



BENJAMIN BRITTEN

WAR REQUIEM

**SATURDAY 16 SEPTEMBER, 7PM
CONCERT HALL, QPAC**

WELCOME

The Right Honourable the Lord Mayor of Brisbane Councillor Adrian Schrinner

Welcome to this evening's performance of Benjamin Britten's *War Requiem*. Tonight's performance embodies the creative and artistic spirit of Brisbane, showcasing five of our city's most respected classical music organisations as they come together to deliver this monumental work.



Council is proud to support this performance through its Creative Sparks Grants Program – a program that assists a wide range of artists and cultural organisations to create and present innovative and unique work. The purpose of the Creative Sparks Grants Program is to support the creative and cultural sector in Brisbane, encouraging economic growth, attracting tourism and improving social cohesion in our city.

Events like tonight's performance, and festivals like the Brisbane Festival, build on our city's reputation as a thriving cultural hub and cement Brisbane as a place that people want to live, work and relax.

I extend my best wishes to all of the performers tonight and encourage you to get out and enjoy the fantastic local works featured in this year's Brisbane Festival program.

Louise Bezzina, Artistic Director of the Brisbane Festival

Good evening, and welcome.

Tonight, we are witness to five of Brisbane's finest ensembles joining forces to deliver a work that has not been heard in Brisbane in 10 years: Benjamin Britten's epic *War Requiem*. Through his *War Requiem*, Britten's voice speaks to the futility of War – a message that even today, sadly remains conspicuously relevant.



This evening we will see a unity of world-class professionals, dedicated community musicians, and talented youth all sharing the stage to deliver a work that is greater than the sum of their parts. That embodies Brisbane's artistic spirit. That embodies the 2023 Brisbane Festival.

Brisbane Festival makes the impossible possible for 23 days each September. From theatres, venues and cathedrals to riverbanks and suburban parks, the city comes alive with hundreds of music, theatre and art performances that entertain, delight, and disrupt.

Celebrate, connect, and be inspired. Be bold in Brisbane this September.

I hope you enjoy tonight's performance.

BENJAMIN BRITTEN

WAR

REQUIEM

SATURDAY 16 SEPTEMBER, 7PM
CONCERT HALL, QPAC

Presented by QPAC, Brisbane Chorale, Brisbane Philharmonic Orchestra and Canticum Chamber Choir in association with Brisbane Festival and Brisbane City Council

Simon Hewett | conductor
Emily Cox AM | chorusmaster
Paul Holley OAM and Jenny Moon | chorusmasters (children)

Eva Kong | soprano
Andrew Goodwin | tenor
Hadleigh Adams | baritone

Brisbane Philharmonic Orchestra
Ensemble Q
Brisbane Chorale
Canticum Chamber Choir
Voices of Birralee

PROGRAM

Benjamin Britten | *War Requiem, Op.66*
Duration: Approximately 90 minutes (no interval)



Dedicated to a better Brisbane

BRISBANE FESTIVAL

This project is generously supported by the Australian Government's Restart Investment to Sustain and Expand (RISE) Fund.

The Creative Sparks Fund is a partnership between the Queensland Government and Brisbane City Council to support local arts and culture in Brisbane.

Brisbane Festival is an initiative of the Queensland Government and Brisbane City Council.

Program: Benjamin Britten's *War Requiem*, Op.66

I. *Requiem aeternam*

- a. *Requiem aeternam* (chorus and children's chorus)
- b. 'What passing bells' (tenor solo) – Owen's 'Anthem for Doomed Youth'
- c. *Kyrie eleison* (chorus)

II. *Dies irae*

- a. *Dies irae* (chorus)
- b. 'Bugles sang' (baritone solo) – Owen's 'But I was Looking at the Permanent Stars'
- c. *Liber scriptus* (soprano solo and semi-chorus)
- d. 'Out there, we've walked quite friendly up to Death' (tenor and baritone soli) – Owen's 'The Next War'
- e. *Recordare* (women's chorus)
- f. *Confutatis* (men's chorus)
- g. 'Be slowly lifted up' (baritone solo) – from Owen's 'Sonnet On Seeing a Piece of our Heavy Artillery Brought into Action'
- h. Reprise of *Dies irae* (chorus)
- i. *Lacrimosa* (soprano and chorus) interspersed with 'Move him into the sun' (tenor solo) – Owen's 'Futility'

III. *Offertorium*

- a. *Domine Jesu Christe* (children's chorus)
- b. *Sed signifer sanctus* (chorus)
- c. *Quam olim Abrahae* (chorus)
- d. 'So Abram rose' (tenor and baritone soli) – Owen's 'The Parable of the Old Man and the Young'
- e. *Hostias et preces tibi* (children's chorus)
- f. Reprise of *Quam olim Abrahae* (chorus)

IV. *Sanctus*

- a. *Sanctus* and *Benedictus* (soprano solo and chorus)
- b. 'After the blast of lightning' (baritone solo) – Owen's 'The End'

V. *Agnus Dei*

- a. *Agnus Dei* (chorus) interspersed with 'One ever hangs' (chorus and tenor solo) – Owen's 'At a Calvary near the Ancre'

VI. *Libera me*

- a. *Libera me* (soprano solo and chorus)
- b. 'It seemed that out of battle I escaped' (tenor and baritone soli) – from Owen's 'Strange Meeting'
- c. *In paradisum* (organ, children's chorus, soprano and chorus)
- d. Conclusion – *Requiem aeternam* and *Requiescant in pace* (organ, children's chorus and chorus)

Duration: approximately 90 minutes (no interval)

PROGRAM NOTES

Benjamin Britten (22 November 1913 - 4 December 1976)

Background

Benjamin Britten's *War Requiem* is one of the most powerful statements in music about war and the futility of war.

The work was commissioned and first performed to mark the opening of a new cathedral for the city of Coventry. The previous mediaeval cathedral had been destroyed by World War II bombing raids in 1940. Britten, a lifelong pacifist, took the opportunity to write a large-scale composition embodying his deeply held pacifist and humanitarian beliefs. The result, the *War Requiem*, is regarded by many as his masterpiece in the non-operatic sphere.

The message

Britten intersperses his setting of the traditional Latin *Missa pro Defunctis* (Mass for the Dead) with nine poems of the World War I poet Wilfred Owen, resulting in highly subtle and powerful contrasts and ironies. Written in a direct style, the *War Requiem* carries overwhelming conviction, and concert audiences the world over continue to respond to its timeless relevance.

The performers and layout

The *War Requiem* is truly a large-scale work, calling for huge musical forces. It is scored for three soloists, a chamber orchestra, a full choir and main orchestra, and a children's choir and organ.

The performers are divided into three distinct planes. Closest are the tenor and baritone soloists and the chamber orchestra. They portray the victims of war. The soloists sing Owen's poetry and communicate in the most personal manner of the three groups.

One level removed is the orchestra and chorus, portraying the mass. The soprano soloist adds colour to the voices in the chorus, but their Latin singing is less personal than that of the male soloists.



Finally, the children's choir and organ present a sound that is distant and almost other-worldly, representing the voices of the innocent.

Wilfred Owen

The inclusion of Owen's poetry further emphasises Britten's central theme of the criminal waste of human life in futile conflict.

Owen was killed in action on 4 November 1918 during the crossing of the Sambre-Oise Canal, exactly one week (almost to the hour) before the signing of the Armistice which ended World War I, and was promoted to the rank of Lieutenant the day after his death. His mother received the telegram informing her of his death on Armistice Day, as the church bells in Shrewsbury were ringing out in celebration.

As stated by Owen:

"I am not concerned with poetry. My subject is War, and the pity of War. The poetry is in the pity. Yet these elegies are to this generation in no sense conciliatory. They may be to the next. All a poet can do today is warn. That is why the true poets must be truthful."



– Wilfred Owen

Program notes and musical analysis courtesy of Boosey and Hawkes, Cyrus Behroozi and Thomas Niday.

MUSICAL ANALYSIS

The **Requiem aeternam** begins with a slow, dragging Introit which gradually builds with longer phrases and more orchestration to a grand opening. The whole work is built upon this opening, and the interval of the 'tritone' or augmented 4th (C – F#), an interval which for centuries has been known as the 'devil's' interval. It sounds the note of warning right at the opening of the work and appears throughout.

The tenor soloist is then heard, singing Owen's "Anthem for Doomed Youth." The orchestra's accompaniment suggests gunfire and the wailing of shells. Very often in the *War Requiem*, Britten's music follows the text quite literally – when instruments are referred to in the poetry, they are heard in the music, and onomatopoeic words are illustrated musically.

The **Dies irae**, with its nine sections, is the longest part of the *War Requiem* and can be thought of as the centre of the work. Four of Owen's poems are interspersed with the Latin text, and once again serve more to unify than to separate the *Dies irae*.

The introduction by the brass is in 4/4 time and depicts the "Tuba mirum spargens sonum" imagery sung a short time later. When the chorus comes in, though, the metre shifts to an asymmetrical 7/4, generating a mood of fear and uncertainty.

The **Offertorium** begins with the boys singing "Domine Jesu Christe." This is an introduction to Owen's poem, "*The Parable of the Old Man and the Young*." As the tenor and baritone begin retelling it, the accompaniment shifts from the main orchestra to the smaller chamber orchestra. The poem is an ironic inversion of the familiar story of Abraham and Isaac in which Abraham sacrifices his son despite offers made by an angel sent from heaven to save the boy.

The **Sanctus** and **Benedictus** are messages of serene joy, even in a mass for the dead, and Britten accepts them as such. The *Sanctus* has a hopeful, joyous mood, and even the tritone loses its oppressiveness. Britten comments on the liturgical text with Owen's poem, "*The End*", returning to the previous darker mood. The "loud clouds" in the second line of the poem seem to cast a shadow over the jubilation of *Sanctus*.

The **Agnus Dei** is the last section of the Latin *Missa pro Defunctis*, and Britten's interpretation of it seems to have a feeling of acceptance. Interspersed is "*At a Calvary Near the Ancre*", in which Owen berates the patriots who never fight themselves. Britten adds the words "Dona nobis pacem" to the end of the *Agnus Dei*. The tritone is more evident here than any other part of the *War Requiem*.

The Latin text for the **Libera me** actually comes from the burial service, not the Mass for the Dead. The mood is even more ominous than the *Dies irae*; it speaks of eternal death, not just death and judgement. The slow, plodding beginning gradually accelerates, becoming louder and more insistent. Finally, the orchestra returns to the 7/4 *Dies irae* theme, with terrible interjections of panic from the chorus. There is an apocalyptic climax and collapse, and the orchestra and voices fade away.

The tenor enters with one of Owen's most famous poems, "*Strange Meeting*". In it, he relates a dream-like encounter with a German soldier. The conclusion breaks off – "Let us sleep now..." and the chorus finishes in the same manner as the opening movement *Requiem aeternam* – with a prayer-like chorale "Requiescant in pace. Amen."

Benjamin Britten's *War Requiem*, Op.66

Text from the *Missa pro Defunctis* (Requiem) and the poems of Wilfred Owen

I. *Requiem aeternam*

Chorus

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

Children

*Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.*

Chorus

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

Chorus

*Lord, grant them eternal rest;
and let perpetual light shine upon them.*

Children

*Thou shalt have praise in Zion, O God:
and homage shall be paid to Thee in
Jerusalem; hear my prayer,
all flesh shall come before Thee.*

Chorus

*Lord, grant them eternal rest;
and let perpetual light shine upon them.*

Tenor

*What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.*

Chorus

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Chorus

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

II. *Dies irae*

Chorus

*Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

Chorus

*This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and the Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.
The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.*

Baritone

*Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.*

Soprano

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.*

Chorus

*Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?*

Soprano and Chorus

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

Soprano

*The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.*

Chorus

*What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?*

Soprano and Chorus

*King of awe-inspiring majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.*

Tenor and Baritone

*Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland, –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for Life; not men – for flags.*

Chorus

*Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus:
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

Chorus

*Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
Such travail must not be in vain.
I groan, like the sinner that I am,
Guilt reddens my face,
Oh God spare the supplicant.
Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis
Cor contritum quasi cinis
Gere curam mei finis.*

*Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.
When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I beg Thee,
My heart as though ground to ashes:
Help me in my last hour.*

Baritone

*Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!*

Chorus

*Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!*

Chorus

*This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.*

Soprano and Chorus

*Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.*

Soprano and Chorus

*On this day full of tears
When from the ashes arises
Guilty man, to be judged:
Oh Lord, have mercy upon him.*

Tenor

*Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.*

Soprano and Chorus

Lacrimosa dies illa...

Soprano and Chorus

On this day full of tears...

Tenor

*Think how it wakes the seeds -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?*

Soprano and Chorus

...Qua resurget ex favilla...

Soprano and Chorus

...When from the ashes arises...

Tenor

Was it for this the clay grew tall?

Soprano and Chorus
...Judicandus homo reus.

Soprano and Chorus
...Guilty man, to be judged.

Tenor

- O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus
Pie Jesu Domine, dona eis requiem.
Amen.

Chorus
Gentle Lord Jesus, grant them rest.
Amen.

III. Offertorium

Children
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.

Children
Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion
lest hell engulf them,
lest they be plunged into darkness.

Chorus
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Chorus
But let the holy standard-bearer Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

Tenor and Baritone

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, -
And half the seed of Europe, one by one.

Children
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.

Children
Lord, in praise we offer to Thee sacrifices and
prayers, do Thou receive them for the souls of
those whom we remember this day:
Lord, make them pass from death to life.
As Thou didst promise Abraham
and his seed.

Chorus

*...Quam olim Abrahae promisisti
et semini ejus.*

Chorus

*...As Thou didst promise Abraham
and his seed.*

IV. Sanctus**Soprano and Chorus**

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Sanctus.*

Soprano and Chorus

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Holy.
Blessed is he who cometh in the name of the
Lord. Hosanna in the highest.
Holy.*

Baritone

*After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of time have rolled and ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?
When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."*

V. Agnus Dei**Tenor**

*One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.*

Chorus

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

Chorus

*Lamb of God, that takest away the sins of the
world, grant them rest.*

Tenor

*Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.*

Chorus

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

Chorus

*Lamb of God, that takest away the sins of the
world, grant them rest.*

Tenor

*The scribes on all the people shove
and bawl allegiance to the state,*

Chorus

Agnus Dei, qui tollis peccata mundi...

Chorus

*Lamb of God, that takest away the sins of the
world...*

Tenor

*But they who love the greater love
Lay down their life; they do not hate.*

Chorus

...Dona eis requiem sempiternam.

Chorus

...Grant them everlasting rest.

Tenor

Dona nobis pacem.

VI. Libera me

Chorus

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per
ignem.*

Chorus

*Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world by
fire.*

Soprano and Chorus

*Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura
ira. Libera me, Domine, de morte
aeterna. Quando coeli movendi sunt et
terra. Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde.
Libera me, Domine.*

Soprano and Chorus

*I am seized with fear and trembling,
until the trial shall be at hand and the wrath to
come. Deliver me, O Lord, from eternal death.
When the heavens and earth shall be shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.*

Tenor

*It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."*

Baritone

*"None", said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,*

*The pity of war, the pity war distilled.
 Now men will go content with what we spoiled.
 Or, discontent, boil bloody, and be spilled.
 They will be swift with swiftness of the tigress,
 None will break ranks, though nations trek from progress.
 Miss we the march of this retreating world
 Into vain citadels that are not walled.
 Then, when much blood had clogged their chariot-wheels
 I would go up and wash them from sweet wells,
 Even from wells we sunk too deep for war,
 Even the sweetest wells that ever were.
 I am the enemy you killed, my friend.
 I knew you in this dark; for so you frowned
 Yesterday through me as you jabbed and killed.
 I parried; but my hands were loath and cold.
 Let us sleep now..."*

Children, then Chorus, then Soprano

*In paradisum deducant te 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.*

Children

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

Chorus

In paradisum deducant etc.

Soprano

Chorus Angelorum, te suscipiat etc.

Children, then Chorus, then Soprano

*Into Paradise may the Angels lead thee:
 at thy coming may the Martyrs receive thee,
 and bring thee into the holy city
 Jerusalem. May the Choir of Angels receive
 thee, and with Lazarus, once poor,
 may thou have eternal rest.*

Children

*Lord, grant them eternal rest,
 and let perpetual light shine upon them.*

Chorus

Into Paradise, etc.

Soprano

May the Choir of Angels, etc.

Tenor and Baritone

Let us sleep now.

Chorus

Requiescant in pace. Amen.

Chorus

Let them rest in peace. Amen.

Songwoman Maroochy Barambah

Maroochy Barambah, an Aboriginal Elder from Brisbane, is of Turrbal and Gubbi Gubbi ancestry with additional bloodline connections to Wakka Wakka, Kamilaroi and Birri Gubba Country. She attended the Melba Conservatorium of Music in Melbourne and the Victorian College of the Arts, graduating in Dramatic Arts.

In 1989, Maroochy made her operatic debut in the lead role in *Black River* – the first Aboriginal person to perform on the Australian operatic stage. *Black River*, which focuses on black deaths in custody, won the 1993 Grand Prix Opera Screen Award in Paris. Maroochy appeared in the Indigenous musical *Bran Nue Dae*, the television series *Women of the Sun*, and in the opera *Beach Dreaming* (written for and about her by Mark Isaacs). She also released two singles, one of which, *Mongungi*, reached the top 10 on the U.S. Billboard Dance chart.

For more information visit www.turrbal.com.au

Simon Hewett | conductor

Simon Hewett is QYO Director of Music and Conductor of the Queensland Youth Symphony. After completing a Bachelor of Music at the University of Queensland (First Class Honours and a University Medal), Simon received a German Government Scholarship and studied conducting at the Hochschule für Musik 'Franz Liszt' in Weimar, Germany. He made his debut at the Sydney Opera House in 2003, returning in following seasons to conduct *Le Nozze di Figaro*, *Così fan tutte*, *Il barbiere di Siviglia*, *Otello*, *Aida*, *Macbeth*, *Tosca*, *Turandot* and *Salome*. For his interpretation of *Salome* he was awarded a Green Room Award for Best Conductor of an Opera.



Following his appointment as Kapellmeister and Assistant Music Director to the Hamburg State Opera in 2005, Simon conducted over 500 performances in Hamburg of a large repertoire of opera and ballet. He was Principal Conductor of the Stuttgart Opera from 2011 to 2018 and has appeared as a regular guest conductor at the Royal Opera House Covent Garden, the Paris Opera and the Vienna State Opera.

Simon was appointed Principal Conductor of the Hamburg Ballet in 2008, and since then he has appeared with the Hamburg Ballet at the Salzburg Festival, the Spoleto Festival, in the USA, Japan, Hong Kong, Moscow and Australia.

His performance with QYS of Mahler's 2nd Symphony was listed by Arts Critic Phil Brown as one of the 'Top 5' arts events in Queensland in 2021. QYS' performance of Dvorak's Cello Concerto with soloist Josh Jones received a Gold Award at the 2021 online World Youth Orchestras' Festival, one of only two youth orchestras worldwide. Future projects include a major international tour with QYS in 2023, and appearances as a guest conductor at the Baden-Baden Festspielhaus, and La Scala, Milan.

Emily Cox AM | chorusmaster

One of Australia's most experienced and versatile conductors, Emily Cox AM is founding Music Director of Canticum Chamber Choir and Music Director of Brisbane Chorale. Her repertoire is extensive, spanning large-scale choral symphonic to smaller-scale virtuoso chamber works. She has also worked extensively as a tertiary and secondary educator, adjudicator, clinician and guest conductor. Emily was recognised in the 2020 Australia Day Honours as Member of the Order of Australia (AM) for significant services to the performing arts through choral music.

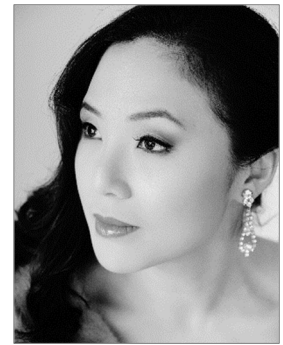


Highlights of her work in recent years include her role as Music Director of Canticum's semi-staged original production of Bach's *Christmas Oratorio*, her role as Chorusmaster for the 2018 Queensland Conservatorium production of Mahler's *Symphony No 8* (with Brisbane Chorale as lead choir), conducting productions in the two seasons of Brisbane Baroque (including music directorship of the acclaimed staged production *Women of the Pietà*). She has a particular interest in cross art-form collaborative projects. She spearheaded the production of a short documentary *A Prayer for the Living*, documenting a choral journey through the early stages of the COVID pandemic in 2020.

Emily is a graduate of Dartmouth College (USA) and of the Queensland Conservatorium of Music, and has undertaken further training in Europe, developing her craft working closely with numerous renowned conductors. Known for innovative curation of choral projects, Emily's work as conductor, chorusmaster, and educator places her in demand by professional arts companies and festivals, as does her reputation as a creative musical collaborator.

Eva Kong | soprano

Outstanding Korean/Australian soprano Eva Kong's most recent appearances include the title role in *Manon* for Korea National Opera, The Countess in *Le nozze di Figaro* and Kumudha in *A Flowering Tree* for Opera Queensland, her début as Violetta (*La traviata*) in Seoul, South Korea; she also took the soprano solos in *Iris dévoilée* for Sydney Symphony. In 2023, she sings the title role in *Madama Butterfly* for Opera Australia and Britten's *War Requiem*.



For the national company, Eva has sung Donna Anna in *Don Giovanni*, Laura in *Luisa Miller*, Princess Linetta in *The Love for Three Oranges*, Giannetta in *L'elisir d'amore*. Her performance as Laura earned her a Green Room Award. She sang Liù in *Turandot* and the High Priestess in *Aida* for Handa Opera on Sydney Harbour, Madame Mao in *The Nixon Tapes* for the Sydney Opera House Trust, La Charmeuse in *Thaïs* and the sopranos solos in *Carmina Burana* for the Melbourne Symphony and *Donna Anna* for Opera Queensland.

Eva received a Helpmann Award Nomination for Best Female in a Supporting Role and was a Green Room Award Winner for Best Female in a Supporting Role – both in 2014 for her commanding appearance as Madame Mao in *Nixon in China* for Victorian Opera.

www.patricktogher.com/eva-kong

Soprano understudy: Rebecca Cassidy

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, and in recital with pianist Daniel de Borah at Wigmore Hall, the Oxford Lieder, Port Fairy and Canberra International Music Festivals.



This year Andrew also returns to Queensland Symphony for Beethoven *Symphony No. 9*, to Sydney Symphony for the Britten *Serenade for tenor and horn* and to sing Mime in *Das Rheingold*, and to Melbourne Symphony for *Messiah*. Andrew will also feature at Brisbane Festival in Britten's *War Requiem*, with the Australia Ensemble at UNSW, Sydney Philharmonia Choirs in Bach's *Christmas Oratorio*, in recital in Brisbane and at Ukaria, and with the vocal ensemble, AVÉ.

Recent engagements have included Handel's *Il Trionfo* with Yulia Lezhneva and Dmitry Sinkovsky (Zaryadya Hall, Moscow), *Beethoven 9* with the Brandenburg State Orchestra, Lysander in *A Midsummer Night's Dream* (Adelaide Festival), Jacquino in *Fidelio* (West Australian Symphony Orchestra), *The Diary of One Who Disappeared* and *The Rape of Lucretia* (Sydney Chamber Opera), Nadir, *The Pearlfishers* (State Opera South Australia), *Artaxerxes* title role (Pinchgut Opera).

www.andrewgoodwintenor.com

Tenor understudy: Nick Kirkup

Hadleigh Adams | baritone

Equally sought after on the opera stage and the concert platform, baritone Hadleigh Adams' repertoire spans from the baroque to the present day. This season marks Hadleigh's 100th performance with the San Francisco Opera in the world premiere of John Adams' *Antony and Cleopatra*. He makes his Carnegie Hall debut in Vaughan Williams' *Sea Symphony*, performs Mozart with the Houston Symphony under Maestro Itzhak Perlman, and returns to his native New Zealand to perform Mahler's *Das Lied von der Erde* with Orchestra Wellington, Australia for Britten's *War Requiem* (Brisbane Festival), *Carmina Burana* (Sydney Philharmonia Choirs), and the title role in Jonathan Dove's *The Enchanted Pig* (Australian Contemporary Opera Co).



Recent seasons' highlights include San Francisco Opera: *Tosca*, *La bohème*, *Dialogues des Carmélites*; San Diego Opera: Gounod's *Roméo and Juliette* (Mercutio); Florida Grand Opera: *A Streetcar Named Desire* (Stanley Kowalski) and *Fellow Travelers* (Hawkins Fuller); and Philip Glass' *La Belle et la Bête* (La Bête) for Opera Parallèle.

On the concert platform he has performed with the San Francisco, Seattle, Nashville, Chicago, Atlanta, Dallas and New Zealand Symphony Orchestras, the Los Angeles Philharmonic, London's Philharmonia Orchestra, Philharmonia Baroque Orchestra, Minnesota Opera, Cincinnati Opera, Pinchgut Opera and made his debut at London's Royal National Theatre in Bach's *St Matthew Passion* (Jesus).

www.hadleighadams.com

Hadleigh appears with the generous assistance of Dr Shane Connolly

Baritone understudy: Shaun Brown

Brisbane Chorale

The symphonic choir Brisbane Chorale has been under the leadership of Emily Cox AM since 2003. It is an independent performing organisation, this year celebrating its 40th anniversary since its formation by Dr Roy Wales, then Director of the Conservatorium. Brisbane Chorale is honoured to be the 4MBS Choir-in-Residence for 2023.



The Chorale has a reputation for outstanding choral performance with a repertoire spanning the baroque to the present day, including Australian and world premières. The Chorale collaborates with major Brisbane orchestras, other choirs, and major performance organisations. Significant collaborations have included the 2018 Queensland Conservatorium production of Mahler's *Symphony No 8* and the 2019 presentation of Verdi's *Requiem* by Brisbane Chorale, The Queensland Choir, Brisbane Concert Choir and Brisbane Philharmonic Orchestra in association with QPAC, Queensland Music Festival and Brisbane City Council.

2023 performances have included Orff's *Carmina Burana* with percussion ensemble and the Queensland premiere of Fanny Mendelssohn-Hensel's *Oratorio* in St John's Cathedral. The Chorale finishes the year on 19 November with the thrilling sounds of choir, brass and organ in a concert titled 'A Joyful Noise', in support of 4MBS Silver Memories. Brisbane Chorale holds auditions throughout the year and is always looking for committed singers. Information about the choir and its future concert plans can be found on the website.

www.brisbanechorale.org.au

Canticum Chamber Choir

Devoted to presenting high-quality repertoire in a wide range of styles, Canticum Chamber Choir enjoys a reputation as one of Brisbane's finest choral ensembles. With a diverse repertoire spanning the Middle Ages to the present day, Canticum comprises skilled musicians from all walks of life.



Under the leadership of founding Music Director Emily Cox AM since its inception in 1995, the choir has enjoyed collaborations with professional companies such as the Queensland Symphony Orchestra, Queensland Ballet, Queensland Youth Symphony Orchestra and Camerata. Canticum has sung under the baton of numerous renowned conductors such as Richard Gill, Benjamin Northey and Graham Abbott.

With multi art-form performances being a special interest of the ensemble, highlights in Canticum's performing life have included featuring in 'Brisbane Baroque' and taking part in GOMA's 'Gerhard Richter: The life of images' exhibition. In 2018, Canticum was part of the Queensland Conservatorium's production of Mahler's *Symphony No. 8*, and in 2019 collaborated with Brisbane Chorale to perform Handel's *Israel in Egypt*. In 2020, despite disruptions due to the pandemic, Canticum created a stunning original production of Bach's *Christmas Oratorio*, with stage direction by Anatoly Frusin and, in 2022, Canticum's production of Bach's *Mass in B Minor* was met with great acclaim.

Canticum welcomes skilled singers via audition when places become available. With an ever-expanding world of music to explore, Canticum strives to offer top-quality choral performances in Brisbane and further afield, providing audiences with inspiring and memorable musical experiences.

www.canticum.org.au

Brisbane Philharmonic Orchestra

The Brisbane Philharmonic Orchestra (BPO) is Brisbane's leading community orchestra and brings together up to 200 musicians a year to play a variety of classical orchestral music. The orchestra was founded on principles of musical excellence and development, communal participation, and organisational professionalism.



Since its creation in 2000, the BPO has become the community orchestra of choice for over 500 musicians and is eagerly sought after as a performance partner for choirs, festivals, and internationally acclaimed instrumentalists and vocalists. The BPO performs its own series of symphonic concerts and participates in multiple community and festival events throughout the year, attracting an audience of over 5,000 people. The orchestra's main metropolitan concert series includes four to five concerts at the Old Museum Concert Hall and programs vary between concerts featuring the great classical, romantic, and 20th century composers, light concerts including film music, as well as concerts with programs targeted at younger audiences.

Unusually for a community orchestra, entry to the BPO is by audition and the ensemble is the only community orchestra within the city that rotates guest conductors by invitation rather than establishing a permanent Music Director. Uniquely, this allows a variety of the finest local professional conductors to deliver diverse and innovative programming to artistically stimulate members of the orchestra.

www.bpo.org.au

Ensemble Q

Ensemble Q is celebrated as one of Australia's leading ensembles and is proudly Company in Residence at Queensland Performing Arts Centre (QPAC). The ensemble has been selected as national and regional touring artists for Musica Viva, appears regularly throughout the year as featured artists on ABC Classic FM, and has performed at major festivals including the Australian Festival of Chamber Music, Queensland Music Trails' Opera at Jimbour, Brisbane Music Festival, Brisbane Festival, Queensland Music Festival, Bellingen Music Festival, and George Town Festival in Penang. They are regularly invited to perform at the coveted Ukaria Cultural Centre in South Australia and have a strong Sydney-based audience.



The ensemble's core members are drawn from Principal and Concertmaster seats in the Queensland Symphony Orchestra and leading faculty from Queensland Conservatorium Griffith University and University of Queensland. They conduct their major series in the QPAC Concert Hall in partnership with QPAC, and their boutique 'Underground Series' is consistently sold out well in advance.

Ensemble Q also partners with Opera Queensland, 4MBS Classic FM, the Lisa Gasteen National Opera Program and the Queensland Choir in the formation of a training orchestra to support productions by these companies and provides paid student placements alongside the highest level professional musicians. Ensemble Q is proudly supported by QPAC, Queensland Conservatorium Griffith University, Philip Bacon AO and a wonderful group of private sponsors.

www.ensembleqaustralia.com

Voices of Birralee

Voices of Birralee is a Brisbane based not-for-profit community arts organisation that believes singing together strengthens community, with choristers collaborating to create expressive music while building a strong sense of self and audiences being inspired by the beauty and infectiousness of joyous performance. The organisation was founded in 1995 by Julie Christiansen OAM, and is now led by Artistic Director, Paul Holley OAM.



The name Birralee is derived from an indigenous word, *Birralii*, used in the language of the Yuwaalaraay and Gamilaraay people from North-West NSW and South-West QLD, meaning 'child/children.' What began as a children's choir now comprises six ensembles (and a seventh adult project choir), which have attained a remarkable level of professionalism and are highly acclaimed by national and international audiences.

Voices of Birralee caters for approximately 300 young people aged five to thirty-five and employs 15 professional musicians and arts administrators and in excess of 20 volunteers. In this performance Voices of Birralee is represented by Brisbane Birralee Voices (the signature treble choir) and Birralee Singers (the senior training choir) prepared by conductors Jenny Moon and Paul Holley, assisted by pianist Justine Favell and Music Assistants Gracia Clifford and Joanna Craddy.

The organisation believes in providing children and young people with rewarding singing experiences both onstage and beyond the concert hall. The activities focus on the provision of positive life experiences that see choristers grow as competent and confident human beings. Positions for new choristers are available now and interested families are invited to learn more about the organisation at www.birralee.org

Main Orchestra (Brisbane Philharmonic Orchestra)

Flute

Jo Lagerlow*
Jessica Sullivan

Piccolo

Lucia Gonzalez*

Oboe

Gabby Knight*
Hui-Yu (Whitney)
Chung

Cor Anglais

John Connolly*

Clarinet

Daniel Sullivan*
Kendal Thomson

E-flat/Bass Clarinet

Hugo Anaya Partida*

Bassoon

Patricia Brennan^
Rory Brown

Contrabassoon

Carl Bryant*

Horn

Prue Russell*
Lauren Owens
Jessica Piva
Patrick De Koster
Melanie Taylor
Matilda Monaghan
Hannah Waterfall

Trumpet

Christopher Baldwin*
Cooper Williams
Jack Duffy
Michael Keen

Trombone

Zhao Ming Liu*
John Rotar

Bass Trombone

Jason Luostarinen*

Tuba

Michael Sterzinger*

Timpani

James Guest^

Percussion

Davis Dingle*
Patrick Hassard
Andrew Palmer
Greg Turner

Piano

Levi Hansen^

Organ

Christopher Wrench^

First Violin

Hayden Burton*
Ceridwen Jones
Carmen Pierce
Min Tan
Elena James
Ran Luo
Kathy Raspoort
Celine Crellin
Stephen Chan
Allana Wales
Dylan Weder
Isabel Young
Georgina May

Second Violin

Sarah Trenaman*
Shuo Yang
Sophia Goodwin
Evangeline Jacobs
Tylar Leask
Lauren Jones
Rachel Olsen
Ryan Smith
Ai Miura
Shaileigh Thompson
Elisna van Niekerk
Emma Eriksson
Anthony Rossiter

Viola

Sophie Ellis*
Kyle Brady
Lauren Foster
Callula Killingly
Michele Adeney
Charise Holm
Katrina Greenwood
John McGrath
Daniel Tipping
Sammy Smith
Jenny Waanders
Paul Garrahy

Cello

Renee Edson*
Amy Naumann
Juan Meluk
David Curry
Eugenie Puskarz
Thomas
Jane Elliott
Elouise Comber
Anitah Kumar
Andrew Ruhs
Andrew Zischke
Charmaine Lee

Bass

Samuel Dickenson*
Dean Tierney
Angela Jaeschke
James Mulligan
Chan Luc
Andreas Sitas

* = Principal ^ = Guest Principal

Chamber Orchestra (Ensemble Q)

Flute/Piccolo

Alison Mitchell

Oboe/Cor Anglais

Huw Jones

Clarinet

Paul Dean

Bassoon

David Mitchell

Horn

Peter Luff

Percussion

Jacob Enoka

Harp

Lucy Reeves

First Violin

Natsuko Yoshimoto

Second Violin

Anne Horton

Viola

Imants Larsens

Cello

Trish Dean

Bass

Phoebe Russell

Adult Chorus

Brisbane Chorale

Soprano

Merrilyn Banks
Kelli Beauchamp
Glenise Berry
Rachel Bond
Kate Byrne
Diana Carrigan
Vicki Costantini
Lois Cutmore
Lyn Donaldson
Katrina Drake
Justine Favell
Diana Grima
Chloe Seungeun Han
Jenny Irvine
Kym Jones
Jenny Kim
Wendy Low
Mary Parker
Beverley Sykes
Sarah Talbot
Anne Tanner
Virna Trout
Jane Woodley
Larissa Zavialov
Noela Zuk

Alto

Louise Baldwin
Jeanette Carroll
Maria Chappell
Melissa Cloake
Eva Coggins
Julia Crombie
Roslyn Dick
Gillian Eastgate
Yasmin Gunn
Mary Hartley
Lynn Haughey
Ruth Hills
Carlene Jaeschke
Stephanie Johnson
Thea Koutsoukis
Peita Laufer
Diana MacCallum
Rita Mesch
Fiona Morton
Karen Pedley
Bron Postlethwaite
Alayna Reeve
Jennifer Rowe
Helen Walker
Sally Young

Tenor

Greg Breslin
Stephen Brierley
Cameron Casey
Ian Clarkson
Bill Colbrahams
Shaun Davidge
Alan Ereaut
Paul Kennedy
David Keyt
Rob Partridge
Eric von Nida
John Yeh

Bass

Michael Browne
Francis Chang
Michael Cooke
Colin Galbraith
Max Hay
Peter Helmstedt
Tobias Liedke
Oliver Macura
James McKeon
Joe Murphy
Alex Ogle
Benjamin Peacock
Clive Phillips
Nigel Robb
Horst Schirra
Matthew Scott
Ian Symes
Leon Warnock

Canticum Chamber Choir

Soprano

Amanda Acutt
Christine Adams
Leanne Coombe
Rhelma Evans
Katherine Fellows
Chloe Seungeun Han
Heather Jensen
Karen Luetsch
Kirsti Palmer
Libby Schmidt
Anne Tanner

Alto

Bronwen Arthur
Rebecca Axelson
Celia Canning
Johanna Horchler
Diana MacCallum
Karen Pedley
Rosie Noval
Penny Webb

Tenor

Richard Clegg
Paul Kennedy
Matthew Kerr
Paul Kidd
Rob Partridge
Jeremy Thomson
James Tranter
Bernard Wheaton

Bass

Mike Bernays
Michael Cooke
Phillip Gearing
Nathan Howard
Lionel Hudson
Peter Kennedy
Denis Mercier-Lee
David Murree-Allen
Benjamin Peacock
Andrew Robinson
Matthew Scott
Leon Warnock
David Webster

Childrens' Chorus (Voices of Birralelee)

Brisbane Birralelee Voices

Laura Anghel	Lexie Murray
Amy Bathersby	Elsie Pekin
Ruby Bernard	Sofia Pezzetta
Hannah Boon	Sebastian Przybylo
Elizabeth Bryer	Esther Putt
Eva Colleter	Aoife Ransom
Gabrielle Cook	Rose Redman
Savannah Csepreghy	Mia Rienecker
Summer Favell	Helen Romanescu
Hannah Goebel	Emma Rowe
Sara Grima	Helena Shearer
Lilly Guilfoyle	Adelaide Spencer
Ella Guilfoyle	Luka Wall
Maddalen Higgins	Emma Wallis
Marisa Khuzaini	Bethan Whaley
Noah Litzow	Grace Wilson
Abigail Macfarlane	Ella Wood
William Melican	Lucy Young
Rebekah Millar	

Birralelee Singers

Will Bow	Eliana Newby
Guinevere Cameron	Ruby Norris
Jason Chapman	Evie Peake
Zabrina Chen	Edith Putt
Annabel Chu	Caleb Redman
Melian Clark	Eadie Rhodes
Annalise Comerford	Evie Schelbach
Cadence Davey	Ezra Schelbach
Maddie Edwards	Cheeson Shao
Isabelle Evans	Elisabeth Spencer
Zahra Favell	Henry Spencer
Elena Fryberg	Isabel Stevenson
Luca Gorichenko	Elliot Sutton
Seraphim Gorichenko	Joshua Teh
Grace Jeler	Charles Tse
Penelope Jukes	Rosie Wang
Lydia Kennedy	Miriam Whaley
Keira Leach	Elsie Wiesner
Oscar Legried	Oliver Wrench

Canticum Chamber Choir presents

J S Bach • St John Passion

Emily Cox, conductor

Paul McMahon, Evangelist, with soloists and orchestra

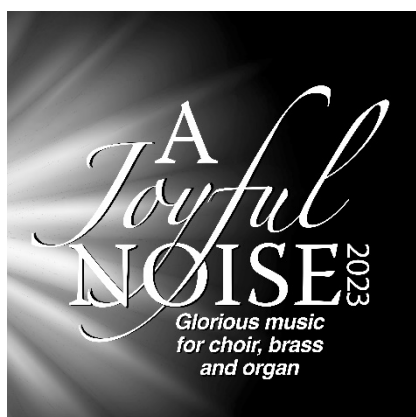


Two performances

Wednesday 27 March 7pm • Good Friday 29 March 5pm, 2024

Sacred Heart Catholic Church, Rosalie, 369 Given Terrace, Paddington 4064

Ticketing details soon on our website: www.canticum.org.au



Presented by Brisbane Chorale | The Organ Society of Queensland | 4MBS Classic FM | Brisbane City Council

3pm, Sunday 19 November 2023

Brisbane City Hall

Christopher Wrench, organ • Jason Barry-Smith, baritone
Brisbane Chorale • John Coulton Brass

Emily Cox, conductor

In support of 4MBS Silver Memories
Bookings: 4MBS ticketing 4mbs.com.au

PRESENTING ORGANISATIONS



Brisbane Chorale Inc.

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www.brisbanechorale.org.au

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Vice-President & Artistic Liaison Anne Tanner
Secretary Virna Trout
Treasurer Kelli Beauchamp
General Members Michael Cooke (Concert Manager),
Julia Crombie, Rob Partridge
Assistant Conductor Chloe Seungeun Han
Rehearsal Accompanist Justine Favell

Music Director Emily Cox AM

Patrons Dr Roy Wales & Ms Sallyanne Atkinson AO



Brisbane Philharmonic Association Inc.

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www.bpo.org.au

BPO Executive Committee

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Secretary Jo Lagerlow
Treasurer Daniel Tipping
Committee Members Hayden Burton, Davis Dingle,
Eugenie Puskarz Thomas

Patron Ms Sallyanne Atkinson AO

The Brisbane Airport Corporation generously contributes an annual sponsorship amount to the Brisbane Philharmonic Orchestra.



Brisbane Philharmonic Orchestra is proudly supported by Brisbane City Council.



Dedicated to a better Brisbane



Canticum Chamber Choir Inc.

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Peter Kennedy, Karen Luetsch, Matthew Scott,
Don Stewart, Jeremy Thomson
Rehearsal Accompanist Phillip Gearing

Music Director Emily Cox AM

ACKNOWLEDGMENTS

Presented by QPAC, Brisbane Chorale, Brisbane Philharmonic Orchestra and Canticum Chamber Choir in association with Brisbane Festival and Brisbane City Council

Major supporters



Australian Government

RISE Fund

This project is generously supported by the Australian Government's Restart Investment to Sustain and Expand (RISE) Fund.



Dedicated to a better Brisbane

The Creative Sparks Fund is a partnership between the Queensland Government and Brisbane City Council to support local arts and culture in Brisbane.

BRISBANE FESTIVAL

Brisbane Festival is an initiative of the Queensland Government and Brisbane City Council.



The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government.

We warmly acknowledge the assistance of:

Mr Adam Finch for original event concept artwork, design, and photography.

Dr Shane Connolly for the generous sponsorship of Mr Hadleigh Adams.

We warmly acknowledge the solo understudies for this evening's performance:

Ms Rebecca Cassidy (soprano)
Mr Nick Kirkup (tenor)
Mr Shaun Brown (baritone)



QUEENSLAND PERFORMING ARTS CENTRE
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ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

The Honourable Leeanne Enoch MP: Minister for Treaty, Minister for Aboriginal and Torres Strait Islander Partnerships, Minister for Communities and Minister for the Arts

Director-General, Department of Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and the Arts: Ms Clare O'Connor

We pay our respects to the Aboriginal and Torres Strait Islander ancestors of this land, their spirits and their legacy. The foundations laid by these ancestors – our First Nations Peoples – gives strength, inspiration and courage to current and future generations, both Indigenous and non-Indigenous, towards creating a better Queensland.

QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts.

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.



Dedicated to a better Brisbane

