

QSO AT THE CON



QUEENSLAND SYMPHONY
ORCHESTRA



FAURÉ REQUIEM

SEASON 2026



QUEENSLAND SYMPHONY
ORCHESTRA

CONCERT SPECIALS
ITALIAN GALA
VIVALDI, ROSSINI, VERDI AND MORE

FRI 15 MAY 2026 · 7.30PM

CONCERT HALL, QPAC



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Welcome

Glistening beauty, draped in old magic: a few words to describe the music tonight. Truly, this is an evening of intimate music making.

It's a privilege for me to welcome you all here tonight, because our violin section is having a well-earned break. We enter a different tonal sound world, with us violists at the head of the orchestra! We will later be joined by the incredible Brisbane and Lumens Chamber Choirs for Faure's Requiem. It is a celebration of life, with a nod to times past. Tonight will be a moment in time to reflect, to share, and to peacefully remember. This is not a mournful dialogue, nor is it full of fire and brimstone, but instead the peaceful understanding, the beauty of what was, and the warm embrace that music can bring. Knowing that we're not alone, but together, all sharing in this world.

Thank you for joining us tonight. I look forward to sharing this journey with you.



Gregory MacNamara, viola

FAURÉ REQUIEM

Queensland Conservatorium Theatre,
Griffith University
Friday 13 March 2026, 7.30pm
Saturday 14 March 2026, 7.30pm

IN THIS CONCERT

Umberto Clerici Conductor
Stacey Alleaume Soprano
Christopher Richardson Baritone
Brisbane Chamber Choir
Lumens Chamber Choir
Queensland Symphony Orchestra

PROGRAM

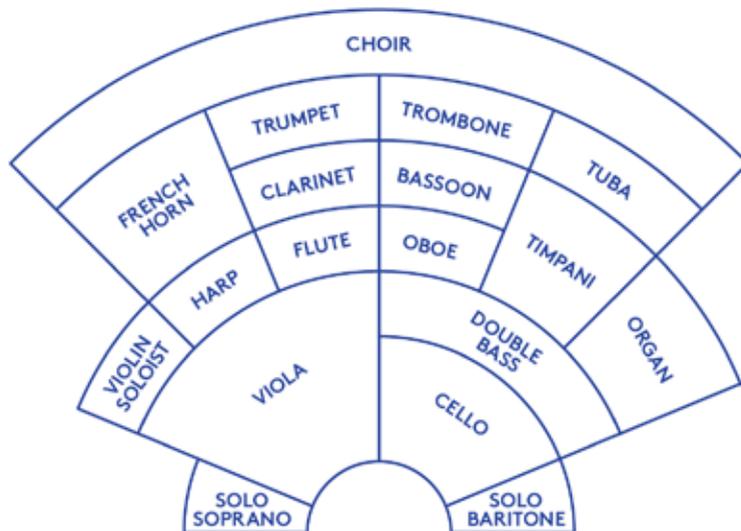
| | |
|---|-----|
| MARIA GRENFELL <i>Gaudete Fanfare</i> | 4' |
| BRAHMS Serenade No.2 | 29' |
| I. Allegro moderato | |
| II. Scherzo: Vivace | |
| III. Adagio non troppo | |
| IV. Quasi menuetto | |
| V. Rondo: Allegro | |
| Interval | 20' |
| KATY ABBOTT <i>Fanfare for the Melancholy</i> | 4' |
| FAURÉ Requiem | 36' |
| I. Introit and Kyrie | |
| II. Offertorium | |
| III. Sanctus | |
| IV. Pie Jesu | |
| V. Agnus Dei | |
| VI. Libera me | |
| VII. In paradisum | |

IMPORTANT INFORMATION

Doors open at 7pm
This concert will end at approx. 9.30pm

This concert will be recorded by ABC Classic
for broadcast on 25 April 2026 at 1pm

Today's Orchestra Layout



Who's On Stage

Scan the QR code for the list of musicians playing in tonight's concert.



ACKNOWLEDGEMENT OF COUNTRY

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: 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.



Artistic Summary

When you take your seats for tonight's concert, the stage might look a little different to normal. A whole section of the orchestra is absent from the stage: the violins. Usually, the first and second violin sections lead the orchestra, singing out the melody or providing interest with stratospherically virtuosic ornamentation. Tonight, that role is played by the violas.

The viola is tuned one fifth lower than the violin. Its three highest strings are the same as the violin's three lowest. Crucially, it is missing the E string, which provides the violin with its bright tone that floats over the top of the orchestral texture.

Usually relegated to providing middle harmonies, the viola sounds darker and warmer than the violin, and rarely takes this starring role.

This unusual instrumentation forms the basis of the original 1893 version of Fauré's Requiem (although it was later revised to include a larger orchestration), as well as Brahms' delightful Serenade No.2. Tonight, we have paired them with two modern fanfares from living Australian composers, which shine the spotlight on the also often under-appreciated brass section.

Listening Guide

MARIA GRENPELL (B.1969)

Gaudete Fanfare

Gaudete Fanfare for brass celebrates the excitement of musical performance. *Gaudete Fanfare* borrows from and re-harmonises the 16th-century carol, *Gaudete Christus est natus*: "Rejoice, rejoice, Christ is born." While not a religious piece, my fanfare seeks to create a virtuosic work for orchestral brass with antiphonal techniques used by Renaissance Italian composer Giovanni Gabrieli, where different groups of instruments engage in lively conversation with one another across the ensemble and the space.

© Maria Grenfell

Maria Grenfell was born in Malaysia, and studied in New Zealand, in Rochester, New York, and in Los Angeles, where she was also a lecturer. Her teachers included Stephen Hartke, Erica Muhl, James Hopkins and Morten Lauridsen, Joseph Schwantner and Samuel Adler. Grenfell's work takes influence from poetic, literary and visual sources, and from non-Western art.

Listening Guide

JOHANNES BRAHMS (1833-1897)

Serenade No.2 in A, Op.16

- I. Allegro moderato
- II. Scherzo: Vivace
- III. Adagio non troppo
- IV. Quasi menuetto
- V. Rondo: Allegro

At the age of 20, Brahms met Robert Schumann, who immediately declared in the *Neue Zeitschrift für Musik* that he had found a successor to Beethoven. Though flattering, such attention proved overwhelming, and he did not dare attempt a symphony until his 40s.

The two Serenades are Brahms' first forays into symphonic writing. Composed between 1857 and 1859, they unfold as neo-classical suites for chamber orchestra. While they reveal Brahms' mastery, they were also works of initiation, in which he came to grips with the orchestra.

Brahms made this task even more difficult through his choice of instrumentation: woodwinds, two French horns, and strings without violins. This combination lends the work the autumnal hues. The Serenade has a cosmopolitan flavour, and reveals Brahms' familiarity with national idioms. The outer movements contain distinctly Hungarian moments, while the *Scherzo* has a Czech flavour and a minuet unfolds as a Viennese waltz. It is the central *Adagio non troppo*, however, that best reveals Brahms' genius and his visionary approach to harmony.

Anna Goldsworthy © 2004

Remembered as one of the three great B's of classical music, **Brahms** composed at the intersection between Classical form and subtlety, and Romantic harmonies. He is remembered for four symphonies, four concertos, a Requiem, chamber music, and Lieder, among other works for symphony orchestra, piano, organ, and choir.

KATY ABBOTT (B.1971)

Fanfare for the Melancholy

The title comes from the idea that a fanfare is sometimes heralding a call to action, or an invitation to listen or the arrival or celebration of someone or something meaningful to the audience. In this case, it is an acknowledgment of 'melancholy' - definitely not as a 'negative' feeling but as an acknowledgment of yearning and bitter-sweet.

© Katy Abbott

Dr **Katy Abbott's** work explores macro societal connections and the intimate, 'one-to-one' relationships we hold with others and ourselves. Her music leads the listener through a narrative of sound, frequently exhibiting a cheeky humour, cleverly juxtaposing contemporary flavours within traditional settings.

GABRIEL FAURÉ (1845-1924)

Requiem, Op.48

- I. Introit and Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera Me
- VII. In Paradisum

Fauré stood apart from the German tendencies of his contemporaries such as César Franck, and of the 'impressionism' of the Debussyites. He was widely respected, and taught Ravel as Director of the Paris Conservatoire (1905-1920). The Requiem, first performed in 1888 in Paris, sums up many of the features of his early style.

The Requiem is usually performed in the concert hall rather than in a liturgical setting, and special permission was needed for it to be performed at Fauré's own funeral. This is because Fauré's text omits the *Dies Irae*, except for the *Pie Jesu*, and adds the *Libera Me* and the *In Paradisum* from the order for Burial. It has been suggested that Fauré chose his texts to give greater prominence to the word requiem (rest).

Fauré's father died in 1885, followed by his mother in 1887, which may have prompted him to complete the *Agnus Dei*, *Sanctus*, and *In Paradisum*, which were amongst the first performed. The dramatic *Libera me*, was composed much earlier (in 1877), but added later - it is the only part which contains reference to the Day of Judgement.

There has been considerable discussion as to whether Fauré's Requiem is more pagan than Christian in tone. One critic described it as 'a paradisiacal imagining, with no trace of torment or doubt, scarcely even of mourning'. Fauré, though a church organist, was more drawn to Greek stoical ideals than to the Christian sense of sin, judgement and afterlife.

The Requiem shows the influence of the past masters of church music, and the ecclesiastical modes used in Gregorian chant. This is most striking in the solo baritone's monotoned chant in the *Hostias*. These sober passages are contrasted with long phrases of sinuous melodic curve, such as the themes of the *Domine*, *Pie Jesu*, *Libera me* and *In Paradisum*.

Fauré's great restraint is particularly evident in his orchestration. Several of the pieces which constitute the Requiem were first conceived as choruses with organ, and even in the final version the organ, with double basses, plays a kind of continuo role.

David Garrett,
© 1998 Symphony Australia

A fair and democratic teacher to composers such as Ravel and Nadia Boulanger, **Fauré** excelled at writing songs, choral and chamber music. A feature of his style was daring harmonic progressions and sudden modulations, carried out with elegance and a deceptive simplicity. His refined and gentle style prepared the way for innovations by the modern French school.

Listening Guide

I. Introit et Kyrie

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.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Rest eternal grant them, Lord,
and may light perpetual shine on them,
A hymn becomes You, God, in Zion,
and to you may be paid a vow in Jerusalem.
Hear my prayer,
to You all flesh shall come.

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

II. Offertoire

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu,
de ore leonis,
ne absorbeat tartarus
ne cadant in obscurum.

Hostias et preces tibi, Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus. Amen.

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the punishment of hell
and from the deep pit,
from the mouth of the lion,
nor may they be absorbed by hell,
nor may they fall into darkness.

Sacrifice and prayer to You, Lord,
in praise we offer:
receive for those souls
whom today we commemorate.
Allow them, Lord,
to pass from death to life,
which once to Abraham You promised
and to his seed. Amen.

III. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
Full are the heavens and the earth
of your glory.
Hosanna in the highest

IV. Pie Jesu

Pie Jesu Domine,
dona eis requiem;
dona eis sempiternam requiem

Blessed Lord Jesus,
grant them rest;
grant them everlasting rest.

V. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam requiem,
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God,
who takes away the sins of the world,
grant them everlasting rest.
Light eternal – may it shine on them, Lord,
with your saints in eternity,
You who are merciful.
Rest eternal grant them, Lord,
and light perpetual – may it shine on them.

VI. Libera Me

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt
et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit,
atque ventura ira.

Dies illa, dies irae,
calamitatis et miseriae,
dies illa, dies magna
et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, Lord, from death eternal
in that terrible day,
when the heavens shall be moved
and the earth,
when You shall come to judge
the world by fire.
With trembling I am seized and with fear,
until the trial to come,
also the coming wrath.
That day, day of wrath,
calamity and misery,
that day, great day
and exceedingly bitter.
Rest eternal grant them, Lord,
and light perpetual – may it shine on them.

VII. In Paradisum

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

To paradise may the angels lead you;
at your coming
may the martyrs receive you
and bring you to the holy city,
Jerusalem.
May the angel chorus receive you
and with Lazarus, once a pauper,
eternally may you have rest.

Artist Biographies



UMBERTO CLERICI
QSO Chief Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artist achievements to rapid acclaim as a conductor. Since 2023 he has been the Chief Conductor of Queensland Symphony Orchestra.

It was in Sydney in 2018 that Clerici made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, he is now in high demand in the southern hemisphere and Europe.

In addition to his busy schedule with Queensland Symphony Orchestra, other recent and future engagements include the Volksoper Wien with Steven Isserlis, New Zealand Symphony with Daniil Trifonov, debuts with Orchestra del Teatro Massimo in Palermo, Orchestre de l'Opéra de Rouen and Orchestra Regionale Toscana. Clerici continues a special relationship with the Sydney Symphony, and will return in 2026 to the Opera House with a programme featuring Bryce Dessner and Dvořák. Each season also sees Clerici conducting on the podiums of Melbourne and West Australian Symphony Orchestras.

In the operatic sphere, Clerici recently enjoyed his second collaboration with Opera Queensland (Puccini's *La bohème*) and he will make his opera debut with the Volksoper Vienna with Bizet's *Carmen*.



STACEY ALLEAUME
Soprano

Described as possessing "exquisite musical seductiveness and vocal virtuosity", Stacey Alleaume is one of the most captivating lyric coloratura sopranos of her generation.

Upcoming engagements include her role debut as Amina in *La sonnambula* at Deutsche Oper am Rhein, Gilda in *Rigoletto* at the Bregenzer Festspiele, Micaëla in *Carmen* with both Opera Australia and Irish National Opera, Gretel in *Hänsel and Gretel* at Opera Australia and Violetta Valéry in *La traviata* for Opera Australia and Welsh National Opera. She also stars as Norina in *Don Pasquale* for Scottish Opera and as Louisa in *Die Verlobung im Kloster* at Theater an der Wien.

Previous highlights include critically praised performances in the title roles of *Lucia di Lammermoor* and *Beatrice di Tenda* at Deutsche Oper am Rhein, *La traviata* for Opera Australia, Opera Hong Kong, Teatro Petruzzelli in Bari, as well as concert appearances with the Tasmanian, Adelaide, and Melbourne Symphony Orchestras, notably in Nielsen's Symphony No.3 under Sir Andrew Davis. In 2022, she toured with Andrea Bocelli as a featured soloist on his Australian concert tour.

Her voice gained international recognition as the singing voice of Millie (Danielle Macdonald) in the Netflix film *Falling for Figaro* (2021).



CHRISTOPHER RICHARDSON
Bass-baritone

Australian bass-baritone Christopher Richardson is acclaimed for his commanding stage presence and versatility, and as a sought-after interpreter of sacred works.

Recent concert engagements include his debut with Sydney Symphony in the role of Mr. Swallow (*Peter Grimes*) and *The Enchanted Island* (10 Days on the Island Festival, Tasmania); the Auckland Philharmonia Orchestra in J.S. Bach's *Magnificat*; the Melbourne Symphony Orchestra (Handel's *Messiah*, Mozart's Requiem and Mozart's Mass in C); the Queensland Symphony Orchestra in Mozart's Requiem; the Tasmanian Symphony Orchestra in J.S. Bach's St Matthew Passion; and with the Sydney Philharmonia Choirs (Handel's *Israel In Egypt* and J.S. Bach's *St Matthew Passion*).

Richardson has premiered many new works by Australian composers, including Barry Conyngham's *The Apology of Bony Anderson* at the Melbourne Recital Centre, *KURSK: An Oratorio Requiem* by David Chisholm at The Melbourne Festival, Constantine Koukias' *Tesla - Lightning in his Hand* and Christopher Bowen's *An Australian Requiem*.

Richardson also features on a CD of Calvin Bowman art songs *Real and Right and True* released on Decca in 2018.



BRISBANE CHAMBER CHOIR & LUMENS CHAMBER CHOIR

Under the leadership of founder Graeme Morton, Brisbane Chamber Choir has become one of Australia's compelling choral ensembles. Bringing together singers from diverse musical backgrounds, the choir is united by expressive, finely crafted music-making that connects deeply with audiences.

The ensemble spans centuries of repertoire, from Renaissance motets to ambitious contemporary works and commissions. Its 2025 performance of *Messiah* at QPAC was praised for its freshness and conviction. The choir has collaborated regularly with Queensland Symphony Orchestra under Umberto Clerici, including Beethoven's Ninth Symphony and Verdi's Requiem. Brisbane Chamber Choir is the resident chamber choir at St John's Anglican Cathedral and an Affiliate Ensemble of the University of Queensland School of Music.

Founded in 2021, Lumens Chamber Choir brings together singers aged 18–28 under the direction of Kathryn Morton. Lumens nurture artistic growth through challenging repertoire and focused ensemble work. An initiative of Brisbane Chamber Choir, Lumens invests in emerging artists, offering meaningful performance opportunities within a supportive, high-level artistic environment.

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Coming Up



Umberto's Mahler 5

FRI 20 MAR 7.30PM
& SAT 21 MAR 7.30PM

Concert Hall, QPAC

Umberto Clerici Conductor
Sergej Krylov Violin

Mendelssohn Violin Concerto in E minor
Mahler Symphony No.5



Respighi, Higgins & Strauss

FRI 17 APR 11.30 AM
& SAT 18 APR 7.30PM

Concert Hall, QPAC

Riccardo Minasi Conductor
Jörgen van Rijen Trombone

Respighi *Trittico Boticelliano*
Gavin Higgins *Book of Miracles*
R. Strauss *Aus Italien*



Spirit of the Violin

SUN 3 MAY 11.30AM

Concert Hall, QPAC

Jessica Gethin Conductor
Johnny van Gend Violin

Tchaikovsky Polonaise from *Eugene Onegin*
Valse-scherzo

Wells Suite from *Butterfly Effect*
(Ballet Suite inspired by Puccini) *World Premiere*

Waxman *Carmen Fantasie*
Glazunov *Scènes de ballet*



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