



Mozart's Requiem



QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

20 + 21 MAY 2022

CONCERT HALL, QPAC



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WELCOME

It's been just over a year since I've been able to travel outside of Western Australia to perform! I am so excited and thrilled to be singing in this glorious concert with the wonderful Queensland Symphony Orchestra. This concert has some of the most sublime music ever written for the voice and woodwind. Mozart's Requiem is powerful, passionate, and moving, a work I absolutely love singing. I'm looking forward to hearing the beautiful voices of the Brisbane Chamber Choir and working for the first time with esteemed conductor, Jonathan Stockhammer.

The woodwind and brass sections are front and centre of Stravinsky's *Symphonies of Wind Instruments*. Debussy's *Prelude to "The Afternoon of a Faun"* opens with the most mesmerising and alluring flute solo, featuring section principal flautist, Alison Mitchell. This Symphonic Poem evokes a sensuous, aural landscape that is bound to charm and excite the audience. Here, they have the opportunity to shine brightly, showcasing their artistry and talent. I am delighted to be back performing with QSO. I hope you will enjoy this performance as much as I have enjoyed preparing for it.

Sara Macliver
Soprano

IN THIS CONCERT

Conductor	Jonathan Stockhammer
Soloist	Sara Macliver, soprano Fiona Campbell, mezzo soprano Andrew Goodwin, tenor Pelham Andrews, bass
Choir	Brisbane Chamber Choir

PROGRAM

STRAVINSKY	<i>Symphonies of Wind Instruments</i> [1920 version]	12'
DEBUSSY	<i>Prelude to the "Afternoon of a Faun"</i>	10'
MOZART	Requiem, K.626 (completion by Robert Levin)	46'

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples continue to make to Queensland and Australia. To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

Photos by Peter Wallis and Sam Muller.

Mozart's Requiem is presented in association with QPAC.

WELCOME FROM QPAC

How extraordinary that a work now considered one of Mozart's most iconic was left unfinished at the time of his death to be completed by another composer from his inner circle. Although rumours, debates, and tall tales have swirled around the *Requiem* since its first performance in the late 1700s, scholars agree the language of this vivid and rousing work undoubtedly reveals the hand of the great composer.

To do justice to such an epic orchestral masterpiece is no mean feat, but the safe hands of the Queensland Symphony Orchestra and the Brisbane Chamber Choir with Jonathan Stockhammer guide us ably through. By turns melancholic, soothing, and terrifying, it is a journey that captivates the soul and imagination.

After a dramatic journey of literal life and death, from earth to somewhere between heaven and hell, what a breath of fresh air Debussy's *Prelude to "The Afternoon of a Faun"* offers us. In stark contrast to the *Requiem*, Debussy's work feels like a moment of pure pleasure and dreaminess. This is music that evokes joy and whimsy, a glorious example of Debussy's ability to use sound to paint a scene.

Stravinsky's honouring of Debussy with his *Symphonies for Wind Instruments* may have been a little misunderstood in its time, but fortunately audiences today have become much more accepting of what was wildly experimental at the time of its debut. Stravinsky said the work was never intended to 'please audiences', an interesting perspective from which to experience this piece.

This is the beauty of music: in a short space of time, we can lose ourselves in an epic tale of life and death, be invited into a woodland clearing with frolicking fauns and nymphs, and enjoy the swirling innovative work of one considered a true original of his time.

It is our pleasure to present this broad program with our friends from QSO as together we seek to deliver music to audiences that spans the classical spectrum through to contemporary works ensuring, as the QSO has done since its inception, that this is an orchestra for everyone.

John Kotzas AM
Chief Executive, QPAC



QPAC'S NEXT STAGE...

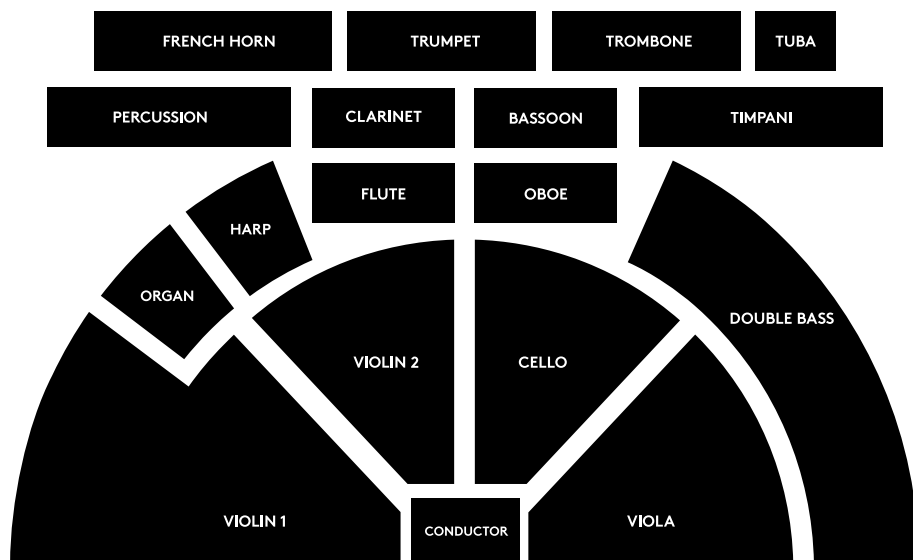
Help QPAC raise \$25 million as our contribution to building a thriving, state of the art venue that will expand opportunities for local artists and deliver more exceptional live performance experiences for audiences.



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QUEENSLAND
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IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First/Second Violin
- Viola
- Cello
- Double Bass
- Harp

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or shaken. Some instruments just make a sound; others play particular pitches.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY



Find out who's on stage today, scan the QR code below.



Igor Stravinsky

Symphonies of Wind Instruments

Today's concert starts with a short piece of music by Russian composer, Igor Stravinsky. The piece is called *Symphonies of Wind Instruments* and you may notice that only the wind instruments are playing in this piece. No strings allowed!



WHO WAS STRAVINSKY?

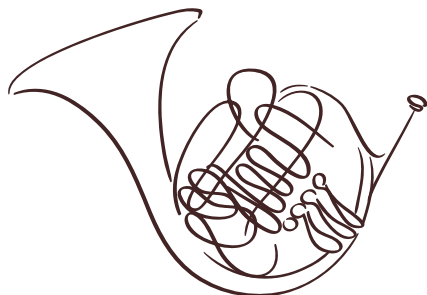
Igor Stravinsky was a Russian composer, pianist, and conductor born in 1882. Like many composers, little Stravinsky took to the piano when he was just nine years old. He studied music theory and composition as a child and he was good at it, great in

fact! But his parents thought a career in law was a better idea and so in 1901 he enrolled to study criminal law, though he rarely attended. Instead, Stravinsky hung around with a fellow student named Vladimir who was the son of the famous Russian composer Nikolai Rimsky-Korsakov. It was his friend's father Nikolai who insisted Stravinsky continue studying music and so twice a week the two would meet for lessons. Eventually, Stravinsky finished his first orchestral composition, *Symphony in E flat*, and would go on to make incredible contributions to music by composing new ways of organising harmony and rhythm.

LISTEN OUT FOR...

At only twelve minutes long this piece of music is no symphony (despite the name). Composed entirely for wind instruments like French horn, bassoons, trumpet, flutes, clarinets, oboes, trombone, and tuba (did we miss any?).

The beginning of the piece sounds a little disjointed – like the musicians are playing in different parts of a house. But this was Stravinsky's experimental style. See if you can notice how the sounds from the instruments begin and stop abruptly – Stravinsky has written no musical transitions whatsoever. The tempo is not unlike a car stopping and starting.



Claude Debussy

Prelude to "The Afternoon of a Faun"

This beautiful, short piece of music was written by French composer Claude Debussy in 1894. *Prelude to "The Afternoon of a Faun"* is a Symphonic Poem about mythical creatures based on a poem by French author Stéphane Mallarmé which tells the story of a faun who has awoken from an afternoon sleep and encounters nymphs. The poem is dreamy and imaginative, and so the music Debussy has composed reflects this.



WHO WAS DEBUSSY?

Claude Debussy was born in Paris in 1862 and just like Stravinsky, he was a stellar pianist. At just ten years old Debussy entered into the Paris Conservatory where he would study for eleven years. Debussy would go on to have a celebrated career in music, though he wouldn't be famous for his music until he was forty.

As a composer, Debussy developed new ways of writing harmony and musical structure and is sometimes attributed as the father of modernist music. His music was colourful and through the emotion of the music, audiences could imagine vibrant scenes and images.

LISTEN OUT FOR...

Prelude to "The Afternoon of a Faun" begins with a beautiful and delicate flute solo that we can only imagine is the faun himself. This opening flute solo descends in musical notes before ascending again. Perhaps depicting the faun's fluttering eyelids. As the faun awakens, the oboe and bassoons join in while the harp evokes a dreamy atmosphere.

Debussy introduces the main musical themes of the piece using woodwind instruments while the horns, strings, and harp accompany. Throughout, the faun is depicted by the flute while other instruments depict the nymphs. The piece finishes delicately and quietly with two final sounds from the bells.

DID YOU KNOW?

A "Symphonic Poem" is a piece of music that tells a story or is based on a poem, painting or landscape.

Wolfgang Amadeus Mozart Requiem, K.626

This is the piece of music you've all been waiting for. On stage you will see our musicians alongside four soloists, the conductor, and members of Brisbane Chamber Choir all working together to create the intense sound this piece requires. It's beautiful, yet terrifying and chances are you've heard it before. It's widely used in TV shows and movies, from *Star Trek* to *Mission Impossible*. There is no story to this long music piece, instead, it explores life and death within the context of The Bible's *Book of Revelation* which prophesies the end of the world.



HISTORY AND BACKGROUND

Wolfgang Amadeus Mozart was an Austrian composer, pianist, and violinist and Requiem was composed in 1791. It is said that a mysterious messenger delivered the commission for Requiem and did not reveal to Mozart who the commissioner was. Mozart then came to believe that he was writing the music for his own funeral – which is why he drew from *The Book of Revelation* for inspiration. The same year Mozart sadly passed away before *Requiem* was finished. Coincidence? Maybe. Spooky? Most definitely.

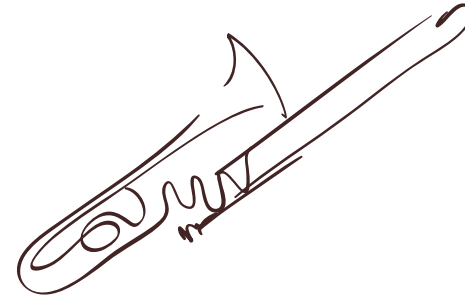
WHO WAS MOZART?

You might have heard of Mozart before, but just in case you haven't, let's give you a quick rundown. Austrian composer Mozart began performing and composing at just six years old. He mastered a range of musical genres, composed more than 600 works of music in his short lifetime, had a knack for melodies that would earn him a legacy of greatness, and he had a pet canary! He sadly died at just 35 years of age.

LISTEN OUT FOR...

At forty-six minutes long and divided into five sections, there's so much to listen out for in Requiem. Today, let's focus on a few highlights.

The first section is called *Introitus* or Introduction. It opens with long sustained notes from the clarinets and bassoons. They establish the main musical theme of the entire piece (see if you can hear it throughout). The trombones then announce the entry of the choir who begin to sing the introduction and the magnitude of this music begins to show.



Sequence is the third section of music, and it contains some of the most recognisable parts of Requiem. The first part of *Sequence* is called *Dies Irae* which opens immediately with a loud, rising harmony from the choir and the orchestra. The second part of *Sequence* is called *Tuba Mirum* which begins with a solo trombone before our four soloists begin to sing.

The fifth section of music is called *Sanctus*, which marks the point in the music where Mozart had reached before his death.

Requiem was then completed by another composer and student of Mozart's, Franz Xaver Süssmayr, who also finished a number of other sections with the help of Mozart's wife Constanze. Until this point, the lyrics and music of *Requiem* have been very 'doom and gloom' but in *Sanctus*, things start to look up. The lyrics transition from talking about the end of the world to praising God, and the music sounds more hopeful.

Communion is the final section and closes this journey of music and choral singing. Music and choir build before there is a moment of pause from both... the trumpets burst through and in a final flourish it is over as musicians and choir sustain a long, final note.

DID YOU KNOW?

A "Requiem" is a Roman Catholic mass for the dead.

BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

- Staccato** a set of two numbers, one on top of the other one, that tell the musician how many notes they will play in each bar.
- Tenuto** a note or chord held for its full value or slightly more.
- Impressionism** a literary or artistic style that seeks to capture a feeling or experience rather than to achieve accurate depiction. In music, this is often expressed through lush orchestral textures which evoke colourful imagery.
- Tone poem** a piece of orchestral music that tells a story, either evoking the content of a poem, story, painting, or landscape.
- Symbolist** a loosely organised literary and artistic movement that originated with a group of French poets in the late 19th century.
- Tritone** an interval made up of three tones. Nicknamed the 'The Devil's Interval' in the Middle ages.
- Chromatic Scale** a musical scale which uses every note as it goes up or down (if looking at the piano, you would sequentially play every white and black note).
- Prelude** music that is generally played as an introduction to another, larger musical piece.
- Tone colour** the character or quality of a musical sound as distinct from its pitch and intensity.
- Fugue** a musical composition in which one or two themes are repeated or imitated by successively entering voices and contrapuntally developed in a continuous interweaving of the voice parts.



Pictured: Natsuko Yoshimoto

LISTENING GUIDE

Igor Stravinsky (1882–1971)

Symphonies of Wind Instruments [1920 version]

Initially, Stravinsky's *Symphonies of Wind Instruments* may sound like a random collection of sounds, but would you hear this music differently if you knew Stravinsky had crafted, in his own words, "an austere ritual which is unfolded" through little prayers between instruments? Would it change your perspective to learn that each note was dedicated to the memory of Claude Debussy – a composer whose music Stravinsky cherished?

Forget the idea of "symphonies" as a form of music, for a start – the title is misleading. It's a symphony in the etymological sense that everyone is making sounds together. There isn't a bed of strings or booming percussion to fill the void between jarring **staccato** and tense **tenuto** expressions. In parallel to his angular themes, Stravinsky uses empty space to direct our ears toward his unusual pairing of instruments. Rogue flutes and clarinets dart about, capturing the spirit of traditional folk dances. Later, they chant with trombone and tuba, lamenting the death of the beloved French composer.

While Stravinsky revised the work in 1947, today the QSO will be performing the original 1920 version that Stravinsky originally conceived. It remains an exercise in music misunderstood and textural innovation.



Claude Debussy (1862–1918)

Prelude to "The Afternoon of a Faun"

Prelude to "The Afternoon of a Faun" is peak **impressionism** – a genre-less focused on rules and convention, and more about depicting the atmosphere of a scene. Debussy's 1894 **tone poem** invites us to use our imagination; to float into luscious forests where mythical creatures play.

The work is based on Stéphane Mallarmé's **symbolist** poetry, weaving the tale of a faun – half-goat, half-human. The creature breathes a spellbinding melody through his panpipes (there's your flute solo that opens the piece). Leaves glisten in the afternoon sun as the faun frolics with playful nymphs, gradually surrendering to sleep on the forest floor. With a flutter of the harp, we're seduced into his alluring dreams.

Debussy was a composer who found enchantment in the gentle brushstrokes of a painting, the intimacies of a poem, and the scales of Eastern cultures. He placed Western classical harmonic structures low on his list of creative priorities. From his earliest days as a child prodigy studying at the Paris Conservatory, Debussy wouldn't be bound by the laws of music theory. This is why this piece is transcendent – even from a musicological perspective.

The composer finds charm in a **tritone**, an unseemly interval once associated with the devil. (You'll hear it each time the flute glides gently along its **chromatic scale**). The work is barely even a **prelude**; Debussy introduces us to a faraway land but doesn't continue to unravel his ideas once the dream has ended. He had planned to develop the narrative through two more movements but realised this fleeting score was all his soundscape required.

In *Prelude to "The Afternoon of a Faun"*, Debussy crafted an enveloping piece of music – tender, introspective, and based on another art form. He used fresh **tone colours** to paint an impression of a magical land, conjuring something far greater than correctly placed notes on a page. It reshaped the world's expectations of orchestral music and reimagined the very sound these instruments could produce when combined. It was momentous in Debussy's career as an orchestral composer, and later, it would suggest this piece marked the birth of modern art music itself.

LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791) Requiem, K.626 (completion by Robert Levin)

Mozart's Requiem? Let's start by dismantling that concept.

The famous Classical composer didn't write all of the music. Its building blocks include mystery and deception, the saucy ingredients you might find in a Netflix binge session. But if you think our historical saga starts with Antonio Salieri – famously discredited in the 1984 film *Amadeus* – you're wrong. Salieri was the least-suspicious character of all in this true tale of Mozart's final hours.

In 1791, Mozart received an anonymous commission. As futuristic spectators, we know that commission came from Count Franz von Walsegg – a wealthy amateur musician who wanted a solemn mass to honour his late wife. He would take the credit for the work, too. (It wasn't the first time the fraudster claimed another's composition as his own.)

Mozart accepted but would never fulfil this commission, though, he did try. His sister-in-law Sophie recalled his final moments: he mouthed from his deathbed the beat of a timpani as it might have sounded in his Requiem. These would be his last words, taking the form of music.

Mozart's widow Constanze was left to pick up the pieces. Struggling financially, she joined the conspiracy, arranging for composer Joseph Leopold Eybler to try his hand at the Requiem. But even he couldn't finish it. It was Mozart's former student Franz Xaver Süssmayr who stole the role of designated impostor. He completed the mash-up, fleshing out the ideas Mozart left behind (and forging the late composer's signature as a final touch).

The tale ends here – for most concertgoers. Many continue to enjoy Mozart's (Eybler-Süssmayr) Requiem; it's still widely performed. But for you, there's more to the story.

The version of Mozart's Requiem you're hearing was completed by Brooklyn-born musicologist Robert Levin, and it's one of the newest-composed takes on the mass. Levin is passionate about unfinished music, having worked on Mozart's Great Mass in C minor and reconstructed the Horn Concerto in D Major; another Süssmayr completion back in 1791. So when he re-examined the Requiem in the early 1990s, there was no mystery or deception surrounding his work. He drew from his impressive knowledge of compositional techniques from 18th-Century Europe.

In Levin's Requiem, little is changed. We still soak up those first lumbering notes of the cello and double bass; we still listen for the layering of vocal forces in the *Kyrie*. The timpani thumps through *Rex tremendae*; Mozart's final heartbeat. While Levin considered deeply the structure and orchestration of Süssmayr, he also stripped back the instrumentation to shine the spotlight on Mozart's vocal lines. Levin's own compositional voice is most present in the *Osanna* and *Amen fugues*, which he developed under the influence of rediscovered handwritten notes.

Many artists have searched for truth in the Requiem, channelling their inner Mozart in a bid to understand what the composer would have done, had he not died of a fever at the young age of 35. Though, Mozart's awareness of this impending doom also influenced the musical ideas that would outlive him.

Of course, the delicious mysteries of this Requiem will no doubt inspire future generations to uncover more of Mozart's secrets. But as listeners of the 21st Century, Levin provides one of the best-informed responses to the questions this mass left in its wake.

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Pictured: Brian Catchlove and David Mitchell

MOZART REQUIEM LYRICS & TRANSLATION

I. Introitus

Latin

1. *Requiem aeternam*

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.

English

1. *Requiem aeternam*

Grant them eternal rest, Lord,
and let perpetual light shine upon them.
A hymn is due to Thee, God in Zion,
and to Thee a vow shall be paid in Jerusalem:
Hear my prayer,
to Thee all flesh shall come.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

II. Kyrie

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



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MOZART REQUIEM LYRICS & TRANSLATION

III. Sequence

Latin

3. *Dies irae*

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

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

4. *Tuba mirum*

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

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

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

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

5. *Rex tremendae*

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

6. *Recordare*

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

English

3. *Dies irae*

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 comes
to examine all things with rigor!

4. *Tuba mirum*

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

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

A written book will be brought forth
in which all will be contained,
from which the world will be judged.

Thus when the Judge takes His seat
whatever is hidden will be revealed;
Nothing will remain unavenged.

What shall I say then in my misery?
Whom shall I seek as protector,
when a righteous man would scarcely be safe?

5. *Rex tremendae*

King of dreadful majesty,
who freely saves the redeemed,
grant me pardon, thou fount of goodness.

6. *Recordare*

Remember, good Jesus,
that I am the cause of Thy journey:
do not abandon me on that day.

Latin

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti 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.

7. *Confutatis*

Confutatis maledictis,
flammis acribus addictis,
Voca me cum benedictis.

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

8. *Lacrimosa*

Lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus.

huic ergo parce, Deus,
Pie Jesu Domine,
dona eis requiem.

Amen.

English

Seeking me, Thou didst sit down weary:
Thou didst redeem me by enduring the cross:
Let not such great pains be in vain.

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

I groan, like one condemned:
My face blushes with guilt:
Spare a suppliant, O God.

Thou who didst absolve Mary
and hear the prayer of the thief,
to me also Thou hast given hope.

My prayers are not worthy:
But Thou, O good one, show mercy,
lest I burn in the everlasting fire.

Grant me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

7. *Confutatis*

When the damned are confounded
and consigned to the acrid flames,
summon me among the blessed.

I pray, suppliant and kneeling,
my heart contrite as if in ashes:
Take care of my ending.

8. *Lacrimosa*

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

Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest.

Amen.

MOZART REQUIEM LYRICS & TRANSLATION

IV. Offertory

Latin

9. *Domine Jesu*

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.

10. *Hostias*

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

English

9. *Domine Jesu*

Lord Jesus Christ, King of Glory,
deliver the souls of all the departed faithful
from the pains of hell
and from the deep abyss.
Deliver them from the lion's mouth,
that hell may not swallow them,
and they may not fall into darkness.

But may the standard-bearer Saint Michael
lead them into the holy light,
which Thou didst promise of old to Abraham
and his seed.

10. *Hostias*

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

V. Sanctus

Latin

11. *Sanctus*

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

12. *Benedictus*

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

English

11. *Sanctus*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

12. *Benedictus*

Blessed is He Who cometh in the Name
of the Lord.
Hosanna in the highest.

VI. Agnus Dei

13. *Agnus Dei*

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

13. *Agnus Dei*

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

VII. Communion

Latin

14. *Lux aeterna*

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

English

14. *Lux aeterna*

Let eternal light shine upon them, Lord,
among Thy saints forever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let eternal light shine upon them.

ARTIST BIOGRAPHIES



Jonathan Stockhammer Conductor

In just a few years, Jonathan Stockhammer has made a name for himself in the worlds of opera, symphonic repertoire, and contemporary music. As a superb communicator, he has a great talent not only for presenting concerts but also for working on an equal footing with a variety of performers – whether they are young musicians and rappers or stars such as Imogen Heap or the Pet Shop Boys.

Opera is central to his work. The operas he has conducted, including Zemlinsky's ›Eine florentinische Tragödie‹, Sciarrino's ›Lucie mie traditrice‹ and ›Monkey: Journey to the West‹ by Damon Albarn, identify him as a conductor who welcomes and masters the difficulties presented by complex scores and special, interdisciplinary productions.

Aside from conducting classical and romantic masterpieces and contemporary classical works, he enjoys delving into music that blurs the boundaries between classical music, rock, pop, and hip-hop. His CD ›Greggery Peccary & Other Persuasions‹ with Ensemble Modern (RCA, 2003), featuring works by Frank Zappa, won an Echo Klassik Award. His live recording of ›The New Crystal Silence‹ with Chick Corea, Gary Burton, and the Sydney Symphony Orchestra won a Grammy in 2009.

Highlights of the 2021/22 season include his debuts with the Seoul Philharmonic Orchestra, the Polish National Radio Symphony Orchestra Katowice, and the Queensland Symphony Orchestra as well as return visits to the Deutsches Symphonie-Orchester Berlin (DSO), the Dresdner Philharmonie, the Munich Chamber Orchestra, the Filharmonia Szczecin, the Sinfonieorchester Basel, and the Orchestre de l'opéra national de Lorraine. He has premiered a new oratorio by Thomas Kessler and conducted performances at the Musikfest Bern, the ZeitRäume Basel, and at Wien Modern. As part of the „CONNECT – The Audience as artist“ project, he performed ›Night Shift‹ by Cathy Milliken with Ensemble Modern, London Sinfonietta, Asko/Schönberg, and the Remix Ensemble Casa da Música.



Brisbane Chamber Choir Choir

Now in its twenty-fifth year, the Brisbane Chamber Choir is directed by its founder, Graeme Morton. One of Australia's more eclectic choirs, the choir combines musicians from diverse backgrounds and regularly performs in all musical styles from Renaissance repertoire to contemporary music, including premieres and commissions. A regular feature of our annual season has become the *Magnificent Bach* series which highlights the cantatas, masses and passions of Johann Sebastian Bach.

The ensemble regularly collaborates with other organisations and this year will return to Canberra (where last year we performed the premiere of the *Vietnam Requiem*) to premiere the *Prisoner of War Requiem* for Flowers of Peace in partnership with the Australian War Memorial. The current Mozart *Requiem* season is our fourth partnership with the Queensland Symphony Orchestra, with previous performances under maestros Stephen Layton and Dane Lam.

The choir has released a number of recordings including, in 2016, *Mass of the Dreaming*, a celebrated recording of Australian choral music. It features the premiere recording of the Ross Edwards' title work, together with compositions of musical friends Stephen Leek, Matthew Orlovich, Andrew Schultz, Paul Stanhope, Keren Terpstra and Joseph Twist.

The Brisbane Chamber Choir regularly commissions new works and composers commissioned for 2022 include Andrew Ford and Andrew Schultz. The choir is currently the resident Chamber Choir of St John's Anglican Cathedral.

ARTIST BIOGRAPHIES



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



Fiona Campbell Mezzo Soprano

Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer, ABC presenter, accomplished international performer, recitalist and recording artist. She was the winner of the national Limelight Award for Best Solo Performance 2011 (with the ABO in their *Haunting Handel* concert series), vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards and former Artistic Director of WA's Government House Foundation.

Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Soloists of Royal Opera House Orchestra, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic, Euro-Asian Philharmonic, Glyndebourne Festival Opera, Grange Park Opera and Opera North.

Career highlights include several concerts with the legendary tenor José Carreras in Japan and Korea and as his special guest artist in Australia. Fiona has also been a touring favourite with Barbara Bonney, making her debut at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano.

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*, Siebel *Faust*, Rosina *Il barbiere di Siviglia*, Venus *Tannhäuser*, Ruggiero *Alcina*, Idamante *Idomeneo*, Vagaus *Juditha Triumphans*, Erisbe *L'Ormino*, Suzuki *Madama Butterfly*; she was nominated for a Helpmann Award for her portrayal of Cherubino in *Le nozze di Figaro*.

In 2021, she sang Hippolyta in *A Midsummer Night's Dream* for The Adelaide Festival and was soloist with the Australian String Quartet and the Queensland and West Australian Symphony Orchestras. In 2022, she returns to WASO and the QSO and appears as Laura (*Iolanta*) and Flora (*La traviata*) for West Australian Opera.

ARTIST BIOGRAPHIES



Andrew Goodwin

Tenor

Andrew Goodwin has appeared with opera companies and orchestras in Europe, Asia, and Australia including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, St. Petersburg Philharmonic, Auckland Philharmonia, New Zealand, Sydney, Melbourne, Queensland, Adelaide and Tasmanian Symphony Orchestras, Moscow and Melbourne Chamber Orchestras, Sydney Philharmonia Choirs, and in recital with pianist Daniel de Borah at Wigmore Hall, the Oxford Lieder, Port Fairy and Canberra International Music Festivals.

This year Andrew has been engaged to return to Melbourne Bach Choir (Evangelist in Bach's *St. Matthew Passion* and Haydn's *Die Schöpfung*), Canberra International Music Festival and Australian Haydn Ensemble (Haydn's *Creation*), Queensland Symphony Orchestra (*Messiah* and Mozart's *Requiem*), Canberra and Melbourne Symphony Orchestras (*Messiah*), Albury Chamber Music Festival and Sanguine Estate Music Festival.

Andrew is a founding member of Katie Noonan's new vocal ensemble, AVÉ, and will also tour with the ensemble this year.

Recent engagements include Lysander, *A Midsummer Night's Dream* (Adelaide Festival); Jacquino, *Fidelio* (West Australian Symphony Orchestra); Nadir, *The Pearlfishers* (State Opera South Australia); *Diary of one who disappeared* and *Rape of Lucretia* (Sydney Chamber Opera); Artaxerxes title role (Pinchgut Opera); Berlioz *L'Enfance du Christ* and Mozart *Requiem* (MSO); Brett Dean's *The Last Days of Socrates* and Mozart *Litaniae de venerabili altaris sacramento* (SSO); *Messiah* (Sydney Chamber Choir, NZSO, QSO, and MSO); Bach *Magnificat* and *The Rake's Progress* title role (Auckland Philharmonia Orchestra); and performances at Adam Chamber Music Festival New Zealand, Huntington Festival, and Australian Festival of Chamber Music.



Pelham Andrews

Bass

Pelham Andrews is a leading classical Bass singer in Australia and New Zealand, who studied in the UK, Germany, and Australia, and was a winner of the McDonalds Operatic Aria. Pelham has been a principal artist for Opera Australia, State Opera South Australia, Victorian Opera, English National Opera, Sydney Philharmonia Choirs, Queensland Symphony Orchestra, and Auckland Philharmonia in such roles as Timur (*Turandot*), Sparafucile (*Rigoletto*), Padre Guardiano (*La Forza del Destino*), Colline (*La Bohème*), Mephistopheles (*La Damnation de Faust*), and Lodovico (*Otello*). His performances range from the core Italian, French, German, and English operatic and symphonic repertoire, through to lesser-known classical works, contemporary and new compositions, and traditional Russian folk music.

Pelham Andrews' recent performances include Snug/Lion (*A Midsummer Night's Dream*) and *A Child of our Time* for Adelaide Festival; Commendatore in *Don Giovanni* for the Auckland Philharmonia Orchestra; Don Basilio in *The Barber of Seville*, The Bonze in *Madama Butterfly*, the title role in *The Mikado* and Ben in *Madeline Lee* for the State Opera South Australia; recording Lester Lamb in *Cloudstreet* by George Palmer for Omega Ensemble; *Messiah* for Melbourne Symphony Orchestra; Bass Soloist in *Towards First Light* for the Adelaide Concert Collective; Schlendrian in *The Coffee Cantata* for Adelaide Baroque; and Bass soloist in a performance of works by J.S. Bach for the Adelaide Cantata Band.

Pelham's 2022 engagements include *Watershed* (Adelaide Festival), Colline and Judd/Mr Bonner in *Voss* (Meale), for State Opera South Australia, Bass soloist in Verdi's *Requiem* with the Adelaide Youth Orchestra, and Don Fernando (*Fidelio*) with Sydney Symphony and chief conductor Simone Young.



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QUEENSLAND PERFORMING ARTS CENTRE

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The Honourable Leeanne Enoch MP: Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts
Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor.

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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Opera Gala

FRI 10 JUN 7.30PM
SAT 11 JUN 1.30PM
Concert Hall, QPAC

Conductor Dane Lam
Soloists Natalie Aroyan, soprano
Deborah Humble, mezzo soprano
Diego Torre, tenor
José Carbó, baritone
Choir Brisbane Chorale



Fantasy and Folklore

SUN 24 JUL 11.30AM
Concert Hall, QPAC

Conductor Umberto Clerici
Host Guy Noble

In this relaxed Sunday morning concert, conductor Umberto Clerici will wave his baton and whisk you away on an exotic musical journey of magic and mystery.



Elgar and Mahler

FRI 17 JUN 7.30PM
SAT 18 JUN 1.30PM
Concert Hall, QPAC

Conductor Umberto Clerici
Soloist Daniel Müller-Schott, cello

Conductor Umberto Clerici wowed audiences when he appeared with us in 2021 and we can't wait to see how he leads our musicians in two of the most powerful orchestral works.

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We love to hear from our audience. What did you think of the concert? What was your favourite piece? Who do you want to hear more of? Let us know!

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