

The poster features a dark blue background with stylized fireworks in orange, red, and purple. A large orange '20' is the central focus, with the words 'FESTIVAL OF VOICES' written in white, hand-drawn style text across the '0'.

20 FESTIVAL OF VOICES

**CELEBRATING 20
YEARS OF SINGING**

27 JUNE - 6 JULY 2025

VERDI REQUIEM

Conducted by **DAVID LAWRENCE**

VERDI REQUIEM



David Lawrence | Conductor

Sharon Prero | Soprano

Katharine Tier | Mezzo-Soprano

Michael Petruccelli | Tenor

Christopher Richardson | Bass

Warren Trevelyan-Jones | Chorusmaster

Claire Preston and Michael Power | Repetiteurs

Simon Reade | Orchestra Rehearsal Conductor

Festival of Voices 20th Anniversary Orchestra |

Hobart Chamber Orchestra & Hobart Wind Symphony



CELEBRATING
20 FESTIVAL
OF VOICES
YEARS OF SINGING



Verdi's *Requiem* is one of the most dramatic and operatic compositions of its kind, renowned as one of the most enthralling settings of the Catholic funeral mass. Although a mass for the dead, its emotional impact and dramatic intensity rival any night at the opera.

Often described as bleak and foreboding, the impact and sheer drama created by Verdi's *Requiem* stands out as one of the best-loved choral works in concert repertoire.

Audiences across the globe are familiar with the Dies Irae, which often adds strength and atmosphere in contemporary film and other media.

Premiered in 1874, Verdi's *Requiem* was last performed in Hobart in 1978.

Join us to experience this compelling work conducted by UK's David Lawrence, featuring outstanding soloists Sharon Prero, Katharine Tier, Michael Petruccelli and Christopher Richardson, together with a mighty chorus of 200 voices including members of the TSO Chorus, and Festival of Voices' 20th Anniversary Orchestra comprising members from the Hobart Chamber Orchestra and Hobart Wind Symphony.

VERDI REQUIEM

1 - REQUIEM ET KYRIE

Solo Quartet and Chorus

2 - DIES IRAE

Dies irae | Chorus

Tuba mirum | Chorus

Mors stupebit | Chorus

Liber scriptus | Mezzo-soprano, Chorus

Quid sum miser | Soprano, Mezzo-soprano, and Tenor

Rex tremandae | Quartet and Chorus

Recordare | Soprano and Mezzo-soprano

Ingemisco | Tenor

Confutatis | Bass and Chorus

Lacrimosa | Solo Quartet and Chorus

3 - OFFERTORIO

Solo Quartet

4 - SANCTUS

Chorus I and Chorus II

5 - ANGUS DEI

Soprano, Mezzo-soprano and Chorus

6 - LUX AETERNA

Mezzo-Soprano, Tenor and Bass

7 - LIBERA ME

Soprano and Chorus





VERDI REQUIEM

PROGRAM NOTES

MESSA DE REQUIEM

GIUSEPPE VERDI (1756 – 1791)

When Rossini died in 1868, Verdi proposed that a Requiem should be written in honour of the great man. Thirteen leading Italian composers, including himself, would each be invited to contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and when it also became clear that the piece would be little more than an unconvincing *pot-pourri*, the scheme had to be abandoned.

In 1873 the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a Requiem in Manzoni's memory, and began by re-working the *Libera me* which he had composed five years earlier for the ill-fated Rossini project. Though it is Verdi's only large-scale work not intended for the stage, the Requiem is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as '*Verdi's latest opera, in church vestments*'

The first performance of the *Messa di Requiem* took place on 22nd May 1874, the first anniversary of Manzoni's death, in St. Mark's Church, Milan. Special permission had to be obtained from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Though it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction. In contrast, the second performance three days later, at La Scala Opera House, was received by the capacity crowd with tumultuous enthusiasm. The Requiem became an overnight sensation, and was equally ecstatically received at the many European performances that soon followed. Its British premiere took place in May 1875 at the Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as '*the most beautiful music for the church that has been produced since the Requiem of Mozart*' – a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a Requiem. For them the very qualities which made his music so ideally suited to the theatre made it wholly unacceptable for the church. Today this difference between traditional sacred music and Verdi's operatic treatment of the Requiem text no longer presents a problem.

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. After the opening *Requiem Aeterna* (Rest eternal), the *Kyrie* follows, introduced by the four soloists. Here the operatic nature of the piece is clearly revealed, with its expansive rising melody and wide dynamic contrast.

VERDI REQUIEM

PROGRAM NOTES (CONT.) MESSA DE REQUIEM

GIUSEPPE VERDI (1756 – 1791)

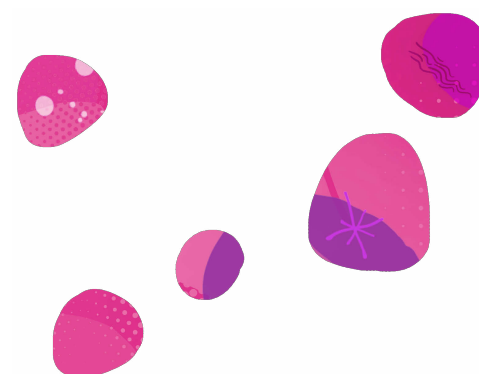
For the *Offertory* Verdi adopts a much more liturgical idiom, with a predominantly four-part vocal texture over a restrained accompaniment for the soloists' *Domine Jesu*. Trumpet fanfares announce the exhilarating *Sanctus & Benedictus*, an animated fugue for double chorus based on an inversion of the opening cello motif, with colourful, scurrying orchestral writing.

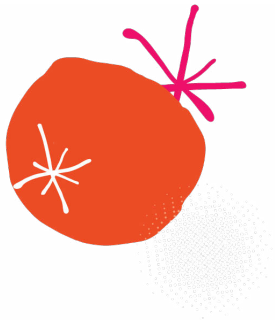
The *Agnus Dei* sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the second and third statements of the *Agnus Dei* text progress, the music grows in richness and warmth. *Lux aeterna* (Light eternal) is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

After the chant-like opening of the final movement, *Libera me* (Deliver me), and a short arioso for the soprano soloist, Verdi returns to the original *Dies irae* and *Requiem aeternam* themes. The extended final section of the work is another energetic fugue, again loosely based on a version of the cello motto. After a tremendous climax the work gradually moves towards a quiet end, though the concluding prayer of supplication, surely reflecting Verdi's own uncertainty, noticeably lacks the final serenity and assurance of salvation found in most other Requiems.

Few choral works have captured the public imagination in the way that Verdi's Requiem has. The uncomplicated directness of his style, his soaring, lyrical melodies which lie perfectly for the human voice, the scintillating orchestration and, most significantly, the work's extraordinary dramatic and emotional intensity, all contribute to the Requiem's status as one of the great icons of Western music.

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VERDI REQUIEM

TEXT AND TRANSLATION MESSA DE REQUIEM

I. REQUIEM ET KYRIE - SOLO QUARTET AND 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.

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

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem. Hear my
prayer;
before Thee all flesh shall come.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

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

II. DIES IRAE - CHORUS

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything thoroughly!

TUBA MIRUM - CHORUS

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

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.

MORS STUPEBIT- BASS

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

Death and nature shall stand amazed
when creation rises again
to answer to the Judge.

VERDI REQUIEM

TEXT AND TRANSLATION MESSA DE REQUIEM

LIBER SCRIPTUS - MEZZO-SOPRANO AND CHORUS

Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

A written book will be brought forth
which contains everything
for which the world shall be judged.
And so when the Judge takes his seat
whatever is hidden shall be made manifest,
nothing shall remain unavenged.

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

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.

QUID SUM MISER - SOPRANO, MEZZO-SOPRANO, AND TENOR

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

What shall I, a wretch, say then?
Whom shall I ask to plead for me,
when scarcely the righteous are safe?

REX TREMENDAE - QUARTET AND CHORUS

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

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

RECORDARE - SOPRANO AND MEZZO-SOPRANO

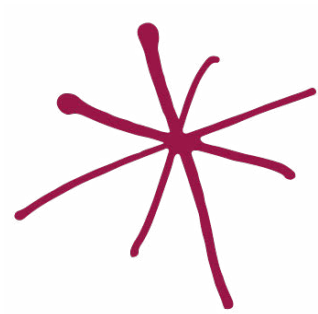
Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
Thou didst redeem me, having endured the Cross: let
not such great pains have been in vain.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Righteous Judge of vengeance,
give me the gift of redemption
before the day of reckoning





VERDI REQUIEM

TEXT AND TRANSLATION MESSA DE REQUIEM

INGEMISCO - TENOR

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplici 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.

I groan as one guilty,
and my face blushes with guilt.
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalene] and hear
the prayer of the thief,
hast given me hope as well.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

CONFUTATIS - BASS AND CHORUS

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

When the damned are confounded
and consigned to scarring flames,
call me to be with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.

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

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.

LACRIMOSA - SOLO QUARTET AND CHORUS

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.

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,
merciful Lord Jesus.
Grant them rest. Amen.

VERDI REQUIEM

TEXT AND TRANSLATION

MESSA DE REQUIEM

III. OFFERTORIO – SOLO QUARTET

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.

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.

Deliver them from the jaws of the lion,
that hell may not swallow them up,
and they may not fall into darkness;
but may the holy standard-bearer Michael
bring them into the holy light,
as Thou didst promise of old to
Abraham and his seed.

Hostias et preces tibi,
Domine laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus;
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini ejus.

We offer unto Thee, O Lord,
sacrifices and prayers of praise.
Do Thou receive them on behalf of those souls whom
we commemorate this day.
Allow them, Lord, to pass from death to life, as Thou
didst promise of old to
Abraham and his seed.

IV. SANCTUS – CHORUS I AND CHORUS II

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!

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest!
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

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.

O Lamb of God, that takest away the sins of the
world; grant them rest.
O Lamb of God, that takest away the sins of the world;
grant them eternal rest.



VERDI REQUIEM

TEXT AND TRANSLATION MESSA DE REQUIEM

VI. LUX AETERNA - MEZZO-SOPRANO, TENOR, AND BASS

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

Let everlasting light shine on them, O Lord,
with Thy saints forever,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them;
with Thy saints forever,
for Thou art merciful.

VII. LIBERA ME - SOPRANO AND CHORUS

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.

Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be moved.
When Thou shall come to judge the world with fire.

Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.

I am seized with trembling and I fear
the time when the trial shall approach, and the
wrath to come.

Quando coeli movendi sunt et terra.

When the heavens and the earth shall be shaken.

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

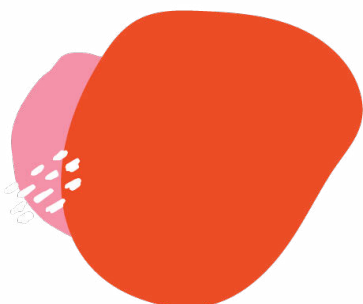
The day of wrath, that day, of calamity and misery,
a dreadful and exceedingly bitter day.

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

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

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

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



VERDI REQUIEM

DAVID LAWRENCE | CONDUCTOR



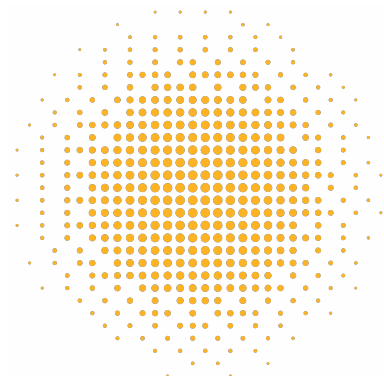
Image credit: Kyte Photography

David Lawrence is one of the UK's most versatile conductors, working with orchestras, symphony choruses and choirs of all genres. He has been nominated for a Gramophone Award, awarded a prestigious ARAM by the Royal Academy of Music, and holds the Guinness World Record for conducting the UK's largest choir.

He is a popular guest conductor, and an experienced and respected trainer of choral conductors. He has tutored at many summer schools, festivals, and courses in the UK and internationally, and has adjudicated for the prestigious BBC Choir of the Year and Young Musician of the Year competitions.

Amongst many others, David has conducted the London Philharmonic Choir, Hallé Choir, the CBSO Chorus, and the national youth choirs of Scotland, Northern Ireland and Wales. He has directed large scale projects with the Orchestra of Welsh National Opera, the English Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, and the CBSO. For many years he has been Associate Conductor of the London Symphony Chorus and City of Birmingham Symphony Chorus, and he is Choral Adviser to Sinfonia Viva, Principal Conductor of Young Voices, and Choral Director for the Basel Proms Chorus. He conducted Orfeo Catala, Orquestra Simfonica des Valles and the World Festival Singers in Mozart's *Requiem* at the Palau de la Musica in Barcelona in 2022 for Interkultur.

Highlights for the 2024-5 season include preparing the Andre Thomas Project Choir for the LSO, conducting the UK première of Taylor Scott Davis' *Magnificat* in Harrogate, working with over 150,000 school children in the Young Voices arena tour, and bringing singers together from all over Australia in a performance of Verdi's *Requiem* in celebration of the 20th anniversary of Festival of Voices in Hobart.

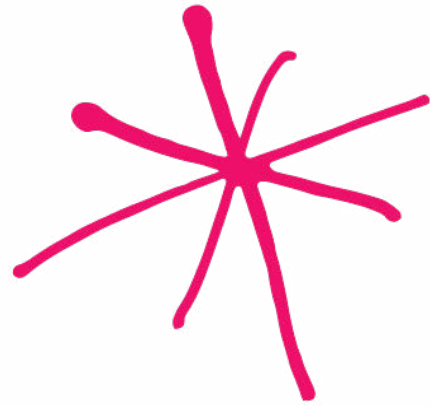


VERDI REQUIEM

SHARON PRERO | SOPRANO



Image credit: Emily Blom

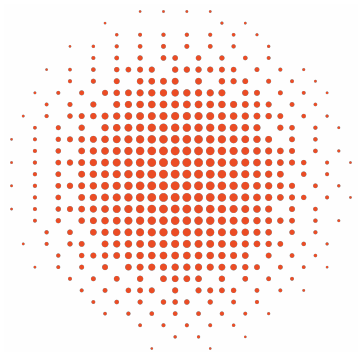


Australian soprano Sharon Prero began her music career as a concert flautist, touring New Zealand to great acclaim at age 15. Her love of the stage inspired her to undertake a Voice/ Flute major at the Tasmanian Conservatorium of Music. As a finalist in the Australian Singing Competition, Sharon was awarded a scholarship to finish her studies at the Queensland Conservatorium of Music and was later selected for the Young Artist Program with Opera Queensland.

For Opera Australia, Sharon has sung the roles of Fiordiligi (*Così fan tutte*), Juliette (*Die tote Stadt*) and High Priestess (*Aida*), Musetta (*La bohème*), Guttrune (*Der Ring des Nibelungen*), and Micaela (*Carmen*). Her roles with the other major Australian Opera Houses include Donna Anna (*Così fan tutte*), Clorinda (*La Cenerentola*), Pamina (*The Magic Flute*), Mimì (*La bohème*) Berta (*Il barbiere di Siviglia*), Micaela (*Carmen*), Marguerite (*Faust*) and Musetta (*La bohème*). In 2020, Sharon sang Siegrune (*Die Walküre*) with the Orchestra of the Music Makers in Singapore. In addition to various Opera Galas with both the TSO and QSO, Sharon has been a guest artist in the Puccini Festival Australia, Opera in the Vineyards, and the Macau International Music Festival.

Other performance highlights are the World Premiere of John Adams' *Grand Pianola Music*, Louis Andriessons' *De Staat*, Vaughan Williams' *Sinfonia Antartica*, and Beethoven's *Symphony No. 9*. Sharon also sang Carlotta in *The Phantom of the Opera* for Cameron Mackintosh and The Really Useful Group, Mabel in *The Pirates of Penzance* for VSO, and principal soprano soloist in *Not The Messiah (He's a Very Naughty Boy)*, with performances in Sydney, Queensland and New Zealand.

Sharon was the soprano soloist in the world premiere performance of Don Kay's major oratorio *Conflagration: The Tasmanian Bushfires of 2018-2019* for Festival of Voice in 2021, and in Rossini's *Petite Messe Solennelle* in 2023.



VERDI REQUIEM

KATHARINE TIER | MEZZO-SOPRANO



Katharine Tier is an acclaimed Australian mezzo-soprano celebrated for her remarkable versatility across opera, concert, and recital stages worldwide. Known equally for her commanding dramatic mezzo roles and her agility in complex modern and early music repertoire, Katharine has built a distinguished international career.

Her extensive operatic repertoire spans iconic Wagnerian roles such as Brangäne (*Tristan und Isolde*), Fricka and Waltraute (*Das Rheingold*, *Die Walküre*), Erda (*Siegfried*), and multiple parts in *Götterdämmerung*, performed with great acclaim at Badisches Staatstheater Karlsruhe, where she was a principal mezzo from 2011 to 2018. Beyond Wagner, she has embodied compelling characters including Didon (*Les Troyens*), Octavian (*Der Rosenkavalier*), Carmen, Kitty Oppenheimer (*Dr. Atomic*), Orlofsky (*Die Fledermaus*), Iphigenie (*Iphigenie en Tauride*), and Polinesso (*Ariodante*).

Katharine's versatility shines in her mastery of Baroque and early music, demonstrated in her portrayal of Juno in Handel's *Semele* at the Badisches Staatstheater's renowned Handel Festival, where critics praised her coloratura facility and expressive stage presence.

Her concert and recital work is equally diverse, featuring Wagner's *Wesendonk Lieder*, Beethoven's Ninth Symphony, Duruflé's *Requiem*, and contemporary works like George Crumb's *Night of the Four Moons* and a recording of Shelley Olson's *Hallel for Our Times*. She has performed with major orchestras and at prestigious festivals worldwide.

Katharine's early career was marked by significant wins including the Australian Singing Competition, and in 2009 she represented Australia in the renowned Cardiff Singer of the World competition. Katharine was the first Australian female selected to join the prestigious Adler Fellowship young artist program at San Francisco Opera, where she gained valuable experience in a wide range of roles, laying the foundation for her dynamic artistic journey.

VERDI REQUIEM

MICHAEL PETRUCCELLI | TENOR



Image credit: Louis Petruccelli

Renowned for his “pure, glowing tenor,” Michael Petruccelli is one of Australia’s emerging operatic stars.

In 2024, he sang Septimus (*Theodora*) for Pinchgut Opera/Opera Australia and starred in Jonathan Mills’ new opera *Eucalyptus* for Victorian Opera (in Perth, Brisbane and Melbourne). 2025 appearances include Pirelli in *Sweeney Todd* and Ticon in *Káťa Kabanová* (Victorian Opera), Haydn’s *Creation* (Tasmanian Symphony and Royal Melbourne Philharmonic) and Verdi’s *Requiem* (Festival of Voices Hobart).

For Opera Australia, Michael has sung Stephen Goldring (*The Eighth Wonder*), Pedro (*Two Weddings, One Bride*) and Goro in their touring production of *Madama Butterfly*. Other roles include Almaviva in *The Barber of Seville* for West Australian Opera, Arturo (*Lucia di Lammermoor*), Beppe (*Pagliacci*), Monsieur Taupe (*Capriccio*) and The Minister (*The Princess and the Pea*) for Victorian Opera, Jason in *Medée* and Aquillo in *Farnace* for Pinchgut Opera. During his time at Oper Frankfurt, he performed The Italian Singer (*Capriccio*), Basilio/Don Curzio in *Le nozze di Figaro*, Lucio in Rossini’s *Otello*, Graf von Lerma (*Don Carlo*), Voice of a Young Sailor in a new production of *Tristan und Isolde* and Le Remendado (*Carmen*).

An accomplished interpreter of contemporary Australian opera, Michael has appeared in productions including Richard Mills’ *Galileo* and Deborah Cheetham’s *Parrwang Lifts the Sky* with Victorian Opera, *Voss* with State Opera South Australia and Mary Finsterer’s *Antarctica* with Sydney Chamber Opera. On the concert platform, Michael has taken the tenor solos in Schubert’s *Missa Brevis in G Major*, Mozart’s *Missa Brevis in D Major* and *Coronation Mass*, Saint-Saëns’ *Oratorio de Noël*, Haydn’s *Missa Sancti Nicolai* and Bach’s *Magnificat* and *St. Matthew Passion*.

His regular recital collaborations have included the series *Night and Day* (with associate artist Elyane Laussade), Brahms’ *Liebeslieder-Walzer* with The Team of Pianists and Britten’s *The Heart of the Matter* and *Canticle III* (‘Still Falls the Rain’) with Ensemble Goldentree.



VERDI REQUIEM

CHRISTOPHER RICHARDSON | BASS BARITONE



Image credit: Daniel Sommer Photography

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.

Christopher returned to Sydney Philharmonia and the Queensland and Tasmanian Symphonies in 2024 for *Messiah*, to the TSO in Mozart’s *Requiem* and to the Melbourne Symphony as Christus in Bach’s *St. John’s Passion*. His many 2025 concert appearances include those with Royal Melbourne Philharmonic, Sydney Philharmonia and the Canberra Symphony Orchestra.

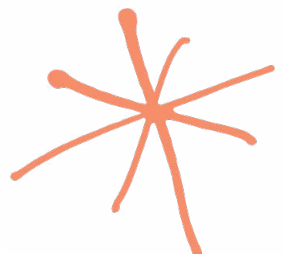
Other recent engagements include his debut with the Sydney Symphony in the role of Mr. Swallow (*Peter Grimes*), Manoah (*Samson*), Haydn’s *Nelson Mass* and Bach’s *Christmas Oratorio* for Sydney Philharmonia, *Messiah* for the Melbourne Symphony, Beethoven’s *Symphony No. 9* for the Adelaide Symphony, Haydn’s *The Seasons* for Victoria Chorale and Bach’s *St. Matthew Passion* for St. David’s Cathedral, Hobart.

He appeared with the Auckland Philharmonia Orchestra in Bach’s *Magnificat*, the Melbourne Symphony (*Messiah*, Mozart’s *Requiem* and Mozart’s *Mass in C*), the Queensland Symphony Orchestra in Mozart’s *Requiem*, the Tasmanian Symphony in *St. Matthew Passion*, and with Sydney Philharmonia Choirs (Handel’s *Israel in Egypt* and *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*.

Christopher also features on a CD of Calvin Bowman art songs *Real and Right and True* released on the Decca label in 2018.



VERDI REQUIEM

FESTIVAL OF VOICES 20TH ANNIVERSARY ORCHESTRA

HOBART CHAMBER ORCHESTRA



The Hobart Chamber Orchestra was established in 1987 and is primarily a string orchestra. It has developed a reputation for high-quality performances, initiative, innovation, building enduring collaborations, and fostering the emerging talents of soloists, conductors and composers. Membership is drawn from semi-professional musicians, Conservatorium students, music teachers and experienced amateurs pursuing other careers.

The orchestra regularly performs under the direction of local conductors Gary Wain, Greg Stephens, Emma McGrath, Simon Reade and virtuoso violinist Peter Tanfield. It features and accompanies outstanding local and visiting soloists. Repertoire is drawn from the core classical string and symphonic orchestral canon, music of Australian composers, lesser-known contemporary orchestral music and works of women composers, and choral works, and has included world premières.

Highlights are many and have included all of the *Brandenburg Concerti* of J.S. Bach, Tippett's *Concerto for Double String Orchestra*, Piazzolla's *Four Seasons in Buenos Aires*, Bartok's *Divertimento for Strings*, Carl Rütt's *Requiem*, the world premiere of Don Kay's Symphony No. 4 and his *Mathinna in the Red Dress*, and the world premiere of composer Angus Davison's *Mountain*. HCO also performs regularly as part of the Festival of Voices in works which have included Mendelssohn's *Elijah*, the Requiems of both Brahms and Cherubini and the world premiere of Don Kay's opera *The Bushranger's Lover* with Deborah Cheetham.

HCO from time to time collaborates with other musical organisations such as the Loose Canon Chamber Singers and Allegri Ensemble. HCO generally presents four or five programs per year in Hobart and occasionally tours regionally.



VERDI REQUIEM

HOBART WIND SYMPHONY

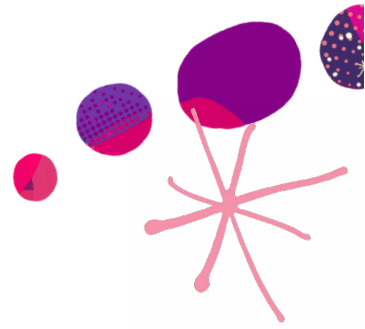


Image credit: Courtney Brown

The Hobart City Wind Symphony is a high-level ensemble performing the peak repertoire of the wind band. The ensemble aims to produce high quality music for contest and concert performance. The Wind Symphony competes in Tasmanian State and National Band Championships. The Wind Symphony was the Australian National Open A-Grade Concert Champion in 2009, 2010, 2013 and 2017 and has been the Tasmanian Open A-Grade Concert Champion since 2007.

The Wind Symphony performs concerts in Hobart in venues such as the Town Hall, Sir Stanley Burbury Theatre, St David's Cathedral, The Farrall Centre and the University of Tasmania Conservatorium Music Recital Hall. It has premiered a number of works by Tasmanian composers and participated in major choral events. In 2007, the ensemble completed its first recording, funded by Arts Tasmania. In 2009, Hobart City Band Inc. Released *Extreme Makeover*, a CD featuring both the Hobart City Wind Symphony and the Hobart City Brass Band.

SIMON READE - ORCHESTRA REHEARSAL CONDUCTOR

Born in Launceston, Tasmania in 1977, Simon Reade is a conductor, composer, educator and trumpet player. Simon is passionate about the performance of new music and has given the world premiere of over 100 new works by Tasmanian composers, many of these with the Hobart Wind Symphony, which he has directed for over 25 years. Simon also directs both the large ensembles at the University of Tasmania, conducts Tasmania's only A grade Brass Band for Glenorchy City Brass, as well as working freelance with professional and community organisations, including the Tasmanian Symphony Orchestra. He is a fully represented composer at the Australian Music Centre and in 2022 was awarded the APRA/AMCOS State Luminary Award for Tasmania, for his sustained contribution as a conductor and the promotion of Australian Music.



FESTIVAL OF VOICES

20TH ANNIVERSARY ORCHESTRA

FIRST VIOLIN

Susie Furphy*
Kim Bishop
Emily Maslin
Chantal Roddy
Catherine Johnston
Joshua Farner

CELLO

Gwyn Roberts*
Kate Calwell
Lachlan Johnson
Rosemary Evenhuis
Chrissie Berryman
Anne John

SECOND VIOLIN

Mary Self*
Lara O'Brien
Callum Wherrett
Alice Painter
Huon Murphy
Ryan Smith
Robert Templeton
Rebekah Grice

DOUBLE BASS

Michael Fortescure*
Tim Hoban
Greg Stanton

FLUTE

Rosemary Holloway*
Claire Reade
Kylee Gluskie (piccolo)

VIOLA

Damien Holloway*
Heather Thompson
Karen McCrone

OBOE

Sara Mason*
Emma Peacey

CLARINET

Derek Grice*
Theodore Tyson





FESTIVAL OF VOICES

20TH ANNIVERSARY ORCHESTRA

BASSOON

Deane Radcliffe*
Alan Greenlees
Gus Grant
Zoe Ennis

HORN

Robyn Males*
Courtney Brown
Mel Monk
Aidan Connors
Sam Collins

TRUMPET

Carla Ward*
Orlaith Badger
Alex Brown
Simon Reade

OFFSTAGE

TRUMPET

Ryan Conway
Paige Griffiths
Fred Woods
Luca Cartledge

TROMBONE

Emma Cooper*
Sam Colbourn

BASS TROMBONE

Damian Jones*

TUBA

Joe Cook*

TIMPANI

Andrew John*

PERCUSSION

Emily le Bis*

*denotes section principal



CELEBRATING
20 FESTIVAL OF VOICES
YEARS OF SINGING

VERDI REQUIEM

CLAIRE PRESTON | REPETITEUR

Claire Preston has worked extensively in Australia and North America, specialising in developing young singers. She has been Assistant Conductor of the Toronto Children's Chorus and Canadian Children's Opera Chorus, accompanist for Canada's foremost professional choir, Elmer Iseler Singers, and was Co-Founder of the award-winning Exaudi Youth Choir.

Claire returned to Australia as Head of Choral Studies at the Victorian College of the Arts Secondary School, where she commissioned and recorded Australian music and collaborated regularly with the VCA Orchestra.

Claire has an active career as a choral conductor and regularly collaborates with Griffith University, Open Conservatorium, State and Australian Honours Ensemble Program. Claire has also been a regular guest conductor at the Gondwana National Choral School since 2007.

In 2021, Claire received a Leadership Award from the Australian Council for Educational Leaders, and she is currently Head of Choral Studies at Hillcrest Christian College.

Claire's proud association with Festival of Voices began in 2008, where she has served in various capacities as conductor, accompanist, and artistic advisor. Claire is delighted to perform again this year and celebrate all the joy the Festival of Voices has created for the past 20 years!



Image credit: Norma Martiri

TASMANIAN SYMPHONY ORCHESTRA CHORUS

The TSO Chorus was established in 1992 to present concert performances of opera but quickly broadened its repertoire to perform major choral works with the Tasmanian Symphony Orchestra, including the choral symphonies of Beethoven, Mendelssohn and Mahler, the requiems of Mozart, Brahms and Fauré, and the masses of Haydn, Puccini and Schubert. As Tasmania's premier vocal ensemble, the Chorus has also established itself as a creative force in its own right, delivering cutting edge a cappella programs for festivals, recitals, and regional tours.

The Chorus collaborates regularly with other Australian symphony orchestras and has participated in Mitsing concerts in Berlin and Barcelona. The Chorus has developed a strong relationship over several years with renowned Chorus Director Simon Halsey, who travels to Tasmania annually to work with the Chorus. The Chorus has recently returned from a highly successful tour of the UK which included a performance of Poulenc's Stabat Mater with the City of Birmingham Symphony Orchestra and Chorus, as well as performances in Gloucester Cathedral, Worcester Cathedral and Westminster Abbey. The TSO Chorus is thrilled to be performing the iconic Verdi Requiem with the Festival of Voices, celebrating 20 years of the Festival.



VERDI REQUIEM

WARREN TREVELYAN-JONES | TSO CHORUSMASTER

Warren Trevelyan-Jones is regarded as one of the leading choral conductors and choir trainers in Australia. In addition to his role as Chorusmaster of the Tasmanian Symphony Orchestra, a position held since March 2024, he is Chorus Director of the Melbourne Symphony Orchestra, and a Director of the National Youth Choir of Australia. After relocating to Australia in 2008, Warren was Head of Music at St James', King Street, Sydney until 2024. Under his leadership, The Choir of St James' has gained a high-profile international reputation through its regular choral services, orchestral masses, concert series, a regular program of recording, and both interstate and international touring. In April this year, Warren led the TSO Chorus on a highly successful tour of the UK, including performances in Symphony Hall Birmingham, Gloucester Cathedral, Worcester Cathedral and Westminster Abbey.

Warren has had an extensive singing career as a soloist and ensemble and choral singer in Europe, including nine years in the Choir of Westminster Abbey and regular work with the Gabrieli Consort, Collegium Vocale (Ghent), the Taverner Consort, The Kings Consort, Dunedin Consort, The Sixteen and the Tallis Scholars. He features on over 70 recordings and has sung in leading festivals and concert halls all over the world. In 2001, Warren founded the 'Gramophone' award-winning group Ensemble Plus Ultra with musicologist Dr Michael Noone, and in 2008 founded The Consort of Melbourne. He is also an experienced singing teacher and Registered Music Therapist, studying Music Therapy at the University of Bristol.

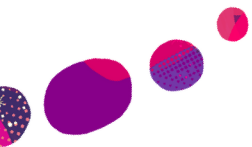
MICHAEL POWER | REPETITEUR, TSO CHORUS

Michael Power completed a Bachelor of Music in Performance with Dr Gian-Franco Ricci and Helen English at the Newcastle Conservatorium of Music, during which time he was awarded the Nan Price Memorial Scholarship, and graduated with Honours in chamber music and collaborative piano studies with Gabriella Pusner.

Michael has collaborated with artists such as Sally Walker, Andy Firth and Jane Edwards, and performed newly commissioned works by Australian composers including Elena Kats-Chernin, Paul Jarman, Don Kay, and Jim Coyle. He held the position of School Accompanist and Teacher of Piano at Newcastle Grammar School for 14 years, touring as pianist to the USA and China, and held a similar position at the Newcastle Conservatorium of Music.

Since moving to Hobart with his family in early 2020, Michael has performed as orchestral and rehearsal pianist with Tasmanian Symphony Orchestra and Chorus, and in the Festival of Voices. He performs regularly as a collaborative pianist in recital, examinations, and competitions in and around Hobart.





FESTIVAL OF VOICES

VERDI REQUIEM CHORUS

Claire Preston | Repetiteur

Michael Power | Repetiteur, TSO Chorus

^ Festival of Voices Workshop Choir

*TSO Chorus

SOPRANO

Alison Darbyshire^

Andrea Schmidt^

Angela Pack^

Barbara Rennison^

Bernadette Large*

Beryl Cross^

Bronwyn Pearse^

Christiane Smethurst^

Christine Boyce*

Christine Coombe*

Christine Ovens*

Coralee Rose^

Daphne Toombs^

Deborah Thorsborne-Palmer^

Elizabeth Haworth^

Elizabeth Moore^

Emma Bunzli*

Eraine Johnston^

Felicity Gifford*

Georgie Hutchinson^

Jacky Hartnett^

Jan Kirkman^

Jenny Bakun^

Joy Tattam*

Judith Blayden^

Judy Palfreyman^

Karen Cockrill*

Kasia Kozłowska*

Lauren Hill^

Leigh Cleave^

Lesley Wickham*

Linden Hilgendorf^

Louise Robinson*

Lyn Kaica^

Lynda Somers^

Marcelle Goslin^

Margaret Adamson^

Mary Donovan^

Mary Hebbink^

Megan Ellis^

Merle Lamb^

Olga Kraus*

Pamela Grimes^

Patti Martin^

Pen Daymon^

Rachel Cairns^

Robin Sullivan^





FESTIVAL OF VOICES

VERDI REQUIEM CHORUS

SOPRANO

Robyn Milthope^
Robyn Whittaker^
Rosemary Williams^
Roslyn Teirney^
Ruth HillNoble^
Schuya Murray*
Sue Davies^
Susannah Rawlinson*
Tessa Bryan^
Yasmin Shoobridge*

ALTO

Amanda Wilson^
Amy Richardson*
Andrea Schiwy^
Andrea Wild*
Ann Godber*
Anna Gates^
Anne Travers^
Ans van Heijster^
Barbara Hart^
Barbara Wall^
Beth Coombe*
Caitlin Sharpin^
Carmelita Coen*
Carol Shaw^

Caroline Miller*
Christie le Goy^
Christine Ratcliffe^
Christine Wright^
Claire Blichfeldt*
Deborah Smith^
Dianne Griffiths^
Dianne Vale^
Doreen Laforest^
Elizabeth Wray^
Emma Mitchell^
Georgia Bentley*
Georgie Stilwell*
Gillian Eastgate^
Gillian von Bertouch*
Helen Barkus^
Helen Richardson^
Jamie Chen^
Jane Connolly^
Jenny Aitken^
Jenny Gray^
Jo Topp^
Joanna Adamson^
Josie McRae^
Judith Williams^
Judith Younger^
Judy Fander^





FESTIVAL OF VOICES

VERDI REQUIEM CHORUS

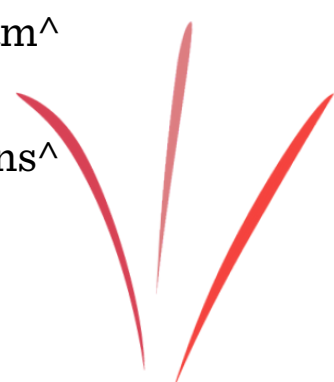
ALTO

June Cunningham^
Karen Sloane*
Louise Rigozzi*
Mary Harwood*
Mary Hebbink^
Mary McArthur*
Mary-Anne Carmody^
Meg Toon^
Melissa Sharpe^
Michelle Harris*
Miriam Ahrens^
Naomi Jones^
Pam Monk^
Patrina Jahnz^
Penelope Lee^
Penny Cook^
Rebecca Curry^
Rebecca Russell^
Robyn Blainey^
Sally McRae^
Sally Mollison*
Sally Pierce^
Sally Vance^
Sally-Ann Barbera^
Sue Harradence*
Susan Lang^
Susan Marshall^

Suzanne Hume^
Taeko Tann^
Wendy Webster^

TENOR

Alastair Christie^
Alexander Rodrigues*
Amanda Wojtowicz^
Ann Briggs^
Anne Bevan^
Beato Parry^
Brian Parker^
Cleve Schupp^
David Jacobson^
David Pitt*
Dawn Hendrick^
Dianne O'Toole*
Hazel Agnew^
Helen Chick*
Ian Marshall^
Inge Southcott^
James Powell-Davies*
Jeffrey Mellefont^
Jenny Needham^
Jill Thiele^
Joanne Watkins^
John McRae^





FESTIVAL OF VOICES

VERDI REQUIEM CHORUS

Kate Shipway^
Maria Rolls^
Mark Ashdown^
Matthew Bretherton^
Michael Kregor*
Nanette Shurman^
Peter Morris^
Peter Tattam*
Phillip Clutterbuck*
Rejane Belanger^
Richard Rolls^
Simon Milton*
Tony Marshall*

BASS

Barry Robbins^
Chris Tinney^
Dan May^
David Collyer^
David Ovens*
Geoffrey Attwater*
Grant Taylor*
Greg Beresford^
Greg Foot*
Ian Gray^
John Ballard*

John Hayton^
Joseph Fogelman^
Liam Filby*
Ludovic Schmidt^
Michael Houghton^
Michael Tooth^
Nathan Bush^
Paul Goyen^
Peter Cretan*
Philip Ridyard*
Reg Marron*
Richard Griffiths^
Richard Shoobridge^
Roderick Brooks^
Roger Cox^
Roy Classey*
Sam Hindell*
Sidney Bloch^
Tane Thomas*
Tim Begbie*
Tony Johnston^
William Ahrens^

CELEBRATING
20 FESTIVAL OF VOICES
YEARS OF SINGING



FAREWELL **JOAN WRIGHT OAM**



After 20 years of extraordinary contribution, we farewell and celebrate Joan Wright as she officially retires from Festival of Voices (for the last time).

Joan has been with us from the very beginning—playing a pivotal role in shaping the Festival’s identity and heart. As Choral Producer, she was instrumental in establishing the major classical choral concerts that have become a Festival hallmark. She also founded Tasmania Sings and the Festival of Voices Youth Choir, opening the door for countless young singers to find their voice on our stage.

In 2019, Joan was awarded the Medal of the Order of Australia (OAM) for her outstanding contribution to music education and choral development—a recognition that speaks to her tireless dedication and passion.

Beyond her artistic leadership, Joan has also served as a valued member of our Festival Board, helping guide our vision and growth.

We are deeply grateful for Joan’s incredible contribution to the Festival and to choral music in Tasmania. We wish her the very best in her well-earned retirement.

OTHER EVENTS YOU MAY LIKE!

In Quires & Places

Sat 28 Jun

7.30 pm

St Mary's Cathedral

A Choral Showcase

Sun 29 June

3.00 pm

Hobart City Hall

Waiata, Cançons, Lieder

Tue 1 July

7.30 pm

Federation Concert Hall

Cheers to 20 Years

Sun 6 July

2.00 pm

Hobart City Hall

FESTIVAL^{OF} VOICES
.com

SCAN HERE



27 JUNE
to 6 JULY