West Gippsland Chorale
Camberwell Chorale
Camerata Orchestra
Conductor: Douglas Heywood

Verdi’s Requiem

Soloists:
Kathryn Grey, Kerrie Bolton,
Michael Lapina, Jerzy Kozlowski

Saturday 16th October, 2010 at 8pm

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THE ARTISTS

Douglas Heywood – Conductor

Doug is well known to people who watch the annual Channel 9 “Carols by Candlelight”, as the conductor of its choir. He has over 100 major choral and orchestral works in his repertoire including three world premieres. Doug has been the conductor of the Camberwell Chorale since 1974 and founder of the Camerata Orchestra in 1975. In his early years he was in great demand as a baritone soloist and throughout his career has maintained a strong involvement in community music. In 1995 he was awarded the Medal of the Order of Australia in recognition of his service to music education and community music.

Kathryn Grey – Soprano

Kathryn Grey has worked extensively with all the major opera companies in Melbourne, singing principal roles, covers and chorus. Career highlights include the title role in Carmen, creating the character Athena in the world premier of The Children’s Bach, and singing on the soundtrack of the feature film, Elizabeth. A graduate of the University of Melbourne and member of the Opera Studio at the Victorian College of the Arts, Kathryn is also an accomplished pianist and lover of languages, speaking Italian, French and German. Kathryn is the creator of Opera Power, specializing in opera performance where you least expect it.

Kerrie Bolton – Mezzo Soprano

After completing a B.Ed, Kerrie commenced studying for a Graduate Diploma of Opera (VCA Opera Studio). She subsequently graduated Melbourne University Conservatorium (B.Mus Perf) receiving the Mabel Kent Vocal Scholarship, and is currently completing her M.Mus Perf (VCA) on full research scholarship. Kerrie performs regularly in the choruses of both Opera Australia and Victorian Opera, and as a soloist in opera, oratorio and concert for companies including Co-Opera (touring Australia, Germany, Switzerland), Chamber Made Opera, Melbourne Opera, Melbourne City Opera and Lyric Opera Melbourne. For OA she has also performed as La Cugina (Madame Butterfly), covered Pitti-Sing (The Mikado) and Inez (The Gondoliers) and toured with their School’s Company in OZ Opera’s The Barber of Seville.

Michael Lapina – Tenor

Michael began his professional career touring Australia and Asia as a dancer and singer with Walt Disney’s Special Events Group. He studied classical singing at the Victoria College of the Arts, and has had major roles with the Savoy Opera Company. He has covered solo roles in the Melbourne and Victorian Operas, and has had regular solo appearances on the concert platform in Melbourne.

Jerzy Kozlowski – Bass

Jerzy arrived in Australia from England in 1979 having studied singing at the Guildhall School of Music in London. He has sung solo with all the major Choral groups in Melbourne, and has performed solo roles in each of the recent Opera Australia Melbourne seasons. He is a member of Melbourne’s foremost early music ensemble, Acord, and enjoys arranging and performing music from the Victorian and Edwardian eras.

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Verdi was born in Busseto in the northern part of Italy, at that time part of the Napoleonic Empire. Verdi was rejected by the Milan Conservatoire as being over age for admission, nor did they consider his talents sufficient for the rules to be waived. He therefore studied privately in Milan and it was not long before practical demonstrations of his musical skill led to a commission from the Milan Philharmonic Society to compose an opera. This was 'Oberto' and its first performance in 1839 was sufficiently successful for interested parties to encourage the composition of three more operas.

Verdi's income was dependent on the composition of operas, and after the failure of a comic opera written at the time of his first wife's death his next opera 'Nabucco' was an outstanding success. Many of Verdi's early operas became identified with the resurgence of Italian Nationalism and he often had to defend his plots from attacks by suspicious censors employed by the occupying powers.

After 'Macbeth' (1847) he visited Paris where he again met Guiseppina Strepponi, who had taken part in many of his early operas. The friendship developed and they married in 1859. The two years from 1851 to 1853 saw the composition and production of that triumphant trio, 'Rigoletto', 'Il Trovatore' and 'La Traviata'. The culmination of this period of his life was the production of 'Aida' in 1871.

In a letter to Ricordi in 1868 Verdi suggested that a Requiem Mass should be written to honour Rossini's memory composed jointly by the most distinguished Italian composers. Although the project failed Verdi did complete his section which was the setting of the final movement 'Libera Me'. On the 22nd May 1873 Alessandro Manzoni died in Milan. Deeply moved by the death of this great man, Verdi wrote to Ricordi suggesting that he would write a Requiem Mass that would be performed at the first anniversary of Manzoni's death. The first performance of the Requiem took place at St Mark's, Milan in May 1874 conducted by Verdi. Immediately afterwards three more performances were given at La Scala and in 1875 a European tour was arranged. This homage paid to the devoutly Catholic Manzoni is one of the supreme masterpieces of sacred music. Verdi's setting of the medieval Latin drama of death and resurrection is a deeply moving work, abounding in skilful vocal and choral writing and colourful orchestration. Certain passages reflect Verdi's operatic personality, and when high drama is required, as in the 'Dies Irae', Verdi's response is dramatic and exciting.

At the age of 72 he began writing two of his greatest operas 'Otello' and 'Falstaff'. He died on January 27, 1901. D.H.
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TEXT OF THE REQUIEM MASS

NO. 1 REQUIEM & KYRIE

Chorus:
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Eternal rest grant them, O Lord; and let perpetual light shine upon them.

Te decet hymnus, Deus, in Sion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.
A hymn becometh Thee, O God, in Sion: and a vow shall be paid to Thee in Jerusalem. O hear my prayer: all flesh shall come to Thee.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Eternal rest grant them, O Lord; and let perpetual light shine upon them.

Solo quartet & Chorus:
Kyrie eleison.
Lord have mercy on us.

Christe eleison.
Christ have mercy on us.

Kyrie eleison.
Lord have mercy on us.

NO. 2 DIES IRAE

Chorus:
Dies irae, dies illa, Solvet saeculum in favilla, Teste David cum Sibylla.
Day of wrath and doom impending, as David and Sibyl prophesied.

Quantus tremor est futurus, Quando Judex est futurus, Cuncta stricte discussurus
How great will be the terror when from heaven the Judge descendeth, on whose sentence all dependeth!

Tuba mirum spargens sonum per sepulcrum regionum, Coget omnes ante thronum.
Wondrous sound the trumpet flingeth, through earth's sepulchres it ringeth, all before the throne it bringeth.

Bass:
Mors stupebit et natura, Cum resurget creatura judicata responsura.
Death is struck and nature quaking, all creation is awaking, to its Judge an answer making.

Mezzo Soprano & Chorus
Liber scriptus proferetur, in quo totum contineatur, unde mundus judicetur. Judex ergo cum sedebit, Quidquid latet apparat, Nil in ultum remanebit.
Lo! the book exactly worded, wherein all hath been recorded; thence shall judgement be awarded. When the Judge His seat attaineth, and each hidden deed arraigneth, nothing unavenged remaineth.

Chorus:

Dies irae, dies illa, Solvet saeculum in favilla, Teste David cum Sibylla.
Day of wrath and doom impending, as David and Sibyl prophesied.

Soprano, Mezzo Soprano, Tenor:
Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?
What shall I, frail man, be pleading? Who for me be interceding, when the just are mercy needing?

Solo Quartet & Chorus:
Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis
King of majesty tremendous, who dost free salvation send us, fount of pity, then befriend us.

Soprano & 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. Juste judex ultionis, donum fac remissionis Ante diem rationis.
Think, kind Jesu, my salvation caused Thy wondrous Incarnation; leave me not to reprobation. Faint and weary Thou hast sought me, on the Cross of suffering bought me shall such grace be vainly brought me? Righteous Judge, for sin's pollution, grant Thy gift of absolution, ere that day of retribution.

Tenor:
Guilty now I pour my moaning, all my shame owning; spare, O God, Thy suppliant groaning. Through the sinful woman shriven, through the dying thief forgiven, thou to me a hope hast given. Worthless are my prayers and sighing, yet, good Lord, in grace complying, rescue me from fires unyielding. With Thy favoured sheep O place me, nor among the goats abase me, but to Thy right hand upraise me.

Bass & Chorus:
Confutatis maledictis, flammis acribus addictis: voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis: Gere curam mei finis.
When the wicked are confounded, doomed to flames of unbounded, call me, with Thy Saints surrounded. Low I kneel, with heart submission! See, like ashes my contrition! Help me in my last condition!

Chorus:
Dies irae, dies illa. Solvet saeculum in favilla, Teste David cum Sibylla. Day of wrath and doom impending, as David and Sibyl prophesied.

Solo Quartet & Chorus:
Lacrymosa dies illa, Qua resurget ex favilla, Jus- ticandus homo reus. Huic ergo parce, Deus: pie Jesu Domine, dona eis requiem. Amen. Ah! that day of tears and mourning! From the dust of earth returning, man for judgement must prepare him: Spare, O God, in mercy spare him! Lord, all pitying, Jesu blest. Grant them Thine eternal rest. Amen.

NO. 3 OFFERTORIO
Quartet:
Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbat eas taurus, ne cadent in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam.
Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell, and from the deep pit. Deliver them from the lion’s mouth, lest hell swallow them up, lest they fall into darkness: And let the standard-bearer, St. Michael, bring them into the holy light.
Quam olim Abrahae promissisti et semini ejus. Which Thou didst promise of old to Abraham and his seed.
Hostias et preces tibi, Domine. laudis offerimus: tu suscipe pro animabus illis, quaeram obitum facimus: fac eas, Domine, de morte transire ad vitam.
We offer Thee, O Lord, a sacrifice of praise and prayer: accept them on behalf of the souls we commemorate this day. And let them, O Lord, pass from death to life.
Quam olim Abrahae etc. Which Thou didst promise etc.

NO. 4 SANCTUS
Double Chorus:
Holy, Holy, Holy, Lord 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!

NO. 5 AGNUS DEI
Soprano, Mezzo Soprano & Chorus:
Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.
Lamb of God, who taketh away the sins of the world grant them eternal rest.
Lamb of God, who taketh away the sins of the world grant them eternal rest.

NO. 6 LUX AETERNA
Mezzo Soprano, Tenor & Bass:
Let eternal light shine upon them, O Lord, with Thy saints for ever, for Thou art merciful. Eternal rest grant them, O Lord: and let perpetual light shine upon them.

NO. 7 LIBERA ME
Soprano & Chorus:
Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.
Deliver me, O Lord, from everlasting death on the dreadful day when the heavens and the earth shall be moved: when Thou shalt come to judge the world by fire.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.
I quake with fear and I tremble, awaiting the day of account and the wrath to come.
Dies irae, dies illa, calamitatis et miseriae, des magna et amara valde.
That day, the day of anger, of calamity, of misery, the great day and most bitter.
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Eternal rest grant them, O Lord: and let perpetual light shine upon them.
Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.
Deliver me, O Lord, from everlasting death on the dreadful day when the heavens and the earth shall be moved: when Thou shalt come to judge the world by fire.
CAMERATA ORCHESTRA

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Erik Adams, Mary Bartley, Sophie Dunn, Donald Hancock, Mary Johnston *, Paul Jonas, Karin Klassen, Karen Love, Gerard Mack, Kim Morley, Erin Reilly, Christopher Robson, Anabelle Wyburn, Moira Yffer.

**Violas**
Marian Birkett, David Choate, Nicola Johnson, Janet Mason.

**Cellos**
Phillippa Clements, Karina Di Sisto, Tony Lawrence, Christine Vincent.

**Double Basses**
Eugene Ebelenko, Phoebe Russell.

**Flutes**
Megan Kenny*, Ruth Stone, Lucienne Thomas.

**Oboes**
Robert Millar*, Andrea Soyer.  

**Clarinets**
Grania Burke*, Richard Klassen.

**Bassoons**
Julie Holmes, Jenny Ottosson, Elizabeth McGrath, Megan Waugh.

**French Horns**
John Grey, David Rampant, Kathy Waugh, Lauren Whitehead.

**Trumpets**
Racheal Brynes, Alexandra Cameron, Ian Cooper, Robert Harry, (Offstage) Rachel Garnish, Andrew Gordon, Stuart Kent, Tristan Rebien.

**Trombones**
Helen Giokas-Smith, Steven Jones*, Mark Mason

**Timpani**
Elissa Goodrich*.

**Percussion**
Stuart Naylor.  

* = Section Leader

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WEST GIPPSLAND CHORALE

An auditioned community choir, based in Warragul, the Chorale consists of approximately 50 of the district’s most talented singers. It was formed as a madrigal group 26 years ago by Jan MacLean. On several occasions it has combined with neighbouring choirs and the Royal Melbourne Philharmonic to present major works. In December 2008 the Chorale performed Handel’s Messiah in Warragul and Morwell. Over the years choir has presented many concerts of madrigals, sacred songs, opera choruses, national and folk songs. In 2010, Christine Mercer was appointed Musical Director. For more information, visit our website: www.westgippslandchorale.org.au

Musical Director: Dr. Christine Mercer
Rehearsal Pianist: Lisa Fraser

Sopranos

Altos
Helen Chambers, Janice Eshuis, Elizabeth Goddard, Lynn Jones, Ina Kleeven, Sue Lester, Jan MacLean, Tamara Mollison, Anne Outhred, Karin Ryan, Venetia Somerset, Jenny Steele, Alice Youlten.

Tenors
Janine Howe, Marie Kitching, Geoff Leunig, John McCaffery, Walter Willems, Alan Wright.

Basses
Glenn Barry, Jack Comrie, Peter Eshuis, Des Parker, Allan Richards, Michael Sayer, Reg Staple, David Tanner, Alan Woollard.

Musical Director, Dr. Christine Mercer

Christine is well qualified as Musical Director of the Chorale with a Ph D in Musicology. Christine has many years experience as an Organist and Choir Director at Sacred Heart, Sandringham; St Francis Xavier, Frankston; St John’s Anglican East Bentleigh; St Paul’s Anglican, Frankston: and currently directs Frankston Ladies Choir.

Earlier, as a music and drama teacher she directed school musicals including works by Gilbert and Sullivan and Rogers and Hammerstein, as well as annual school concerts. Christine is active in the Musicology Society of Australia. She is enjoying the challenge of developing a well established Chorale.

The West Gippsland Chorale is a member of the Australian National Choral Association. It is listed on the Register of Cultural Organizations. Donations are gratefully accepted and are fully tax deductible under subdivision 30-B of the Income Tax Assessment Act 1997.

The Chorale thanks Baw Baw Shire for providing funding for this concert under the Community Assistance Grants - Special Events.

The Chorale appreciates the generous continuing support given by the Warragul Gazette for promotion of our concerts and we also wish to thank Worth IT for hosting our website, Warragul Buslines for assistance with travel and Bill Clark of Johnson Smith & Associates for conducting our annual audit.
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This remarkable achievement is a tribute to the commitment of its choristers (past and present) and the many talented Repetiteurs, Soloists and Orchestral Members who have collaborated in the Chorale’s programmes over the years.

Above all, it is a tribute to the talent and energy of the two remarkable men who have guided the Chorale’s fortunes since inception in 1944 – its Founder, Dr Hermann Schildberger, under whose leadership the Choir performed many classical and contemporary choral works in a range of Melbourne venues. Douglas Heywood, then Chorister, Soloist and Deputy Conductor who took the reigns upon Dr Schildberger’s death in 1974 and who, to this day, continues to build upon established traditions.

The choir’s repertoire now comprises major choral works by J S Bach, Beethoven, Bloch, Bruckner, Berlioz, Britten, Easton, Fauré, Handel, Haydn, Mozart, Pergolesi, Schubert, Tsiolas, Verdi, Vivaldi and Vaughan Williams. Also a variety of smaller sacred and secular works are performed, ranging from Palestrina to The Beatles.

Conductor: Douglas Heywood
Deputy Conductor: Alexandra Cameron
Rehearsal Pianists: Simon Stone and Jesam Stewart-Rech

Sopranos

Altos
Betty Barker, Helen Brown, Louise Buchanan, Di Camilleri, Tina Clifton-Jones, Leta Craig, Margaret Hill, Jane Houghton, Margaret Keighley, Kathy MacLean, Valerie McDonald, Judith Monks, Jane Purbrick, Margaret Rogers, Bernadette Taylor, Phyllis Todner, Judy Ward.

Tenors

Basses
Andrew Aronowicz, Adam Brown, Darren Butcher, John Craick, Michael Coles, Michael Coughlan, John Craick, David Dyson, Donald Helmore, Peter Kelly, Dan Linsten, Bruce McLaren, Brian Newnham, Lawrence O’Bryan, Levi Orenstein, John Richardson, Martin Royce.
WEST GIPPSLAND CHORALE

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