



Mozart's Mass



QUEENSLAND SYMPHONY
ORCHESTRA

10 + 11 MAY 2024
ST STEPHENS CATHEDRAL



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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

Photos by Darren Thomas and Sarah Marshall.

WELCOME

From the dawn of time music and religion have been partners; and through the 150 years of the Cathedral of St Stephen music has been a constant theme. The music of Mozart was heard at the cathedral's opening in 1874, and there is a nice symmetry in the music of Mozart being heard as we celebrate the sesquicentenary in 2024.

In celebrating the 150 years of the cathedral, we think of time and place. But the music of Mozart, itself composed in a particular time and place, has a transcendent quality which reaches beyond the context of its composition. Mozart writes music for always and everywhere. This points to the interplay of time and eternity which is at the heart of the story of St Stephen's. What we will hear is not confessional music in any narrow sense but is deeply religious in a broader sense, speaking gracefully of the God who is both with us and beyond us.

I was delighted when it was first suggested that Queensland Symphony Orchestra, under the baton of Chief Conductor Umberto Clerici, might play as part of the sesquicentenary celebrations. This not only honours the part music has played in the story of the cathedral but also recognises that St Stephen's, situated at the heart of the city, has been very much part of the life of Brisbane. It was Frank Lloyd Wright who said that "we create our buildings and then they create us". The cathedral has helped create not only the Catholic community of Brisbane but also the city itself; and the performances of the QSO celebrate that.

So I offer a heartfelt welcome to the Orchestra and its conductor as well as to the soloists we will hear. The playing and singing not only look back through a century and a half but also look forward to a future where, whatever its uncertainties, the music will never die.

The Most Reverend Mark Coleridge
Archbishop of Brisbane

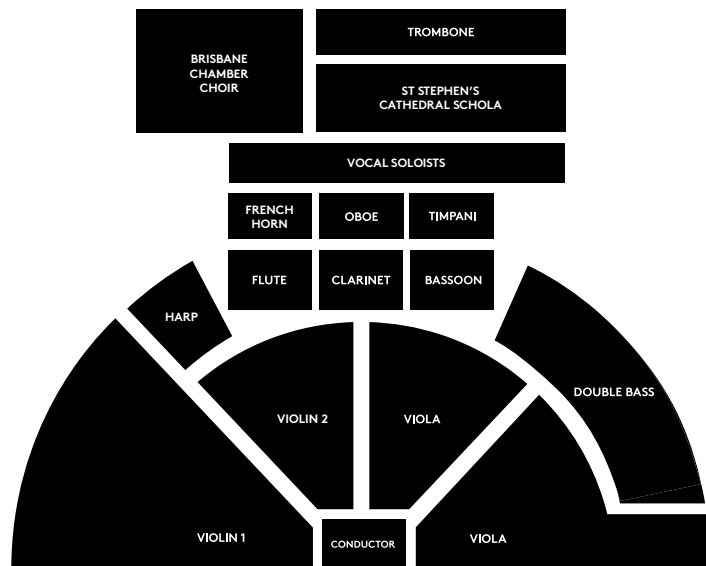
IN THIS CONCERT

Conductor	Umberto Clerici
Artists	Sara Macliver, Soprano Sofia Troncoso, Soprano Andrew Goodwin, Tenor David Greco, Baritone
Choirs	Brisbane Chamber Choir St Stephen's Cathedral Schola

PROGRAM

BOULANGER	Psalm 24 <i>The Earth is the Lord's</i>	5'
MOZART	Mass in C minor	62'

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 and 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, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- 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.



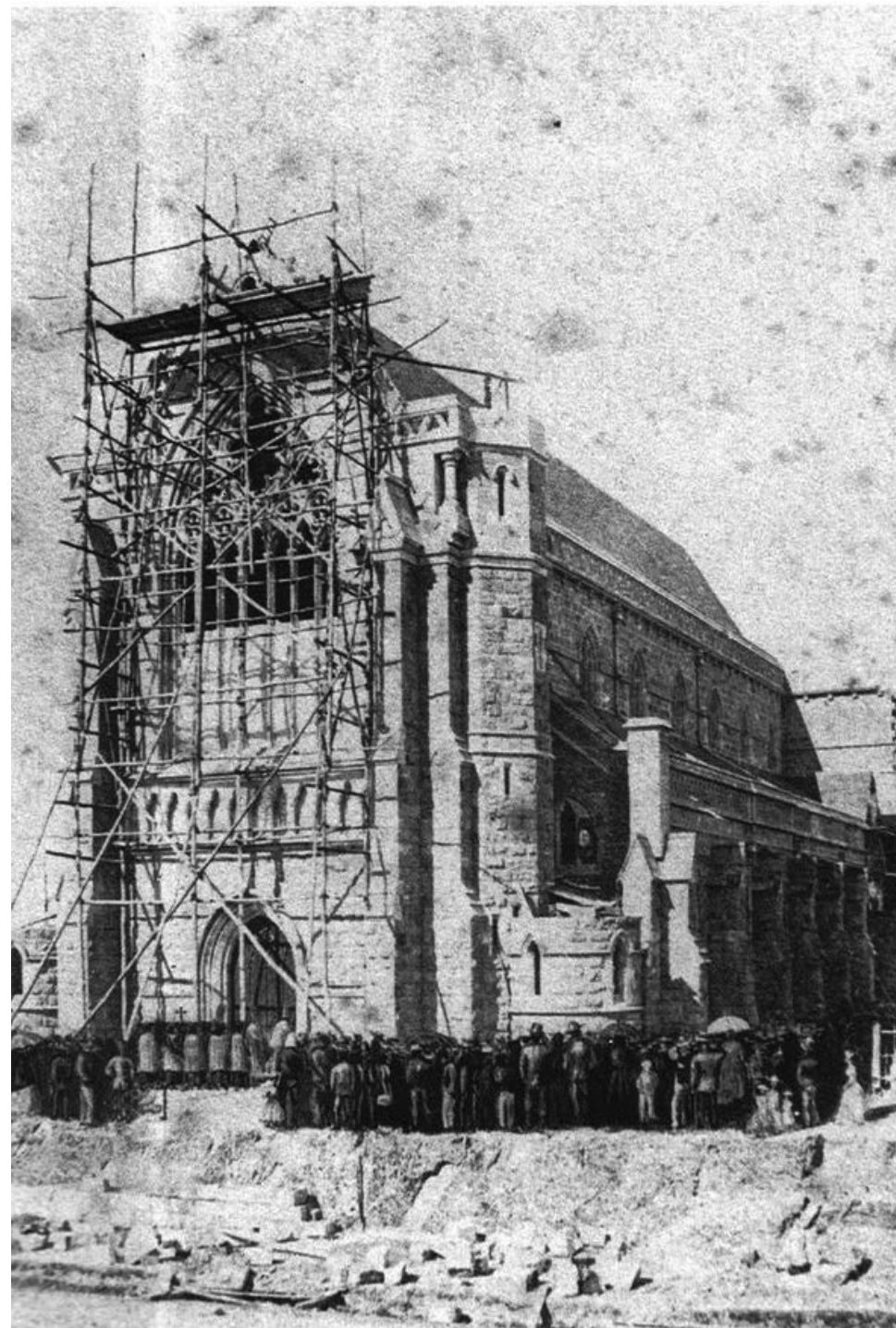
LISTENING GUIDE

Lili Boulanger (1893–1918)

Psalm 24, *The Earth is the Lord's*

With the great might of the organ leading the charge, Marie-Juliette Olga 'Lili' Boulanger's *Psalm 24, 'The Earth is the Lord's'* is a commanding proclamation of glory. Boulanger wrote three psalm settings across her tragically short career, a reflection of her strong spiritual devotion. This faith was a necessary strength, as chronic illness and the effects of childhood pneumonia were inseparable from her everyday life. Boulanger died at only 24 years old, but the musical prodigy left behind a significant body of work and was the first woman to win the prestigious Prix de Rome. Her older sister, Nadia Boulanger, went on to become a renowned composer and pedagogue, and a strong proponent of Lili's music. Both sisters are buried in the same tomb.

Of her psalm settings, Psalm 24 is the boldest. Fanfares and trumpeting exultations slip into a serene middle section, which gently undulates, as a solo tenor rises to the fore. Unison chanting from the choir draws in a breath of the medieval, and coaxes the orchestra back to life, as the psalm concludes in a large gesture of grandeur. While only a short work, this gem in Boulanger's repertoire is a rousing inclusion in today's concert.



LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Mass in C Minor (arr. Franz Beyer)

- I. Kyrie
- II. Gloria
- III. Laudamus te
- IV. Gratias
- V. Domine Deus
- VI. Qui tollis
- VII. Quoniam
- VIII. Jesu Christe
- IX. Credo
- X. Et incarnatus
- XI. Sanctus
- XII. Benedictus
- XIII. Agnus Dei

The opening is a gradual awakening, the forces of one of Mozart's most enigmatic works unfurling. *Kyrie* trembles with anticipation, *Lord Have Mercy*, a plea that resonates through the dark sonority of the orchestra, before glowing with luminosity as the soprano soloist makes her first entry.

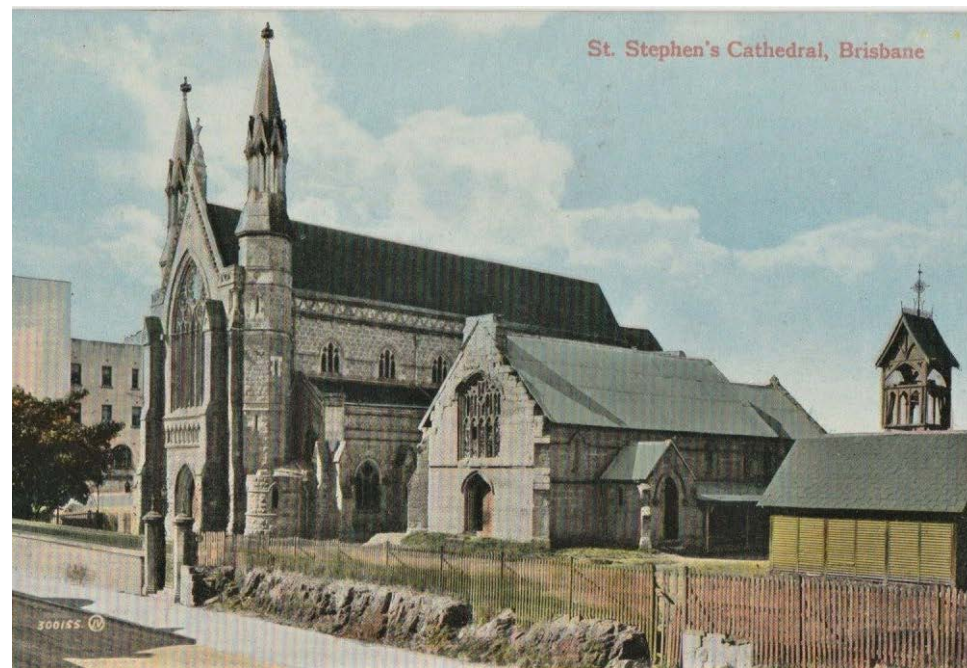
This first movement trembles with the anticipation of a work that spans drama, love and mystique. Unfinished at the time of Mozart's death, *Mass in C minor* was returned to the concert hall in the 20th century, as a grand effort of reconstruction established this work as a hallmark in Mozart's already impressive oeuvre. But Mozart's final vision for this work, ultimately, remains unknown.

The opening *Kyrie*, and the energetic *Gloria*, which hides obscured references to the choral works of Handel and Bach, were both fully completed. Two movements of the traditional *Credo* form are completed, and the *Benedictus* is almost wholly complete, but elements had to be reconstructed from separate orchestral parts. This was not the first, or second Mass that Mozart had ever written, in fact, sixteen had already been commissioned and completed throughout his life. However, this was the first Mass that Mozart had written of his own free accord.

In 1781, Mozart left the employment of the Prince Archbishop of Salzburg, and the overbearing influence of his father Leopold, and relocated to Vienna. Here he met soprano Constanze Weber, who is believed to be a key component of the impetus behind the work. Leopold disapproved of their marriage, and the newly-weds planned a trip to Salzburg, both for Mozart to make peace with his father, and for Constanze and Leopold to meet for the first time. The Mass, or what was completed of it, was premiered during this trip, and Constanze sang its virtuosic aria 'Et incarnatus est,' which weaves improvisatory woodwind parts atop a magnificent soprano solo. Little else is known about the premiere, and shortly after Mozart reworked the *Kyrie* and *Gloria* movements into the cantata (a poem or story set to music) *Davide penitente*, and thereafter abandoned the Mass altogether.

This work is a warhorse of the genre. Its C minor tonality carries a weighted intensity, and the ensemble possesses an incredible breadth, with two choirs, two sopranos, tenor and bass soloists, and a large orchestra which includes three trombones, atypical of the classical period. After an epic trajectory through turmoil and joy, the four vocal soloists intertwine for the penultimate exultant movement, the *Benedictus*, followed by *Agnus dei* to conclude today's Mass. The work closes with the intimacy that it opened with, its neatly weaving solo lines closing with a muted satisfaction, leaving just enough space to contemplate the infinite possibilities Mozart left behind.

© Paige Gullifer



ARTIST BIOGRAPHIES



Umberto Clerici Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium now as an acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra in addition to being a frequent guest with several leading orchestras.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major cello concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role as Chief Conductor of Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated. Other recent highlights include his debut with the Tasmania Symphony and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

Upcoming European conducting engagements in early 2024 include Elgar's cello concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.

As a cellist, Umberto is beloved by audiences worldwide, having performed internationally as a soloist at New York's Carnegie Hall, Vienna's Musikverein, the great Shostakovich Hall of St Petersburg, Auditorium Parco della Musica in Rome, the Salzburg Festival and is one of only two Italians to have ever won a prize for cello in the prestigious International Tchaikovsky Competition.

Umberto plays cellos by Matteo Goffriller (*made in 1722, Venezia*) and Carlo Antonio Testore (*made in 1758, Milano*).



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.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing, and teaches at the Conservatorium there.



Sofia Troncoso Soprano

Sofia Troncoso is an American soprano of South American descent. Sofia began her study with Priscilla Bagley at the Dramatic Institute of Vocal Arts, Inc. Later, studying under Sunny Joy Langton, she gained an Honors degree from Northwestern University. During this period, Sofia was selected for the Castleton Artist Training Seminar at Lorin Maazel's Castleton Music Festival where she participated in the recitals, concerts, opera scenes, and mainstage productions. In 2016-2017 Sofia was a Young Artist at the National Opera Studio and for Les Azuriales Opera where she sang Nanetta *Falstaff* and won the Karaviotis Prize and the Salter Prize.

Sofia is an accomplished recital and concert singer, singing major works such as Bach, Beethoven, Hadyn, Mozart, Mahler etc. In recital she has showcased music in an array of languages and styles, her 2017 highlight being *Stop all the Clocks*: a multimedia cabaret with Shadow Opera.

ARTIST BIOGRAPHIES

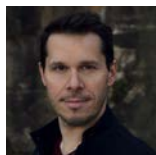


Andrew Goodwin Tenor

Born in Sydney, Andrew studied voice at the St. Petersburg Conservatory with Professor Lev Morozov and in the UK with Robert Dean. The recipient of many awards and scholarships he has also received support from the Australian Music Foundation and ARS Musica Australis.

Tenor Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Classical Opera Company, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

On the concert platform he has appeared with the St Petersburg Philharmonic Orchestra, Moscow Chamber Orchestra, all the major Australian symphony orchestras, and has given recitals at Wigmore Hall, at Oxford Lieder and at festivals throughout Australia.



David Greco Baritone

Internationally regarded for his recordings of Schubert lieder and the cantatas of J.S Bach, ARIA Award-nominated baritone David Greco has sung on some of the finest stages across Europe and appeared in celebrated opera festivals including Festival d'Aix-en-Provence and Glyndebourne Festival Opera.

In 2012, he was the first Australian singer to be appointed a position with the Sistine Chapel Choir in the Vatican, Rome.

An acclaimed interpreter of oratorio and concert work, he appears regularly with Australia's finest orchestras such as the Australian Chamber Orchestra, Australian Brandenburg Orchestra, Australian Haydn Ensemble, and notably the Sydney Symphony in their Helpmann Award-winning concerts of Bach's Cantata, *Ich habe genug*.

He has become closely associated with Britten's *War Requiem*, making his debut in this work with West Australia Symphony Orchestra in 2022, and again in 2023 with Melbourne Symphony Orchestra. Most recently David appeared as soloist in Verdi's *Requiem* in the Sydney Opera House with Sydney Philharmonia Choirs.



Brisbane Chamber Choir

Brisbane Chamber Choir, under the leadership of founding Director, Dr Graeme Morton AM, was established in 1997 and is one of Australia's more eclectic ensembles. Combining an auditioned ensemble of musicians from diverse backgrounds, the choir performs in styles ranging from renaissance repertoire to contemporary music.

In 2024 the choir will partner again with Queensland Symphony Orchestra for performances of major works by Handel, Mozart, Beethoven and Bach. Other collaborations have included Flowers of Peace for the Australian War Memorial *Requiem* project, Ensemble Q, Adelaide Chamber Singers/Sydney Chamber Choir, Musica Viva, The Adina String Quartet, The Badinerie Players, Southern Cross Soloists and Camerata.

Brisbane Chamber Choir focuses on commissioning and performing new choral works by Australian composers.



St Stephen's Cathedral Schola

The Cathedral Schola was founded in 2000 and is currently a nine member professional choral ensemble. Its major responsibility is the 12.00 noon Mass on most Sundays, but it takes on extra duties from time to time and especially over the major seasons of the Church's Year such as Lent, Easter, Advent and Christmas. As a professional ensemble it sings the major church repertoire of the last four or five centuries with a special emphasis on current Classical sacred music from Australia and the rest of the world.



Supporter Encore

HOW HAS QUEENSLAND SYMPHONY ORCHESTRA IMPACTED YOU?

The QSO has been a regular feature of my life since childhood, when I was first taken to what were then called “the ABC Concerts”. The venue of the day was the Brisbane City Hall and I remember everyone, musicians included, charging over the road at interval to grab a drink. Since then, I’ve had a huge love of live orchestral music and I’ve tried to make it a part of my life wherever I am.

WHAT IS YOUR FAVOURITE INSTRUMENT?

I can’t limit myself to one - oboe, tenor sax, French horn, cello, to name a few and even some less commonly heard instruments such as the bandoneon and the older brass instruments like sackbuts. And being a Wagnerian of course the Wagner tuba!

WHAT WOULD YOU LOVE TO LISTEN TO RIGHT NOW?

Right now I’d love to hear Mahler 1, especially the third movement played by QSO in 2022. Hearing Maestro Clerici’s interpretation gave me a much deeper appreciation of the work and Mahler’s love of the music from his childhood in Bohemia.

WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

A society can be measured by its cultural and arts scene, and a thriving orchestra is a great exemplar of this. Orchestras are expensive to run. I believe it is important for everyone who attends and enjoys the music to provide support however they can. I have great respect and regard for the world of music, particularly the musicians who recreate the beautiful music for us.

WHAT ADVICE WOULD YOU GIVE TO THOSE CONSIDERING SUPPORTING?

Don’t hesitate, it’s one of the most satisfying things you can do! And really consider supporting an individual artist. It’s so enjoyable watching the artist you support perform, knowing you’ve had a small impact on their hours of hard work and dedication.

Dr Sheena Burnell supports Lauren Manuel through the Music Chair Program.



SYMPHONIC MASTERPIECES

Heroic Tales

2 + 3 AUG

CONCERT HALL, QPAC

Grime Near Midnight* (Saturday only)

Ravel *Shéhérazade* for Voice and Orchestra

Strauss, R. *Ein Heldenleben*

Conductor Nicholas Carter



We are Queensland

Empowering Queensland through Music

We are excited to share with you the remarkable initiative to take Queensland Symphony Orchestra (QSO) to the regions, with our five-year Regional Touring Program (2024–2028).

The Regional Touring Program is a bold and transformative initiative with potential to transform the hearts and minds of Queenslanders for decades. We would love for you to support this program.

By supporting this program, you are not just investing in music; you are investing in the cultural soul of our communities, the education of our children, and the economic prosperity in our regions.

Please contact Development on (07) 3833 5027 or visit www.qso.com.au/WeAreQLD to support the Program.

“ We need our impact to go beyond the Concert Hall, to bring the inspiration, depth and quality of orchestral music to every corner of Queensland, ensuring that our communities, regardless of location, can experience the joy and beauty that live music can deliver. Our orchestra is a cultural ambassador and, by touring in regional Queensland, we aim to enrich lives, nurture talent, and leave a legacy for our future generations. ”

UMBERTO CLERICI, CHIEF CONDUCTOR

Please scan the QR code for more information.



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Symphony Fantastic

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

Conductor Umberto Clerici
Violin József Lendvay
Saint-Saëns Danse Macabre
Ravel Tzigane, rapsodie de concert
Berlioz Symphonie fantastique



Brahms & Rachmaninov

FRI 21 JUN 11.30AM
SAT 22 JUN 7.30PM
Concert Hall, QPAC

Conductor Jaime Martín
Piano Denis Kozhukhin
Rachmaninov Rhapsody on a Theme of Paganini
Brahms Symphony No. 4

SATURDAY ONLY
Ravel Le Tombeau de Couperin



A Heavenly View

FRI 26 JUL 7.30PM
SAT 27 JUN 3.00PM
QSO Studio, South Brisbane

Director Natsuko Yoshimoto
Vocalist Alexandra Flood, soprano
Mahler Symphony No.4

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