Glen Eira City Choir and Bendigo Chorale with Lisa Robinson

Mozart: *Alleluia*, from *Exsultate Jubilate*
Lisa Robinson

Jenkins: *Requiem*

Conductor:	Elena Varshavskaya
Pianist:	Berta Brozgul
Soprano:	Lisa Robinson
Harpist:	Katia Mestrovic
Percussion:	Grace James
Shakuhachi	Anne Norman
Mezzo-soprano:	Phoebe Paine
Alto:	Chloe James
French Horn:	Geordie Walker
Treble & Violin:	Erik Poliak

About the Glen Eira City Choir

The Glen Eira City Choir is a SATB non-auditioned choir that was established in 1946. We are a voluntary not-for-profit organisation, and a member of the Australian National Choral Association (ANCA). We usually perform two to three concerts per year. The first is normally a major choral work, the second comprising lighter music from operas and musicals, and the third is our Christmas concert.

Our life members are: Jane Elton Brown OAM and Hazel Wilson.

Elena Varshavskaya, conductor, graduated from Moscow State P. I. Tchaikovsky Conservatory with Honors in 2002 majoring in choral conducting. While studying at the conservatory, she was a member of the Moscow Conservatory Chamber Choir and participated in international choral music competitions and festivals, both in Russia and abroad touring Italy, Germany, Austria and Poland. In 2002 Elena was the Artistic Director and Conductor of the Chamber Choir "Lad" which successfully toured Greece, Germany and Finland and received gold and silver awards at the 5th International Johannes Brahms Choir Competition, Wernigerode, Germany in 2005. In 2006 she started working in the Russian Radio and Television Big Academic Choir as a singer

and an assistant to the Artistic Director. In 2011 Elena became Musical Director of Bendigo Chorale where she directed and conducted many concerts for the choir in Bendigo, Echuca and Melbourne and participated in projects with David Kram (More Than Opera) and Victorian Opera. In 2020 Elena joined the Glen Eira City Choir as a Musical Director. Elena has conducted the Glen Eira City Choir for Vivaldi's *Gloria*, Rheinberger *Stabat Mater* and Haydn's *Missa Brevis Sancti Joannis de Deo*. She has introduced new works by Rutter, Langlais, Lauridsen and Gershwin to the choir repertoire. She also leads the Children Choral Studio "Harmony".

Berta Brozgul, accompanist, was born in Cape Town, South Africa, Berta migrated to Australia at the age of 12. She completed her undergraduate and postgraduate studies at the Mozarteum in Salzburg, Austria, with highest honours. She has received many prizes in Australia as well as overseas, and was the fourth-place winner in the prestigious Lev Vlassenko piano competition in Brisbane, in 2015. She was also awarded the Queensland Symphony Orchestra vote for the best concerto performance of the evening, performing Beethoven's Fourth Piano Concerto. During her studies at the Australian National Academy of music from 2016 to 2018, she was awarded the prize for the most outstanding performance in a solo recital, as well as the Ursula Hoff prize for outstanding performance of a work by Mozart. She was also selected as a finalist in the concerto competition in 2018, performing Chopin's E-minor Piano Concerto with the Tasmanian Symphony Orchestra. She is an active collaborative artist as well as a soloist, and has performed alongside numerous international artists including the Australian tenor Steve Davislim and the internationally renowned violinist Ye-Eun Choi, and has been a guest pianist with the well-known Australian piano trio, the 'Firebird trio', on numerous occasions. In 2023, she made her debut with the Melbourne Symphony Orchestra, performing Bartók's piano concerto no 3 conducted by Benjamin Northey. In 2024, she commenced work as a member of the associate faculty at the Australian National Academy of Music.

Lisa Robinson, lyric soprano, began her formal musical studies at age 14. A series of scholarships enabled her to complete her tertiary education at prestigious Australian educational facilities. Lisa has been the recipient of well over 100 prizes, awards, and scholarships and has studied and performed throughout Australia and Europe. In 2007 Lisa moved to the UK and performed leading roles with The Royal Opera House, English Touring Opera, Longborough Festival Opera, Iford Arts, Opera Della Luna, Stanley Hall Opera, London Festival Opera and the Gilbert & Sullivan Company. In 2011 Lisa Robinson made her debut at the Royal Opera House, Covent Garden, as Nella in *Gianni Schicchi*, in the Gramophone Award winning production of *Il Trittico*, conducted by Antonio Pappano and directed by Richard Jones. Critics have described her voice as 'sheer auditory bliss', 'rich', 'melting', 'world-class' and her operatic performances as 'superb', 'exceptional' and 'outstanding'.

Katia Mestrovic, harpist, started playing harp at the age of 8 with Xanya Mamunya (student of Alice Chalifoux). Since then, she has been a student of Alice Giles AM graduating from the Sydney Conservatorium of Music in 2022 with High Distinction. She was a semi-finalist in The Dutch World Harp Competition (2024); won third place in the BASEL International Harp Competition (2023); was awarded the Quinquin foundation scholarship for young talents in classical music (2021-2022), the William and Marie Souter Encouragement Awards for aspiring concert stage instrumentalists (2018-2020), and the Bachelor of Music Scholarship for excellence (2017).

Grace James, percussionist, is an Orchestral Percussionist who has been performing for 10 years, participating in multiple ensembles such as the Victorian Youth Symphony Orchestra and the Geelong Symphony Orchestra. She has participated in the Victorian State School Spectacular as the Percussion Section Leader for three consecutive years and later assisted as the Percussion Tutor. In late 2022, Grace performed with the Australian Conservatoire of Ballet Orchestra for their performance of The Nutcracker. She was Principal Percussionist of the Monash Academy Orchestra, performing at the Women In Percussion Festival (2022), and also receiving the Yamaha Australian Percussion Prize (2022). Most recently she has been awarded the Monash University Australian Music Prize (2024) for her solo performance of 'Hinchinbrook Riffs'. Grace currently teaches at Music Works Magic and occasionally teaches at McKinnon Secondary College.

Anne Norman, Shakuhachi Master, is a passionate shakuhachi performer, improviser and composer working as soloist and in collaboration with a diverse range of musicians and other artists including the Faraway Trio, Deborah Cheetham, Polyphonic Voices and the Plexus Collective. Anne has composed works for shakuhachi, various ensembles, choirs and the federations bells at Birrarung Marr; performed in festivals across Australia and in Europe, America and Japan; and been invited to give workshops in London, Lisbon and Shenzhen. Anne majored on flute before taking up shakuhachi in Kobe, then Osaka and on scholarship at Tokyo University of the Arts. Knowledge of Western flute repertoire and training in traditional Zen, classical and contemporary Japanese genres have combined with studies in ethnomusicology and various cross-cultural music collaborations.

Phoebe Paine, mezzo-soprano, holds a Masters degree in operatic performance from Melbourne University. She was previously a Young Artist with the State Opera of South Australia, and has performed in Victorian Opera's emerging artist productions. Concert highlights include singing *Spem in Alium* with the Tallis Scholars, appearing as the soloist with the Royal Melbourne Philharmonic in Faure's *Requiem* and singing Mozart's *Exsultate Jubilate* with an ensemble comprised of Adelaide Symphony Orchestra players. Phoebe was recently awarded the prestigious Arnold Matters opera scholarship. Stage credits include Queen of the Night (*Die Zauberflöte*), Adele (*Die Fledermaus*) and Eurydice (*Orpheus aux Enfers*). She will be appearing as Donna Anna in BK Opera's *Don Giovanni*.

Chloe James, alto/mezzo soprano, is currently in her final year of her Masters of Music (Opera Performance) at the Melbourne Conservatorium of Music. She completed her Bachelor of Music (Classical Voice) in 2022, also at the Melbourne Conservatorium of Music, during which she was supported by the Mona McCaughey scholarship, Muriel Cheek scholarship and the Grace Durling Encouragement Award. Chloe's credits include; *Old Maid and the Thief* (Miss Todd), *Die Zauberflöte* (Second Lady), *A Midsummer Night's Dream* (Cobweb) and *Hansel and Gretel* (Hansel, upcoming), as well as Victorian Opera's productions of *English Eccentrics* (Miss Fitzhenry), *Parrwang Lifts the Sky* (Mrs Waa), *The Grumpiest Boy in the World* (Scientist 1), and *Melbourne Cheremushki* (Masha, cover). As a Scholar with Opera Scholars Australia (OSA), Chloe was the winner of the Alliance Française Prize in their 2024 Art Song Competition.

Geordie Walker, French Horn. Librarian by trade but musician by nature, Geordie has been playing the horn since he was 12 years old and has been involved in Bendigo's music scene ever since. Bendigo has a very proud brass band tradition including the 160-year-old City of Greater Bendigo Brass Band which Geordie has been a member of for 13 years. Over the last 5 years Geordie has also been a member of the Bendigo Symphony Orchestra, a community orchestra which has gone from strength to strength under the baton of Luke Severn and recently sold out the 1000-seat Ulumbarra Theatre for a performance of Shostakovich 5. The BSO will be performing Mahler's Resurrection Symphony with the Gisborne Singers in November and invites other community choirs to join them.

Glen Eira City Choir

Sopranos: Judy Aldridge, Helen Bryce, Ree Dowling, Halina Dymek, Pam Jordan, Jenny McUtchen, Barbara Overbury, Sue Polites, Emma Posner, Margaret Reimer, Margaret Ricardo, Betty Spencer, Julia Williams.

Altos: Angela Alomes, April Blackwell, Helen Cliffe, Irina Fateeva, Iris Felsted, Denise Grocke, Rosemary Harmer, Irene Havryluk-Davies, Kathy Hope, Karina Nadtochii, Penny Paton, Annette Robinson, Eva Viaz, Hazel Wilson.

Tenors: Stuart Allen, Andre Dubrowin, John Dunham, Alex Hovey, Jeremy Paton.

Basses: John Barrett, Robert McUtchon, Geoff Peters, Bill Raper, Dougal Richardson.

Bendigo Chorale

Sopranos: Alison Apostolou, Laurel Butcher, Janice Donnelly, Rita Hach, Lorraine Jones, Susan Lawson, Beverley Leeson, Dawn Moncrieff, Juliana Rickard, Heather Ryall, Barbara Tippett, Liesbeth van Emmerik, Christine Wright

Altos: Sandra Birch, Valerie Hall, Glenis Pitson, Madeleine Schoo, Joan Self.

Tenors: Peter Gladman, Brendan Grinter, Terry Hunter, Fred Kelly, David Wright.

Basses: Barry Leviny, Adrian Schoo, Ian Smith, Alan Wright.

Glen Eira City Choir is very grateful for the generous donations given by choir members and members of the audience in support of today's concert.

Glen Eira City Choir also extends its thanks and appreciation to:

- Elena Varsharvskaya (Conductor)
- Berta Brozgul (Rehearsal Accompanist)
- Glen Eira City Council
- David Southwick MP (State Member for Caulfield)
- St Andrew's Anglican Church, Brighton
- Golden Days Radio
- Buxton Real Estate
- Marshall White Real Estate

GLEN EIRA CITY CHOIR WELCOMES NEW MEMBERS!

Rehearsals are held on Mondays 7:45-9:30pm
at St Andrews Church, 228 New St, Brighton

Enquiries: admin@gleneiracitychoir.org.au

www.gleneiracitychoir.org.au

facebook.com/gleneiracitychoir



OUR NEXT CONCERT...

Saturday December 7th at 2:30pm
at St Andrew's Anglican Church, Brighton.

We will be singing

Benjamin Britten's *Ceremony of Carols*

and well-known Christmas carols,
with audience participation.

THANK YOU FOR JOINING US TODAY!

If you would like to be added to our **mailing list** please email:
admin@gleneiracitychoir.org.au

Karl Jenkin's *Requiem* composer's note

A Requiem is a Mass for the souls of the dead. In general, I have set the usual Latin movements, but in keeping with my usual trait of drawing from other cultures, I have also set five Japanese haiku 'death' poems. Such poems are usually to do with nature, have a single idea, and consist of seventeen syllables 5-7-5 over three lines. As one can see from the text, the Japanese view nature's water cycle (precipitation) as being synonymous with life.

I have combined the Western and Eastern texts in two of the haiku movements, Having Seen the Moon and Farewell, which incorporate the Benedictus and the Agnes Dei respectively. Both are intoned by male voices in a monastic style as a counterpoint to the Japanese text sung by females.

The instrumentation of these haiku settings include the Japanese wind instrument the shakuhachi. Elsewhere, as usual, I have used some ethnic drums (e.g. Arabic darabuka, Japanese daiko, frame drums) and even a hip-hop rhythm in the Dies Irae!

The work is dedicated to my late father, a musician and an inspiration.

Karl Jenkins

Karl Jenkins *Requiem* with translation

1. Introit

*Requiem aeternam, dona eis domine,
et lux perpetua luceat eis.*

Eternal rest give unto them O Lord,
and let perpetual light shine upon them.

*Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.*

A hymn, O God, becometh Thee in Zion
and a vow shall be paid to Thee in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet.

Hear my prayer, all flesh shall come before you.

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy on us, Christ have mercy on us,
Lord have mercy on us.

2. Dies irae

*Dies irae, dies illa, solvet saeculum in favilla, teste
David cum Sibylla.*

This day of wrath shall consume the world in ashes,
as foretold by David and the Sibyl.

*Quantus tremor est futurus, quando iudex est
venturus, cuncta stricte discussurus!*

What trembling there will be when the judge
shall come to weigh everything strictly!

*Tuba mirum spargens sonum per sepulcra regionum,
coget omnes ante thronum.*

The trumpet, scattering its awful sound across
the graves of all lands, summons all before the throne.

*Mors stupebit et natura, cum resurget creatura,
iudicanti responsura.*

Death and nature shall be stunned, when mankind
arises to render account before the judge.

*Liber scriptus proferetur, in quodotum continetur
unde mundus iudicetur.*

The written book shall be brought, in which
all is contained whereby the world shall be judged.

*Iudex ergo cum sedebit, quidquid latet apparebit:
nil inultum remanebit.*

When the judge takes his seat all that is hidden
shall appear: nothing shall remain unavenged.

*Quid sum miser tunc dicturus, quem patronum
rogarturus, cum vix justus sit securus?*

What shall I, a wretch, say then? To which protector
shall I appeal when even the just man is barely safe?

3. The snow of yesterday

*Hana to mishi
Yuki wa kinouzo
Moto no mizu*

The snow of yesterday
that fell like cherry blossoms
is water once again.

4. Rex tremendae

*Rex tremendae majestatis, qui salvandos salvas
gratis, salve me, fons pietatis.*

King of awful majesty, you freely save those worthy
of salvation, save me found of pity.

5. Confutatis

*Confutatis maledictus, flammis acribus addictus,
voca me cum benedictis.*

*Oro supplex et acclinis, cor contritum quasi cinis,
gere curam mei finis, finis.*

When the damned are confounded and consigned to keen flames, call me with the blessed.

I pray suppliant and kneeling, a heart as contrite as ashes, take thou my ending into thy care.

6. From deep in my heart

*Kokoro kara
Yuki utsukushi ya
Nishi no kumo*

From deep in my heart
how beautiful are the snow clouds
in the west

7. Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla iudicandus homo reus:
huic ergo parce, Deus.*

That day is one of weeping, on which shall rise again from the ashes the guilty man to be judged: therefore spare this one, O God.

8. Now as a spirit

*Hitodama de
Yukuki sanjiya
Natsu no hara*

Now as a spirit
I shall roam
the summer fields

9. Pie Jesu

*Pie Jesu Domine, dona eis requiem,
sempiternam requiem.*

Merciful Lord Jesus, give them rest, eternal rest.

10. Having seen the moon

*(Benedictus) Benedictus, qui venit in nomine Domini.
Hosana in excelsis.*

*Tsuki mo mite
Ware wa konoyowo
Kashiku kana*

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Having seen the moon
even I take leave of this life
with a blessing.

11. Lux aeterna

*Lux aeterna luceat eis, Domine, cum sanctis tuis,
in aeternum quia pius es.*

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

Let everlasting light shine upon them, Lord,
with thy saints forever, for thou art merciful.

Grant them eternal rest Lord and let perpetual light shine upon them.

12. Farewell

*(Agnus Dei) Agnus Dei qui tollis peccata mundi,
dona eis requiem.*

*Mame de iyo
Miwa nara washimo
Kusa no tsuyu*

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

Farewell I pass
as do all things
like dew on the grass

13. In paradisum

*In paradisum deducant te angeli.
In tuo adventu suscipiant te martyres et perducant
te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat, et cum Lazaro
quondam paupere aeternam habeas Requiem.*

May the angels lead you into paradise.
At your coming may the martyrs receive you
and lead you to the holy city of Jerusalem.
May the chorus of angels receive you and with Lazarus,
once poor, may you have eternal rest.