

WASO & ST GEORGE'S CATHEDRAL PRESENT

# Bach's Easter Oratorio and Duruflé Requiem

Wednesday 31 March 2021, 7.30pm  
Perth Concert Hall





## **Wesfarmers Arts**

West Australian  
Symphony Orchestra  
and Wesfarmers Arts,  
creating the spark  
that sets off a lifelong  
love of music.



Julia Brooke – WASO Horn

# Welcome

Dear Patrons,

I am delighted to welcome you to Perth Concert Hall tonight for the second collaborative concert between St George's Concert Series and the West Australian Symphony Orchestra.

Tonight's programme celebrates the season of Lent through the passion and beauty of Duruflé's Requiem, and we are led to the glory of Christ's Resurrection in Bach's jubilant *Easter Oratorio*.

I am particularly fond of Duruflé's Requiem, and tonight you will be hearing it as Duruflé originally conceived it, for choir and organ. Written in 1947 as an obvious homage to Fauré's Requiem, Duruflé fuses together plainsong, modality, counterpoint and the harmonies of Ravel, Debussy and his own perfectionist teacher, Dukas. It is an interesting side-note that Duruflé and Messiaen were friends and fellow students, yet the divergence of their musical paths could not be more striking.

Bach's *Easter Oratorio* was first performed in Leipzig as a cantata for Easter Sunday in 1725. Tonight, I will be incorporating the choral version of the third movement that Bach made in the 1740s, which will



allow you to hear both the duet original and the expansion of the movement into a four-part chorus. I have also taken the liberty of adding a reprise to the final chorus, as the original, to my ears, sounds rather abrupt and unresolved. Tonight's performance is, most likely, a West Australian premiere.

I would like to conclude this welcome by thanking everyone who supports WASO and the St George's Cathedral Concert Series. It would be most remiss of me, however, not to single out our indefatigable supporters, Julian and Alexandra Burt, for special thanks.

**Dr Joseph Nolan**

# Bach's Easter Oratorio and Duruflé Requiem

Presented in collaboration with St George's Cathedral

## Maurice DURUFLÉ Requiem [organ version] (41 mins)

- |                        |                 |
|------------------------|-----------------|
| 1. Introit             | 6. Agnus Dei    |
| 2. Kyrie               | 7. Lux aeterna  |
| 3. Domine Jesu Christe | 8. Libera me    |
| 4. Sanctus             | 9. In Paradisum |
| 5. Pie Jesu            |                 |

Interval (25 mins)

## Johann Sebastian BACH *Easter Oratorio* (52 mins)

1. Sinfonia
2. Adagio
3. Chorus and duet (tenor, bass) "Kommt, eilet und laufet"  
(Come, hasten and run)
4. Recitative (alto, soprano, tenor, bass) "O kalter Männer Sinn!"  
(O cold hearts of men)
5. Aria (soprano) "Seele, deine Spezereien" (My soul, your spices)
6. Recitative (tenor, bass, alto) "Hier ist die Gruft" (Here is the tomb)
7. Aria (tenor) "Sanfte soll mein Todeskummer" (My death throes shall be gentle)
8. Recitativo (soprano) "Alt Indessen seufzen wir" (Meanwhile we sigh)
9. Aria (alto) "Saget, saget mir geschwinde" (Tell me, tell me quickly)
10. Recitativo (bass) "Wir sind erfreut" (We are full of joy)
11. Chorus "Preis und Dank" (Praise and thanks)

**Joseph Nolan** conductor

**Sara Macliver** soprano

**Fiona Campbell** mezzo-soprano

**Paul McMahon** tenor

**James Clayton** baritone

**Stewart Smith** organ

**St George's Cathedral Consort**

### Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Margaret Seares AO (see page 20 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

### Listen to WASO

This performance is recorded for broadcast on ABC Classic.  
For further details visit [abc.net.au/classic](http://abc.net.au/classic)

  
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This concert is presented in accordance with the Western Australian Government's easing of COVID-19 capacity restrictions. As a result, you may be seated with ticket holders from other households. Please continue to practise good hygiene habits and observe physical distancing where possible.

# West Australian Symphony Orchestra



From the centre of Perth to the furthest corners of our State, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the

WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

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# On Stage

## WASO

### VIOLIN

**Laurence Jackson**  
*Concertmaster*

**Riley Skevington**  
*Assoc Concertmaster*

**Zak Rowntree\***  
*Principal 2nd Violin*

Rebecca Glorie

Beth Hebert

Lucas O'Brien

Melanie Pearn

Jane Serrangeli

### VIOLA

**Daniel Schmitt**

**Alex Brogan**

Alison Hall

Allan McLean

### CELLO

**Rod McGrath**

• Tokyo Gas

Nicholas Metcalfe

### DOUBLE BASS

**Andrew Sinclair\***

### FLUTE

**Andrew Nicholson**

• Anonymous

### PICCOLO

**Michael Wayne**

• Pamela & Josh Pitt

### OBOE

**Liz Chee**

*A/Principal Oboe*

### COR ANGLAIS

**Leanne Glover**

• Sam & Leanne Walsh

### BASSOON

**Jane Kircher-**

**Lindner**

### TRUMPET

**Brent Grapes**

• Anonymous

Kathryn Aducci^

Peter Miller

### TIMPANI

**Alex Timcke**

### CONTINUO CELLO

Noeleen Wright^

### ORGAN

Stewart Smith^

- Chair partnered by
- \* Instruments used by these musicians are on loan from Janet Holmes à Court AC.

**Principal**  
**Associate Principal**  
**Assistant Principal**  
**Contract Musician\***  
**Guest Musician^**

## St George's Cathedral Consort

### SOPRANO

Alexandra Bak

Sarah Cranfield

Bonnie De La Hunty

Anne-Marie Duce

Brianna Louwen

Kate McNamara

### ALTO

Elsie Gangemi Smith

Lydia Gardiner

Amber Lister

Thomas McQuillan

Laura Pitts

Gabrielle Scheggia

### TENOR

Andrew Hislop

Jason Kroll

Ben Jobson

Perry Joyce

Harry Playford

### BASS

David Buckley

Francis Cardell-Oliver

James Chapman

Ruben Davies

Patrick Watson

David Woods

# About The Artists



## Joseph Nolan Conductor

Multiple award-winning British-Australian organist and choral conductor Dr Joseph Nolan has been hailed by ABC Classic as 'an extraordinary musician', by BBC Radio 3 *Record Review* as 'magnificent' and by *Limelight* magazine as 'a colossus'. As a scholarship holder at the Royal College of Music, London, Joseph then won scholarships from the Countess of Munster Trust, Hattori Foundation and the Royal Philharmonic Society to study for two years with the legendary Marie-Claire Alain in Paris.

Appointed to Her Majesty's Chapel's Royal, St James' Palace, in 2004, Joseph performed on numerous occasions at Buckingham Palace, and subsequently accepted the position of Master of Music at St George's Cathedral in 2009. It is widely acknowledged that the Cathedral Consort and St George's Concert Series, of which Joseph is Artistic Director, are a jewel in the cultural scene of Australia. Joseph has led the Cathedral Consort in concerts and broadcasts for

Musica Viva, Perth Festival and with the West Australian Symphony Orchestra, garnering consistently superlative reviews in *The Australian*, *The West Australian*, *Australian Book Review*, *Limelight* and *Seesaw*.

Joseph Nolan's work as an international musician has been awarded innumerable five-star reviews, Editor's Choice, Critic's Choice and Recordings of the Month and Year in *Gramophone*, *Limelight*, *BBC Music Magazine*, *Classicalsource*, *MusicWeb International*, and *Choir and Organ* magazine (UK). Nominated twice for Artist of the Year in *Limelight* magazine, Joseph holds the distinction of winning Editor's Choice three times for disks of his much-feted Widor recordings from France and is the only organist to have been awarded *Limelight's* coveted Recording of the Month award (St Etienne du Mont, Paris).

Joseph has performed as a soloist on numerous occasions with ensembles such as the Sydney Symphony Orchestra at Sydney Opera House, the Malaysian Philharmonic Orchestra at Petronas Concert Hall and the West Australian Symphony Orchestra at Perth Concert Hall. Next month, Joseph will make his concerto debut in two performances with the Queensland Symphony Orchestra at the Queensland Performing Arts Centre. Joseph was made a Chevalier des Arts des Lettres by the French government for services to French music in 2016 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.





Photo: Rhydian Lewis

## Sara Macliver Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

Most recently Sara has sung with West Australian Opera, Sydney, Melbourne, West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia Choirs, Ten Days on the Island, the Australian String Quartet, St George's Cathedral and Auckland Philharmonic Orchestra. She also sang with the Perth Festival, Peninsula Summer Festival, Brisbane Camerata, ANAM and Collegium Musicum amongst many other projects. Sara's next project is a tour with the Australian Brandenburg Orchestra.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.



Photo: Steven Godbee Photography

## Fiona Campbell Mezzo Soprano

Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer and guest ABC presenter, accomplished international performer, recitalist and recording artist. She won the national Lighthouse Award for Best Solo Performance 2011 and was vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

Career highlights include several concerts with the legendary tenor José Carreras in Japan, Korea and Australia; she made her debut at Suntory Hall in Tokyo and Cadogan Hall in London with soprano Barbara Bonney.

Critical acclaim has been received for her portrayals of favourite operatic roles, such as Angelina (*Cenerentola*), Olga Eugene (*Onegin*), Hansel (*Hansel and Gretel*), Dorabella (*Così fan Tutte*), Rosina (*Il barbiere di Siviglia*), Venus (*Tannhäuser*) and many others.

In 2021, she sings Hippolyta in *A Midsummer Night's Dream* for the Adelaide Festival and is soloist with the Australian String Quartet and the Queensland and West Australian Symphony Orchestras. Fiona has also been appointed the West Australian State Manager for Musica Viva, and Artistic Director for the Government House Foundation, Perth.

# About The Artists



## Paul McMahon Tenor

Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, tenor Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of J.S. Bach.

Career highlights include Bach's *Johannes-Passion* with the Australian Chamber Orchestra under Richard Tognetti; Bach's *Matthäus-Passion* under Roy Goodman; Haydn's *Die Schöpfung* under the late Richard Hickox, Mozart's Mass in C Minor under Masaaki Suzuki and Mozart's Requiem with the Hong Kong Philharmonic Orchestra under Manfred Honeck.

Paul's discography includes the solo album of English, French and Italian lute songs entitled *A Painted Tale*; a CD and DVD recording of Handel's *Messiah* and Fauré's *La Naissance de Venus*.

His most recent appearances include Handel's *Messiah* and Mozart's Mass in C Minor with the Queensland Symphony Orchestra, Zadok in Handel's *Solomon* in the Perth Concert Hall, the Evangelist in Bach's *Johannes-Passion* and *Matthäus-Passion* in Melbourne and Brisbane, Haydn's *Creation* with the Newcastle University Choir, as well as a CD recording of art songs by Australian composer Calvin Bowman.

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## James Clayton Baritone

In 2021, James Clayton takes the title roles in *Il barbiere di Siviglia*, *Elijah* and *Le nozze di Figaro* for West Australian Opera and *Macbeth* for State Opera of South Australia. For WAO, he also sings Alfio in *Cavalleria rusticana* and Tonio in *Pagliacci*; for the Adelaide Festival, he sings Demetrius in *A Midsummer Night's Dream*. James' scheduled concert appearances included Brahms' *Ein deutsches Requiem* for West Australian Symphony and Mozart's Requiem for Sydney Symphony.

In 2019, he sang Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in Perth, The Forrester (*The Cunning Little Vixen*) in Adelaide and Peter (*Hansel and Gretel*) in Melbourne.

James made his Opera Australia debut as Baron Douphol in *La traviata* – in Handa Opera on Sydney Harbour – and his Japanese debut as Don Alfonso in *Così fan tutte* for Biwako Hall.

Concert appearances include *Messiah* and *Le Damnation du Faust* (New Zealand Symphony Orchestra), Haydn's Mass in *Time of War* and Puccini's *Messa di Gloria* (Tasmanian Symphony Orchestra) and Mozart's Mass in C Minor, Beethoven's Symphony No. 9 and Verdi's Requiem (West Australian Symphony Orchestra).

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## Stewart Smith Organ

Stewart Smith studied at the Royal Academy of Music and London University and today is recognized as one of Australia's preeminent organists and harpsichordists. In recent years he has performed with the Hilliard Ensemble, I Fagiolini, The Orchestra of the Antipodies, Pinchgut Opera, Ensemble Arcangelo, Ensemble Batistin, West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, Sydney Symphony Orchestra, Festival Baroque, Australian Haydn Ensemble and Brisbane Baroque. His research has been supported through the Australian Research Council and his many recordings (CD and DVD) have been distributed internationally (ABC Classics, Universal Music). For many years Stewart has been employed at the Western Australian Academy of Performing Arts, in a variety of academic and leadership positions. He has been involved with music at St. George's Cathedral, in various capacities, since arriving in Perth in 1994.

## St George's Cathedral Consort

St George's Cathedral Consort is the premier mixed voice choir in Western Australia and is frequently hailed as the leading choral ensemble of its type in Australia. The Consort has been described as "elite", "world class" and producing a sound akin to "the evanescence of snow" by The Australian and The West Australian newspapers. Formed by Dr Joseph Nolan in 2009, the Consort complements the Cathedral Choir and performs during the highly acclaimed St George's Concert Series.

The Consort has sung with the West Australian Symphony Orchestra, and with highly regarded UK ensembles: The Academy of Ancient Music and vocal groups The Hilliard Ensemble and The King's Singers. The Cathedral Consort has recently performed for Musica Viva and at the 2021 Perth Festival to rave reviews. Seesaw magazine reviewer, Rosalind Appleby, stated "The Cathedral Consort shone in this repertoire... you would be hard pressed to find better performances anywhere in the world".

# About The Music

## Maurice Duruflé

(1902-1986)

Requiem, Op.9

1. Introit
2. Kyrie
3. Domine Jesu Christe
4. Sanctus
5. Pie Jesu
6. Agnus Dei
7. Lux aeterna
8. Libera me
9. In Paradisum

Perhaps the greatest influence upon Maurice Duruflé's compositional technique was his own virtuoso organ-playing. While his works have some affinity with the early 20th-century French school of Fauré, Debussy, Ravel and Dukas, it was from plainsong that he derived much of his inspiration. His professional career as an organist always brought him closely into contact with liturgical music, and so not surprisingly, his compositions usually combine Gregorian-like melody with modal harmony or **polyphonic** textures. The **modal** influence can be felt even in his secular works. Duruflé's compositional temperament was ideally suited to the massed forces of chorus, organ and orchestra and it is largely for these instrumental forces, either solo or in any combination, that he wrote. Yet he was in no way a prolific composer: by the age of 50 he had written only nine acknowledged works and his output overall remained limited in number.



Duruflé was a pupil at the Choir School of Rouen Cathedral in France from 1912 to 1918. After moving to Paris in 1919 he became an organ pupil of Tournemire and Louis Vierne. At the Paris Conservatoire in the early 1920s, Duruflé was a brilliant student, gaining *premiers prix* in harmony, accompaniment, fugue and composition. He continued to win prizes for composition and organ-playing well after he left the Conservatoire. From the age of 17, when he was assistant organist to Tournemire at the Paris church of Sainte-Clotilde, Duruflé held various appointments as an organist. He became organist at the church of Saint-Étienne-du-Mont in 1930, and relieved Vierne at Notre Dame from 1929 to 1931. After deputising for Dupré in the organ class at the Paris Conservatoire, Duruflé became Professor of Harmony at that institution, a position he was to hold until 1969. As an internationally acclaimed organist he performed throughout Europe, Russia and America.

Durufié's Requiem for solo voices, chorus, organ and orchestra received its premiere in 1947, with the celebrated Frenchman Roger Désormière conducting the orchestra and chorus of the Paris Radio. The work was commissioned by the publishing firm Durand. When the commission was received, Durufié was working on a suite of organ pieces on the plainsong theme of the Requiem Mass, and some of this music was transferred to the choral work. Durufié's choice of texts was the same as Fauré's and, in the tradition of Fauré, the Requiem omits the *Sequence* and with it the hell-fire of the *Dies irae*. Instead a mood of austerity and reserve is established.

With its plainsong foundation, the Requiem remains Durufié's largest and most important work. It has been described as 'one of the most deeply moving and profound choral works of the 20th century', a fact driven home by the unforgettable, surging opening of the work. The Requiem can be performed either with or without orchestral accompaniment. Tonight's performance will be the organ version.

Adapted from a note © Martin Buzacott

My Requiem, which I finished in 1947, is entirely composed on Gregorian themes from the Mass for the Dead. At times I have followed the text in full, with the orchestral part only coming in to support or comment. At other places I have used it only as a guide, or even left it altogether – as for example in certain developments in the Latin text suggested to me, particularly in the *Domine Jesu Christe*, the *Sanctus* and the *Libera*. As a general rule, I have above all tried to feel deeply the particular style of the Gregorian themes; and I have done my best to reconcile as far as possible the Gregorian rhythmic patterns, as fixed by the Benedictines of Solesmes, with the demands of the modern four-bar structure.

As for the musical form of each of these pieces, it is generally inspired by the relevant liturgical form. The organ has a merely episodic role: it intervenes, not to support the choirs, but only to underline certain accents, or momentarily to disguise any orchestral tone that sounds too human. It represents the notion of tranquillity, faith and hope.

– Maurice Durufié

**First performance (with organ and orchestra):** 2 November 1947, radio broadcast, Paris. Roger Désormière conducting.

**First WASO performance:** This is the first performance by the West Australian Symphony Orchestra.

## Glossary

**Polyphonic** – a musical texture in which the parts move independently, with their own melodic shapes and rhythms, and 'vertical' harmonies are created almost incidentally through the coming together of the different 'horizontal' lines. The rounds we sing as children are a form of simple polyphony.

**Modal** – as well as major and minor, there are several other, older, types of tonality, which have a medieval or folk-music feel. Imagine a piano keyboard: playing just the white notes from C to C will give you a major scale, but playing the white notes from D to D will give you the Dorian mode, or Tone 1. Start your white-note scale on other pitches, and you will hear other modes.

# Text & Translation

## REQUIEM, OP.9

### 1. Introit

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.

Grant them eternal rest, Lord  
And may perpetual light shine on them.  
To you, God, hymns of praise are sung in Sion  
and unto you shall vows be performed in  
Jerusalem.  
Hear my prayer;  
To you shall come all flesh.

### 2. Kyrie

Kyrie elesion.  
Christe elesion.  
Kyrie elesion.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### 3. Domine Jesu Christe (Choir and Baritone solo)

Domine Jesu Christe, rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu;  
libera eas de ore leonis ne absorbeat eas  
tartarus;  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti,  
et semini ejus.

O Lord Jesus Christ, king of glory,  
Free the departed souls  
from the pains of hell and from the deep pit;  
from the jaws of the lion;  
let them not be swallowed up by the dark lake  
nor vanish into darkness.  
But may the holy standard-bearer Michael  
bring them into the holy light;  
which you promised 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.

Our sacrifice and prayers, Lord,  
we offer to you with praise.  
Receive them on behalf of the souls  
who we remember today;  
make them, Lord, pass from death to life,  
as you promised Abraham and his seed.

### 4. Sanctus

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 your glory.  
Hosanna in the highest.  
Blessed is he that comes in the name of the  
Lord.  
Hosanna in the highest.

### 5. Pie Jesu (Mezzo-Soprano solo)

Pie Jesu Domine  
dona eis requiem,  
Requiem sempiternam.

Merciful Lord Jesus  
Grant them rest,  
eternal rest.

## 6. Agnus Dei

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

## 7. 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, quia pius es.

## 8. Libera me (Choir and Baritone solo)

Libera me, Domine, de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra.  
dum veneris iudicare saeculum  
per ignem.  
Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira:  
quando coeli movendi sunt et terra.  
Dies illa, dies irae, calamitatis et  
miseriae,  
dies magna et amara valde,  
dum veneris iudicare saeculum  
per ignem.  
Requiem aeternam dona eis Domine,  
Et lux perpetua luceat eis.  
Libera me Domine etc.

## 9. In Paradisum

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

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

May perpetual light shine on them, Lord  
with your saints throughout eternity, by  
your grace.  
Grant them eternal rest, Lord,  
and may perpetual light shine on them,  
by your grace.

Deliver me, Lord from eternal death  
on that terrible day,  
when earth and heaven are shaken;  
when you come to judge all things  
by fire.  
I am trembling and afraid,  
until the trial comes, and the wrath;  
when earth and heaven are shaken.  
Day of torment, day of wrath, calamity and  
misery,  
greatest and most bitter day,  
when you come to judge all things  
by fire.  
Grant them eternal rest, Lord,  
and may perpetual light shine on them.  
Deliver me, Lord, etc.

May the angels lead you into Paradise;  
may you be received by the martyrs  
and brought to the holy city of  
Jerusalem.  
May choirs of angels receive you,  
and with Lazarus, who was once a beggar,  
may you find eternal rest.

# About The Music

## Johann Sebastian Bach

(1685–1750)

*Easter Oratorio*, BWV 249

1. Sinfonia
2. Adagio
3. Chorus and duet (tenor, bass) “Kommt, eilet und lauffet” (Come, hasten and run)
4. Recitative (alto, soprano, tenor, bass) “O kalter Männer Sinn!” (O cold hearts of men)
5. Aria (soprano) “Seele, deine Spezereien” (My soul, your spices)
6. Recitative (tenor, bass, alto) “Hier ist die Gruft” (Here is the tomb)
7. Aria (tenor) “Sanfte soll mein Todeskummer” (My death throes shall be gentle)
8. Recitativo (soprano) “Alt Indessen seufzen wir” (Meanwhile we sigh)
9. Aria (alto) “Saget, saget mir geschwinde” (Tell me, tell me quickly)
10. Recitativo (bass) “Wir sind erfreut” (We are full of joy)
11. Chorus “Preis und Dank” (Praise and thanks)

Bach’s *Easter Oratorio* begins with trumpets and drums – brilliant, majestic and loud. The opening *Sinfonia* is perfectly calculated for the celebration of Christ’s Resurrection on Easter Sunday. Now imagine how this must have sounded to 18th-century Lutherans, having been deprived of “elaborate” church music for the season of Lent. Perhaps the experience was something like finally hearing live orchestral music after months of lockdowns and cancelled performances: joy, relief, and a renewed appreciation for something familiar.

The *Easter Oratorio*, however, is not as familiar to audiences as Bach’s other major choral works. This is perplexing, since the music is magnificent and Bach



himself was very pleased with it. Not only did he use the music for two different secular cantatas, he kept performing – and updating – the *Easter Oratorio* version for the rest of his life.

Behind the *Easter Oratorio* lies some ingenious recycling. The music began life in 1725 as a secular birthday cantata for Duke Christian of Saxe-Weissenfels with a pastoral text by the poet Picander. The soloists were shepherds and shepherdesses. Five weeks later, on Easter Sunday, Bach’s Leipzig congregation heard essentially the same music but with new words (probably also by Picander). The soloists were now Mary mother of James, Mary Magdalene, Peter and John in what had become a sacred musical drama. This cantata received at least three Easter Sunday outings. Meanwhile, the music was heard again in 1726, with a new secular text, for the birthday of Count Joachim Friedrich von Flemming. By 1738, when Bach wrote out a fair copy, the cantata had emerged as the *Easter Oratorio*.

This might sound like self-plagiarism or at best workmanlike resourcefulness. But this kind of adaptation was an accepted technique – known as “parodying” – and it’s likely Bach composed his occasional cantatas (by definition limited to one



performance) already planning their conversion for liturgical use and an extended life.

The oratorio is based on the Easter Sunday reading from the Gospel of John. Mary Magdalene wakes early and goes to the tomb, only to find the stone rolled away and Jesus' body gone. She fetches the other disciples, and they come running. Peter goes in and sees the burial shroud, neatly folded. Then John goes in and the Bible reports that he believes, but it is to the weeping Mary Magdalene that the risen Lord first appears.

Although Bach eventually removed the biblical characters, emphasising the meditation on faith over religious theatre, the expressive elements of the narrative remain in the fabric of the music: breathless excitement (No.3), confusion (No.4), grief (No.5). Even the instrumental movements convey the story's essence: festive joy in the *Sinfonia*, poignant uncertainty in the *Adagio*.

This is sacred music, but it's not cerebral, and Bach uses every musical device at his disposal to bring the drama to life. For a composer who believed the purpose of *all* music was the refreshment of spirit and the glory of God, there was nothing incongruous or "unspiritual" about the secular origins of the Easter Oratorio.

In the tenor aria (No.7), for example, Peter has seen the shroud that wrapped his Lord and now his own fear of death can "sleep". At this point we're reminded this was originally a cantata about shepherds and shepherdesses. The text speaks of spiritual comfort but the lulling music with a pair of recorders (or flutes) as code for "pastoral" could easily accompany a peaceful rustic scene – with safely grazing sheep perhaps. Elsewhere, in the soprano aria (No.5), a flattering solo flute becomes a symbol for the consoling Holy Spirit.

With operatic instinct, Bach conveys conflicting emotion by setting the alto aria (No.9) to music that is surprisingly cheerful: Mary Magdalene is elated at the news of the Resurrection, yet she longs for the presence of Jesus. When, a few minutes in, the dance-like music slows and her grieving sighs are matched by the oboe d'amore, the effect is all the more intense. Dance rhythms are not unique to this aria but infuse the whole oratorio. Uniquely for Bach, the first three movements are all triple-time dances – two exuberant gigue framing a mournful sarabande – and the remaining arias and final chorus a baroque dance suite: minuet, bourrée, gavotte and gigue.

One of Bach's revisions in the 1740s was the conversion of the opening duet to a chorus. Joseph Nolan gives us the best of both worlds: the drama of Peter and John racing for the tomb embedded in the urgency of the chorus in full voice. Similarly, Nolan reprises the beginning of the final chorus, creating a more splendid and satisfying conclusion and rectifying one of the factors that has perhaps prevented the Easter Oratorio being more widely performed.

Yvonne Frindle © 2021

**First performance:** 1 April 1725, original cantata version, Leipzig.

**First WASO performance:** This is the first performance of Bach's Easter Oratorio by the West Australian Symphony Orchestra.

**Instrumentation:** two flutes, two oboes, oboe d'amore, bassoon, three trumpets, timpani, strings and organ continuo with four vocal soloists and four-part chorus.

# Text & Translation

## EASTER ORATORIO, BWV 249

### 1. Sinfonia

### 2. Adagio

Kyrie esesion.  
Christe esesion.  
Kyrie esesion.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### 3. Chorus and duet

Kommt, eilet und laufet, ihr flüchtigen Füße,  
Erreicht die Höhle, die Jesum bedeckt!  
Lachen und Scherzen  
Begleitet die Herzen,  
Denn unser Heil ist auferweckt.

Come, hasten and run on light feet,  
come to the cave that shelters Jesus.  
Let laughter and joy  
fill our hearts,  
for our Saviour is risen.

### 4. Recitative

*Alto*  
O kalter Männer Sinn!  
Wo ist die Liebe hin,  
Die ihr dem Heiland schuldig seid?  
*Soprano*  
Ein schwaches Weib muss euch beschämen!  
*Tenor*  
Ach, ein betrübtes Grämen  
*Bass*  
Und banges Herzeleid  
*Tenor, Bass*  
Hat mit gesalznen Tränen  
Und wehmutsvollem Sehnen  
Ihm eine Salbung zgedacht,  
*Soprano, Alto*  
Die ihr, wie wir, umsonst gemacht.

O cold hearts of men!  
Where is the love  
that you owe our Saviour?

A weak woman must put you to shame.

Alas, grievous sorrow...

...and anxious heartache...

...mixed with salt tears  
and mournful longing  
were to be His anointment.

Which you, like us, have prepared in vain.

### 5. Aria (Soprano)

Seele, deine Spezereien  
Sollen nicht mehr Myrrhen sein.  
Denn allein  
Mit dem Lorbeerkranze prangen,  
Stilt dein ängstliches Verlangen.

My soul, the spice that embalms you  
shall no longer be myrrh.  
For only  
a crown of laurels  
can soothe your anxious longing.

### 6. Recitative

*Tenor*  
Hier ist die Gruft  
*Bass*  
Und hier der Stein,  
Der solche zgedeckt.  
Wo aber wird mein Heiland sein?  
*Alto*  
Er ist vom Tode auferweckt!  
Wir trafen einen Engel an,  
Der hat uns solches kundgetan.  
*Soprano*  
Hier seh ich mit Vergnügen  
Das Schweißstuch abgewickelt liegen.

Here is the tomb.

And here the stone  
that covered it.  
But where, then, is my Saviour?

He has risen from the dead!  
We encountered an angel  
who proclaimed this to us.

With joy I see the shroud  
lying here cast aside.

### 7. Aria (Tenor)

Sanfte soll mein Todeskummer,  
Nur ein Schlummer,  
Jesu, durch dein Schweiß Tuch sein.  
    Ja, das wird mich dort erfrischen  
    Und die Zähren meiner Pein  
    Von den Wangen tröstlich wischen.

My death throes shall be gentle,  
a mere sleep,  
because of Your shroud, Jesus.  
    Yes, it will refresh me  
    and wipe the tears of sorrow  
    comfortingly from my cheeks.

### 8. Recitative and Arioso (Soprano, Alto)

Indessen seufzen wir  
Mit brennender Begier:

Meanwhile we sigh  
with a burning desire.

Ach, könnt es doch nur bald geschehen,  
Den Heiland selbst zu sehen!

Ah, may it soon come to pass  
that we shall see our Saviour Himself!

### 9. Aria (Alto)

Saget, saget mir geschwinde,  
Saget, wo ich Jesum finde,  
Welchen meine Seele liebt!  
    Komm doch, komm, umfasse mich;  
    Denn mein Herz ist ohne dich  
    Ganz verwaist und betrübt.

Tell me, tell me quickly  
where I can find Jesus,  
whom my soul adores.  
    Come now, come embrace me,  
    for without You my heart  
    is utterly bereft and afflicted.

### 10. Recitative (Bass)

Wir sind erfreut,  
Dass unser Jesus wieder lebt,  
Und unser Herz,  
So erst in Traurigkeit zerflossen und geschwebt  
Vergisst den Schmerz  
Und sinnt auf Freudenlieder;  
Denn unser Heiland lebet wieder.

We are full of joy  
that our Jesus is again alive  
and our hearts,  
once drowned and dispersed in grief,  
now forget their sorrow  
and turn to songs of joy,  
for our Saviour lives again.

### 11. Chorus

Preis und Dank  
Bleibe, Herr, dein Lobgesang.  
Höll und Teufel sind bezwungen,  
Ihre Pforten sind zerstört.  
Jauchzet, ihr erlösten Zungen,  
Dass man es im Himmel hört.  
Eröffnet, ihr Himmel, die prächtigen Bogen,  
Der Löwe von Juda kommt siegend gezogen!

Praise and thanks shall forever  
be Your hymn of glory, Lord.  
Hell and the Devil are vanquished,  
their gates are thrown down.  
Rejoice, redeemed voices,  
make yourselves heard in heaven.  
Open up, you glorious vaults of heaven,  
the Lion of Judah comes forth in victory.

Text: Anonymous, probably Christian Friedrich  
Henrici (Picander)

English translation by: Andrew Huth

# About The Speaker

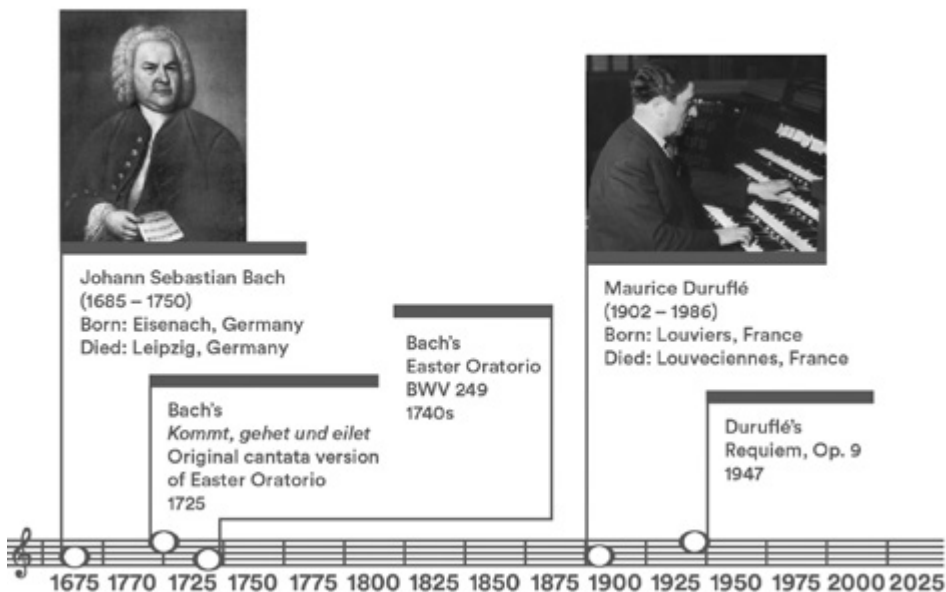
## Margaret Seares AO

### Pre-concert Speaker

Margaret Seares has been a member of a wide range of boards in the arts, education, and research sectors at the national and state levels, including many years as a director, and then Deputy Chair, of WASO. She was also chair of Perth Festival from 2012-15. She retired in 2008 from the position of Senior Deputy Vice Chancellor at UWA. She had held prior appointments at UWA, as Head of the School of Music, and in the State

Government as Chief Executive Officer of the Department for the Arts (now Culture & the Arts). She was appointed Chair of the Australia Council, the Federal Government's arts funding and advisory body, from 1997-2001. In 2003 she was awarded an Officer of the Order of Australia (AO) for her contributions to arts and education in Australia. She is currently on the national board of Musica Viva.

# Timeline of Composers & Works



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When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

**When you need to cough**, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

**Hearing aids** that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

**Mobile phones** and other electronic devices need to be switched off or silenced throughout the performance.

**Photography, sound and video recordings** are permitted prior to the start of the performance.

**Latecomers and patrons who leave the auditorium** will be seated only after the completion of a work.

**Moving to empty seats.** Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

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You are now able to take your drinks to your seat.

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## ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit [perthconcerthall.com.au/your-visit/accessibility/](http://perthconcerthall.com.au/your-visit/accessibility/) for further information.

## WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.

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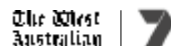


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