



Echoes of Elegance

Friday 23 May 2025 | 7pm
Winthrop Hall, UWA

PROGRAM

UWA Symphony Orchestra Conducted by Alan Lourens

Overture from <i>Les Deux Jaloux</i>	Sophie Gail (1775-1819)
Ronde de Nuit	Clémence de Grandval (1828-1907)

Symphonic Chorus of UWA Conducted by Andrew Foote Organ: Daniel van der Moezel

Requiem: <i>Missa pro defunctis</i> in C minor	Luigi Cherubini (1760–1842)
1. Introit (Kyrie) 2. Graduel (Requiem) 3. Dies irae 4. Offertorium (Domine Jesu Christe) 5. Sanctus 6. Pie Jesu 7. Agnus Dei (and Requiem)	

The University of Western Australia acknowledges that its Crawley campus is situated on Whadjuk Noongar land, and that the Whadjuk Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge.

UWA Symphony Orchestra

Director: Alan Lourens

Violin 1

Monica Rallabhandi
(Concertmaster)
Siobhan Makinson
Ellie Malonzo
Sowon Kim
Joonwoo Kim
Seth Chong
Lara Hilder
Grace Chen

Violin 2

Anika Collins (Principal)
Laurenne Candra
Elizabeth Bullard
Audrey Ho
Alex Strano
Nathanael Linggadjati

Cello

Aerin Chai (Principal)
Lara Hadi
Emma Luckley
Leia Ang
Leitham Brown
Jeremy Jiang
Imogen Sartorello
Ana Hunter
Ryan Popovic
Angus Gerrard
Trinity Hartland

Double Bass

Lily Turbill (Principal)
Sarah Crawford
Luna Herrera

Flute

Anis Amri-Hesari
Jensen Henkel
Sophie Royle

Oboe

Aurora Kristianto
Jacob Lourens

Clarinet

Sarah Bond
Stephanie Conigliaro
Eva Tucker

Horn

Sophie Alderson
Katy Lovegrove

Viola

Wan Ariff Adlan Wan Fadzil
Adlan (Principal)
Gabriel Yacopetti
Gabrielle Ang
Heather Brodie

Symphonic Chorus of UWA

Director: Andrew Foote

Accompanist: Daniel van der Moezel

Soprano

Talya Jacinta Aulia
Emily Cheng
Nika Classen
Paris Cusack
Ella Jurjevich
Keeva Kirwan
Beth Musikanth
Isabella Pether
Aimee Ryan
Veronica Santoro
Fiona Tan
Jessica Turner
Victoria-Grace
Whiting

Alto

Bella Alves-Veira
Holly Booker
Suraya Edwards
Makayla
Fazackerley
Louie Gralton
Stephanie Hollick
Sarah Huang
Lili Huntly
Saffron Kakulas
Joscelyn Leahy
Siqi Li
Yueying Lin
Golbon Rezaei

Elke Ruane

Sadie Tibbitts
Shereen Tuang
Kiki Wang
Jasmine Williams
Esther Zhu

Bass

Xavier Anthony
Oliver Beeson
Jacob Gordon
Felix Longworth-Baker
Molodon Mutoya
Ben Samuels
Alief Scott
Ilario Sellitto
Ian Stone
Jun Yap

Tenor

Jared Ashley
Ryan Brusic
Thomas Clarke
Ciaran McChord
Nicholas Sia
Harry Smith

Program notes

Les Deux Jaloux. (1813)

Sophie Gail (1775-1819)

Edmee Sophie Gail composed a number of French songs and Opéra Comique. As well as being a noted singer in her own right. Her works were published from an early age (her first romance being published when she was 14) and she studied composition with a number of well-respected French composition teachers. Like Louise Farrenc, her music has reached us partly because she was, for a time, married to a music editor who ensured her works were published. She died at the young age of 43 of tuberculosis.

Les deux jaloux (The Jealous Two) was her first Opera Comique, written in a single act. This overture, written in an almost Mozartian style, is a bright and fun opening to opera. The orchestral size is quite conservative – strings plus double winds – and would fit easily into a theatre pit. It features versions of the melodies we will hear later in the opera, as well as building an atmosphere of fun excitement for the comic opera to follow.

Ronde de Nuit (1879)

Clémence de Grandval (1828-1907)

Clémence de Grandval is a French composer of the Romantic period. Born into a wealthy family, she studied composition with Frederic Chopin and Camille Saint-Saens, who dedicated his *Oratorio de Noel* to her. Influential in the Société Nationale de Musique her works received many performances in her lifetime. She was well recognised as a composer, although many of her works were performed under pseudonyms, particularly following her marriage.

Ronde de Nuit (Night watch) is a short tone poem in almost march-like form. Written in an ABA form, the work features the woodwinds in the middle section, before returning to a quiet close as befits the emergence of the dawn.

Requiem: Missa pro defunctis in C minor (Mass for the Dead)

Luigi Cherubini (1760–1842)

An Italian by birth, Maria Luigi Carlo Zenobio Salvatore Cherubini spent most of his adult life in France, and in later years became the director of the Paris Conservatoire. In his early career he was a highly acclaimed opera composer, but as works of younger composers began to gain greater attention following the French Revolution, Cherubini transitioned to writing church music. He maintained strong associations with the aristocracy—although kept these hidden for political reasons—and these led to the commission of this Requiem from Louis XVIII to commemorate the execution of his brother Louis XVI. The Requiem was first performed with modest forces on 21 January 1817 during a special memorial service to commemorate the twenty-fourth anniversary of Louis XVI's death, and within the crypt of the Basilica of Saint Denis to the north of Paris.

During the first half of the nineteenth century, Cherubini's setting quickly became the requiem of choice, and was performed at funerals and commemorations of French public figures, as well as in music festivals and concert halls throughout Europe. As one of the most performed requiems of the age, and often referred to as second only to Mozart's setting, Beethoven remarked that if he were to write a requiem, Cherubini's setting would be a model. (It was performed at Beethoven's own memorial service.) Despite such acclaim during his own time, as Martin Pearlman from Boston Baroque notes, "It is remarkable, therefore, that this beautiful work so admired by ... [Schumann, Beethoven, Berlioz, Rossini, Chopin], as well as by Mendelssohn and Brahms, this requiem, which the nineteenth century put on a level with the Mozart Requiem, fell into obscurity by the end of the century, along with most of the rest of Cherubini's music".

In today's performance we have chosen the accompaniment of a grand pipe organ, as opposed to the original orchestral setting. As there is no known or extant organ part, I created a transcription—a common approach when we consider other masterworks, yet surprisingly absent for this work. The transcription does not intend to imitate the orchestration of strings, winds, and brass, but rather lend a distinct voice to speak to Cherubini's style and word-setting. The edition has followed Herbert Ellingford's rules for organ transcription, including eliminating the unessential, aiming at simplicity, rewriting idiomatic passages suited to instruments other than organ (e.g., the frequent tremolos and repeated notes in string parts), and reproducing the spirit of the score. In short, "Transcription is not the imitation or reproduction of exactly similar effects. It is rather a re-writing of the original form in order that the melodic and rhythmic phrases and figures, the harmonic background, and all the principal features may be distributed as far as possible, to suit the altered conditions of production or presentation."¹

Cherubini's Requiem adopts a usual seven-movement structure of the Catholic Requiem Mass, with some minor variation, and instead of writing for vocal soloists, has vocal parts singing various sections in unison as de facto solo lines (e.g. the *Recordare* section of the *Dies irae* movement). The musical ideas both borrow from and are borrowed by other master works. For example: the opening phrases are similar to the opening of Faure's Requiem (70 years later in 1887); the *Dies irae* emulates aspects of Mozart's *confutatis* and *salva me* sections (25 years earlier in 1791) and points to the Verdi setting (1873) in the more bombastic moments; the Bach-inspired fugue of the *quam olim Abrahae* and the Fauré-esque *Hostias* in the *Offertorium*; and the sustained repetition of two chords and monotonized C by the choir in the fading final *requiem*, as we might hear in sombre music of Beethoven and Rossini, and which Berlioz considered "surpasses everything that has ever been written of the kind".

It's hard to know why this *Requiem* has faded from the standard concert repertoire, but we hope today rekindles an admiration for this forgotten and, in so many ways, charming masterwork.

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¹ Herbert Ellingford, *The Art of Transcribing for Organ* (New York: H.W.Gray, 1922), vii.

Translations

I. Introit (Kyrie)

Grant them eternal rest, O Lord; and may perpetual light shine upon them.

A hymn in Zion befits you, O God, and a debt will be paid to you in Jerusalem.

Hear my prayer: all earthly flesh will come to you.

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

II. Graduel (Requiem)

Grant them eternal rest, O Lord; and may perpetual light shine upon them.

The just shall be in everlasting remembrance, and shall not fear evil reports.

III. Dies irae

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

How great will be the terror, when the Judge comes who will smash everything completely!

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

Death and Nature shall stand amazed, when all Creation rises again to answer to the Judge.

A written book will be brought forth, which contains everything for which the world will be judged.

Therefore, when the Judge takes His seat, whatever is hidden will be revealed: nothing shall remain unavenged.

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

What can a wretch like me say?

Whom shall I ask to intercede for me, when even the just ones are unsafe?

King of dreadful majesty, who freely saves the redeemed ones, save me, O font of pity.

(solo lines)

Remember, merciful Jesus, that I was the reason for your journey:

do not destroy me on that day.

In seeking me, you sat down wearily; enduring the Cross, you redeemed me:

do not let these pains to have been in vain.

Just Judge of punishment:

give me the gift of redemption before the day of reckoning.

I groan as a guilty one, and my face blushes with guilt;

spare this supplicant, O God.

You, who absolved Mary Magdalen, and heard the prayer of the thief,

have given me hope, as well.

My prayers are not worthy, but show mercy, O benevolent one,

and do not send me to the everlasting fire.

(all)

Place me among the sheep, and separate me from the goats,

placing me on your right hand.

When the damned are silenced, and given to the fierce flames, call me with the blessed ones.

I pray, suppliant and kneeling, with a heart contrite as ashes: take my ending into your care.

That day is one of weeping, on which shall rise from the ashes the guilty man, to be judged.

Therefore, spare this one, O God. Merciful Lord Jesus: grant them peace. Amen.

IV. Offertorium

O Lord Jesus Christ, King of Glory:
 deliver the souls of all the faithful dead from the pains of hell and from the deep pit;
deliver them from the mouth of the lion;
 that hell may not swallow them, and that they may not fall into darkness.

But may the holy standard-bearer Michael show them the holy light;
 (Fugue – truncated in this version)
 which you once promised to Abraham and his descendants.

(Larghetto)

We offer to you, O Lord, sacrifices and prayers.
 Receive them on behalf of those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into that life.

V. Sanctus

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are filled with your glory.
 Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
 Hosanna in the highest!

VII. Pie Jesu

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 rest everlasting.

VII. Agnus Dei (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 rest everlasting.

Let eternal light shine upon them, O Lord, with your saints forever; for you are merciful.
 Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Bios

Alan Lourens – Conductor

Professor Alan Lourens is Head of the UWA Conservatorium of Music, where he directs the Orchestra, as well as teaching conducting, pedagogy and courses in music education. He has appeared as a guest conductor for orchestras and bands throughout Asia, Australia and the US, as well as performances internationally on Euphonium.

Alan holds a Doctorate in Conducting and Masters degree in Euphonium Performance from Indiana University. Publications include contributions to the Teaching Music Through Performance in Band series of books and the MBM Times. Cimarron Publishing has released his compositions and arrangements for both band and orchestra.





Andrew Foote - Conductor

In a professional concert and operatic career commencing in 1988, Andrew Foote has performed more than 30 operatic roles for professional companies throughout Australia – including his acclaimed Ned Keene in *Peter Grimes* for which he received a 2010 Helpmann Award.

His performances as recitalist, oratorio soloist, recording artist, crossover cabaret artist, opera principal and opera director consistently draw superb accolades.

As an academic, Andrew passes an eclectic mix of skills and expertise to students drawn from his diverse career as a solo and ensemble singer (including opera on the national stage), a recording artist, his specialisation in German Lieder and Baroque repertoire, his experience as a stage director, his business expertise and experience, and his one to one coaching of business leaders. He was a 2020 recipient of a UWA FABLE Faculty Teaching Award, and is a regular recipient of various student teaching awards.

From 2014-2019 he was Vocal Coach and from 2019-2024 he was Chorus Director to the West Australian Symphony Orchestra Chorus.

Daniel van der Moezel - Organ

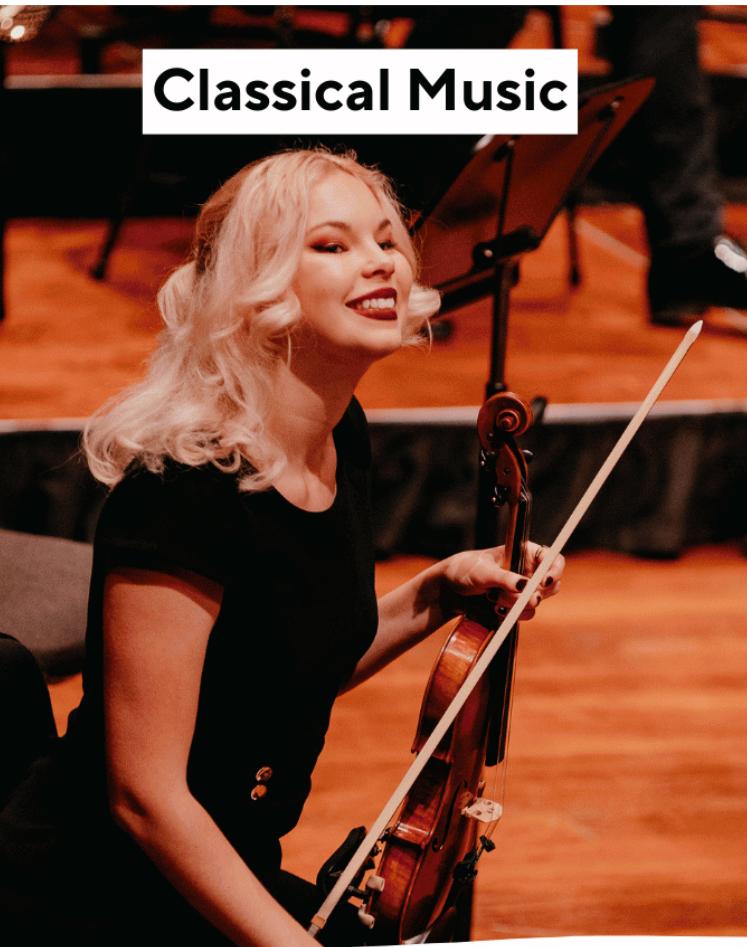
Daniel, born in 2006 and raised in Perth, was home educated throughout his primary and secondary schooling. He began playing the piano at age five before switching to the pipe organ at fourteen. Daniel has studied under renowned organists Dominic Perisinotto, Jangoo Chapkhana, and most recently Alessandro Pittorino.

Since commencing his performance career in early 2022, he has played for concerts, recitals, and liturgies, collaborating with multiple orchestras and ensembles, including the West Australian Youth Orchestra and the West Australian Charity Orchestra (WACO). Notable performances include Gustav Holst's *The Planets* with WACO and a solo recital at St Mary's Cathedral.



Daniel is currently in his second year of a Bachelor of Philosophy (majoring in Music) at the University of Western Australia. He is the recipient of the Royal School of Music Club's 2024 Anniversary Scholarship, as well as UWA's 2025 Oracle Prize for keyboard studies.

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