Melbourne Symphony Orchestra Chorus
50th Anniversary Concert
Wednesday 7 October at 8pm
Elisabeth Murdoch Hall, Melbourne Recital Centre

Mozart’s Requiem

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AN AMERICAN IN PARIS  
Friday 30 October  
Gershwin’s *An American in Paris* evokes a journey through the bustling streets of the French capital, punctuated by taxi horns and a bluesy trumpet solo. Also featured in this program is Ravel’s Piano Concerto in G and Saint-Saëns’ Symphony No.3 Organ.

TCHAIKOVSKY AND GRIEG  
Friday 13 November  
Saturday 14 November  
Asher Fisch conducts three masterworks that defined the Romantic era. Tchaikovsky’s stirring *Romeo and Juliet* is followed by Grieg’s poignant Piano Concerto and the high-voltage intensity of Tchaikovsky’s Fourth Symphony.

SIBELIUS’ FINLANDIA  
Thursday 19 November  
Friday 20 November  
Yan Pascal Tortelier celebrates the 150th anniversary of two Nordic masters. Sibelius’ majestic *Finlandia* is balanced against Nielsen’s spirited Violin Concerto. Also featured in this program is Sibelius’ Symphony No.5 and tone poem *The Swan of Tuonela*.

BRAHMS AND TCHAIKOVSKY  
Thursday 26 November  
Friday 27 November  
Saturday 28 November  
*Divertimento*, Bartók’s dark take on the Baroque, kick-starts this night of European festivities. Brahms’ Violin Concerto delivers a fiery, gypsy-inspired rondo and Tchaikovsky’s Serenade for Strings pays homage to Mozart.

MESSIAH  
Saturday 5 December  
Sunday 6 December  
Join conductor Bramwell Tovey, the MSO Chorus and renowned international soloists for one of the MSO’s most beloved Christmas traditions, Handel’s *Messiah*.

CHRISTMAS CAROLS  
Saturday 12 December  
Sunday 13 December  
Bramwell Tovey joins the MSO as conductor, pianist and host in this celebration of the great musical traditions of Christmas, from famous orchestral works and favourite Christmas songs to the most beloved of Yuletide carols.
REPERTOIRE

Melbourne Symphony Orchestra and Chorus

Benjamin Northey conductor
Warren Trevelyan-Jones guest chorus master
Sara Macliver soprano
Fiona Campbell mezzo-soprano
Henry Choo tenor
Christopher Richardson bass

Stanford
Magnificat in B flat
Twist
How Shall We Sing in a Strange Land?

Brahms
Warum ist das Licht gegeben dem Mühseligen?

— Interval —

Mozart
Requiem

This concert has a duration of approximately 1 hour and 50 minutes including one 20 minute interval. This concert will be broadcast and streamed live around Australia on ABC Classic FM.
One of the great joys of my music making here is the opportunity to work regularly with the Melbourne Symphony Orchestra Chorus. This splendid ensemble has now reached an important milestone: its fiftieth birthday.

To celebrate this happy event, the chorus, under guest chorus master Warren Trevelyan-Jones, will be alone in the spotlight for the first half of tonight's programme. You will hear three works; Charles Villiers Stanford's glorious double-choir Magnificat, a setting of Psalm 137 by Australian-born composer Joe Twist, and one of the greatest of all Brahms's German motets, Warum ist das Licht gegeben dem Mühseligen.

After the interval, our wonderful singers will be joined by the orchestra, soloists and Associate Conductor Benjamin Northey for a performance of Mozart's Requiem, one of his profoundest works, which, alas, remained unfinished at the time of his tragically early death.

I send most affectionate greetings and congratulations to my friends, the ladies and gentlemen of the MSO Chorus. I know that this will be a special evening and that the magnificent legacy of the first fifty years harbingers an even more remarkable future!

Sir Andrew Davis
Chief Conductor MSO

The Melbourne Symphony Orchestra acknowledges the Traditional Owners of the Land on which we perform – The Kulin Nation – and would like to pay our respects to their Elders and Community both past and present.
With a reputation for excellence, versatility and innovation, the Melbourne Symphony Orchestra is Australia’s oldest orchestra, established in 1906. The Orchestra currently performs live to more than 200,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne’s largest outdoor venue, the Sidney Myer Music Bowl.

Sir Andrew Davis gave his inaugural concerts as Chief Conductor of the MSO in April 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists including Bryn Terfel, Emanuel Ax and Truls Mørk, the release of recordings of music by Richard Strauss, Charles Ives, Percy Grainger and Eugene Goossens, a 2014 European Festivals tour, and a multi-year cycle of Mahler’s Symphonies.

The MSO also works each season with Principal Guest Conductor Diego Matheuz, Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus. Recent guest conductors to the MSO have included Thomas Adès, John Adams, Tan Dun, Charles Dutoit, Jakub Hrůša, Mark Wigglesworth, Markus Stenz and Simone Young. The Orchestra has also collaborated with non-classical musicians including Burt Bacharach, Ben Folds, Nick Cave, Sting and Tim Minchin.

The MSO reaches an even larger audience through its regular concert broadcasts on ABC Classic FM, also streamed online, and through recordings on Chandos and ABC Classics. The MSO’s Education and Community Engagement initiatives deliver innovative and engaging programs to audiences of all ages, including MSO Learn, an educational iPhone and iPad app designed to teach children about the inner workings of an orchestra.
Since returning to Australia from Europe in 2006, Benjamin Northey has rapidly emerged as one of the nation's leading musical figures. Since 2011, he has held the position of Patricia Riordan Associate Conductor Chair of the Melbourne Symphony Orchestra. In 2015, he became Chief Conductor of the Christchurch Symphony Orchestra.

His engagements this year include returns to all the major Australian orchestras, Hong Kong Philharmonic, New Zealand Symphony Orchestra and Turandot for Opera Australia.

Benjamin studied with John Hopkins at the University of Melbourne Conservatorium of Music and then with Jorma Panula and Leif Segerstam at Finland's prestigious Sibelius Academy in 2002. Internationally, he has appeared with the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia, New Zealand Symphony Orchestra, Auckland Philharmonia and the Southbank Sinfonia of London.

In Australia, Benjamin has made his mark through his many critically acclaimed appearances as a guest conductor with all the Australian state symphony orchestras as well as opera productions including L'elisir d'amore, The Tales of Hoffmann and La sonnambula for State Opera of South Australia, and Don Giovanni and Cosi fan tutte for Opera Australia. Recordings include several orchestral releases for ABC Classics with the Melbourne, Sydney, Tasmanian, Adelaide and West Australian Symphony Orchestras.

Benjamin is an Honorary Fellow of the University of Melbourne Conservatorium where he is also a lecturer in conducting.

Warren Trevelyan-Jones was born in the United Kingdom, and began his singing career as a Choral Scholar and Lay Clerk in Exeter Cathedral Choir. In 1993, he became a Lay Clerk in Winchester Cathedral Choir, combining freelance singing with work in Music Therapy. In 1999 he was appointed Lay Vicar in the Choir of Westminster Abbey, London, where he sang for over eight years. During his time at Westminster Abbey, the Choir recorded a series of CDs for Hyperion, toured internationally and sang at many state occasions, most notably at the funeral of Queen Elizabeth The Queen Mother.

In 2001, Warren co-founded the group Ensemble Plus Ultra, which has performed extensively and recorded numerous CDs, including a series of ten CDs for Deutsche Grammophon Archiv, which won the Gramophone Early Music Award. In 2008, Warren was appointed Head of Music at St James' Church in Sydney, and Director of Sydney-based ensemble The Parsons Affraye, as well as co-founding The Consort of Melbourne.

Warren has been a regular member of many leading early music ensembles in Britain and Europe, including Vocalconsort Berlin, The Gabrieli Consort, Taverner Consort, Collegium Vocale Gent and La Chapelle Royale of Paris. He has also performed with The Sixteen and The Tallis Scholars.
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, the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra, the Australian Brandenburg Orchestra, Musica Viva, as well as internationally.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In 2015 Sara sings Idaspe in the southern hemisphere premiere of Vivaldi’s Bajazet for Pinchgut Opera, Haydn's Creation with the Hong Kong Philharmonic Orchestra, Dido & Aeneas and her own recital for the inaugural Brisbane Baroque Festival, for commemorations of the centenary of the Gallipoli Landing, and in works such as St John Passion, Judas Maccabeus and Brahms' Requiem amongst many others.

Next year, Sara will sing with the Auckland, Tasmanian and West Australian Symphony Orchestras, Melbourne Chamber Orchestra, the Australian String Quartet, the Australian Haydn Ensemble, and the Australia Ensemble, amongst others.

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

Fiona Campbell is one of Australia’s most versatile and beloved classical singers – winner of the national Limelight Award for Best Solo Performance 2011, vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

Fiona sings regularly as a principal artist with ensembles including Australian Chamber Orchestra, Australian Brandenburg Orchestra, the Sydney, Melbourne, Tasmanian and West Australian Symphony Orchestras, the Australia Ensemble, Australian String Quartet, and with Opera Australia, Opera Queensland, West Australian Opera and Pinchgut Opera.

Career highlights include several concerts with José Carreras in Japan and Korea, and touring with renowned international soprano Barbara Bonney, making her debut at Suntory Hall in Tokyo and Cadogan Hall in London.

Fiona has recorded many recitals and national broadcasts including her solo album Love & Loss, Baroque Duets, Classic 100 Opera, Mozart's Idomeneo, Vivaldi's Juditha triumphans, Early French Cantatas and Just Classics 2 (ABC Classics).

In 2015, Fiona appears as soloist with the Sydney Symphony, Melbourne Symphony, Auckland Philharmonia and sings major roles in The Barber of Seville, The Marriage of Figaro and Faust for West Australian Opera.
One of Australia’s finest lyric coloratura tenors, Henry Choo, achieved an Associate Diploma in Voice under the tutelage of Noel Ancell OAM and furthered his vocal and operatic studies at Melba Conservatorium of Music and Australian National Academy of Music. He is an alumnus of both the Young Artist Program of Opera Queensland and the Moffatt Oxenbould Young Artist Development Program of Opera Australia.

He made his career debut in the role of Ernesto in Don Pasquale for Opera Queensland, and his principal debut with Opera Australia as Italian Singer in Der Rosenkavalier. Other roles for Opera Australia include Nemorino (L’elisir d’amore), Gérald (Lakmé), Nadir (The Pearl Fishers), Tamino (The Magic Flute), Don Ottavio (Don Giovanni), Ferrando (Così fan tutte), Count Almaviva (The Barber of Seville), and Lysander (A Midsummer Night’s Dream).

Henry’s concert performances include with the Hong Kong Philharmonic Orchestra, Auckland Philharmonia Orchestra, Orchestra Wellington, Melbourne, Sydney, Queensland and Tasmanian Symphony Orchestras, Orchestra Victoria, Australian Youth Orchestra, The Australia Ensemble, the Australian Army Band, the Three Chinese Tenors and the Three Australian Tenors.

This year’s performances include Lord Riccardo Percy (Anna Bolena for OperaBox), Roberto (Maria Stuarda for Melbourne Opera), Prince Ramiro (La Cenerentola for CitiOpera), as well as concerts with the Queensland and Melbourne Symphony Orchestras and Christchurch Symphony Orchestra.

Sydney-based Christopher Richardson studied pianoforte at the Tasmanian Conservatorium of Music before changing his major to classical voice, graduating with a Bachelor of Music in Classical Vocal Performance in 2003. Since graduating, Christopher has continued to study with Jane Edwards, Glenn Winslade, voice coach Sharolyn Kimmorley and attended the Lisa Gasteen National Opera School in Brisbane. He has also been the recipient of the Royal Melbourne Philharmonic Aria Award.

Christopher’s performance highlights include Haydn’s Creation and Handel’s Alexander Balus with the Canberra Choral Society; Handel’s Messiah with St Andrew’s Cathedral Choir Sydney, the Allegri Ensemble and in ‘Sing Along Messiah’ with the Tasmanian Symphony Orchestra; Abandon (Handel arr. Crabb) with Opera Queensland and DanceNorth in Townsville and Brisbane; Mozart’s Requiem and Solemn Vespers of the Confessor with Royal Melbourne Philharmonic Choir; appearances with Melbourne’s Arcko Symphonic Project and Syzygy Ensemble and his debut last year with Pinchgut Opera as Thoas in Iphigénie en Tauride.

This year Christopher’s engagements will include his debut with Melbourne Symphony Orchestra in Beethoven’s Choral Fantasy, a return to Canberra Choral Society in the title role of Hercules (Handel), The Creation for Festival of Voices in Hobart, and Fauré’s Requiem with Royal Melbourne Philharmonic Society.
The Melbourne Symphony Orchestra Chorus has built an international reputation for the highest standards and for bold artistic planning. Known as the Melbourne Chorale until 2008, it has since then been integrated with the Melbourne Symphony Orchestra and this year celebrates its 50th anniversary.

The Chorus sings with the finest conductors, including Sir Andrew Davis, Edward Gardner, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki and Manfred Honeck. Recent highlights include Britten's War Requiem, Kancheli's Styx, Brett Dean's The Last Days of Socrates, Elgar's The Dream of Gerontius, Rachmaninov's The Bells, and Wagner's The Flying Dutchman.

The Chorus is committed to developing and performing new Australian and international choral repertoire. Commissions include Brett Dean's Katz und Spatz (commissioned with the Swedish Radio Choir), Ross Edwards' Mountain Chant (commissioned with Cantillation), Paul Stanhope's Exile Lamentations (commissioned with Sydney Chamber Choir and London's Elysian Singers), and Gabriel Jackson's To the Field of Stars (commissioned with the Netherlands Chamber Choir and Stockholm's St Jacob's Chamber Choir). The Chorus has also premiered works by many composers including James MacMillan, Arvo Pärt, Hans Werner Henze, Alfred Schnittke, Gavin Bryars, Valentyn Silvestrov, Arturs Maskats, Thierry Machuel Pēteris Vasks, and others.

The Chorus has made critically acclaimed recordings for Chandos and for ABC Classics. It has performed across Brazil and at the Cultura Inglese Festival in São Paulo, in Kuala Lumpur with the Malaysian Philharmonic Orchestra, with The Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Barbra Streisand, at the Melbourne International Arts Festival, at the 2011 AFL Grand Final, and the Sydney Olympic Arts Festival.

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Magnificat in B flat for double choir, Op.164

Warren Trevelyan-Jones conductor
Melbourne Symphony Orchestra Chorus

So famous in his day that his Irish Symphony (No.3) was selected for the inaugural concert of Amsterdam's Royal Concertgebouw Orchestra, Sir Charles Villiers Stanford did much to revitalise British music at the end of the 19th century, particularly in his capacity as professor at both Cambridge and the Royal College of Music, where his pupils included Holst and Vaughan Williams. His stature as a composer owes much to his work in Anglican church music.

The Magnificat is one of the oldest Christian hymns. Its text comes from a passage in the Gospel of Luke (Luke 1:46–55) where the Virgin Mary visits her cousin Elizabeth, who is pregnant with John the Baptist. When Elizabeth praises Mary's faith, Mary sings what is now known as the Magnificat in response.

Is there significance in the date of Stanford's Magnificat for double choir (completed September 1918) and its text, so full of promise? We know that Stanford was deeply affected by World War I. Several of his students enlisted. While his son, Guy, served at the Somme but developed appendicitis and never served again, others were not so lucky. Arthur Bliss was wounded, E.J. Moeran suffered a head injury, Ernest Farrar was killed at Epéhy Ronssoy…

This Magnificat was also meant to be a peace offering to Stanford's estranged friend Hubert Parry, but Parry died before it could be published. Stanford added an inscription: 'This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S.'.

Stanford adopted traditional elements of motet style in this a cappella work but combined them with the more florid 18th-century counterpoint style of Bach. The vigorous opening and closing sections seem to echo Bach's own Magnificat.

My soul doth magnify the Lord.
and my spirit hath rejoiced
in God my saviour;
for he hath regarded
the lowliness of his
handmaiden.

For behold from henceforth
all people shall call me
blessed,
for he that is mighty hath
magnified me,
and holy is his name,
and his mercy is on them
that fear him,
throughout all generations.

He hath shewed strength
with his arm,
he hath scattered the proud
in the imagination
of their hearts;
he hath put down the
mighty from their seat,
and hath exalted the
humble;
he hath filled the hungry
with good things,
and the rich he hath sent
empty away.

He, remembering his
mercy, hath holpen his
servant Israel,
as he promised to our
forefathers,
Abraham and his seed
for ever.

G.K. Williams © 2015
This piece was first performed by the Melbourne Chorale Ensemble in 2006 as part of their Cathedral Series.
Brisbane-born Joe Twist is a versatile composer who works across many genres. 2015 releases include the CDs Dancing with Somebody and the Melbourne Symphony Orchestra’s Wiggles Meet the Orchestra. Forthcoming premieres include a work for Trinity College, Cambridge and Victorian Opera's The Grumpiest Boy in the World.

He writes:

How Shall We Sing in a Strange Land? reflects the cultural diversity, contradictions and mixed history of postcolonial Australia through the juxtaposition of sacred and secular texts. The use of Psalm 137, and in particular the line ‘How shall we sing the Lord’s song in a strange land?’, is not intended as a traditional expression of faith, but rather an exploration of some of the diversity, dissonance and paradox of the Australian experience. It is intended to represent, in part, the arbitrary and displaced situation of Western religion in modern Australia.

Just as the Jews, who were exiled in Babylon, were a long way from the Christians of Rome or Constantinople, so too are the values of the British cathedral or country church remote from an ancient land with its own Aboriginal spirituality. In trying to ‘tame’ this new land, the imported ‘Old World’ culture has had a heavy impact. With reference to this outcome, the composition juxtaposes the Psalm’s text with A Song of Hope, by Kath Walker/Oodgeroo Noonuccal, a poem that also expresses a sense of cultural and historical alienation, in this case with respect to the struggle to maintain Aboriginal culture in modern Australia. This work aims to contribute to the ongoing development of an authentic Australian voice and an authentic Australian culture. In the beginning, ‘How shall we sing the Lord’s song in a strange land?’ is the narrative of the transported English culture. By the end, the refrain has become, metaphorically: ‘How shall we sing an Australian song in a strange land?’: Ultimately, as expressed in Noonuccal’s poetry, How Shall We Sing in a Strange Land? is intended to express a sense of optimism through reconciliation between these contrasting heritages.

How Shall We Sing in a Strange Land? was commissioned by the Australia Council for the National Youth Choir of Australia in 2011 and first performed in 2012.

Joe Twist © 2015

This is the first performance of this work by the Melbourne Symphony Orchestra Chorus.

Words from:

‘A Song of Hope’ by Oodgeroo of the tribe Noonuccal
From My People, 4th edition,
John Wiley & Sons Australia 2008
reproduced by permission of the publisher, and Psalm 137:4.
Renowned as a symphonist, Brahms also produced an abundance of choral music. This motet was written in 1877 at Pörtschach on Austria’s Wörthersee lake, where Brahms would also write his Symphony No.2 that summer.

Brahms claimed there were ‘so many melodies flying about [Pörtschach] that you must be careful not to tread on any’. This motet, however, inhabits a quite different world to the Symphony which more directly reflects Pörtschach’s congenial surroundings.

Brahms chose the text himself from Luther’s versions of Job, Lamentations, James and the Nunc dimittis (‘depart in peace’). The text from James: ‘Behold, we count them happy which endure’ probably summarises the motet’s philosophy.

The work is at once contrapuntally ‘correct’ and chromatically Romantic. The first ‘movement’ is structured around the word Warum (why?), asked four times. A turn to the major partway through underlines Brahms’ own belief in being happy to ‘achieve the grave’. The second section (‘Let us lift up our heart...’) uses music from the Benedictus of a Missa canonica Brahms abandoned in 1862. The First Soprano melody in the third section (‘Behold, we count them happy which endure’) hails from the abandoned mass’s Dona nobis pacem. The final section sees the chorus back in four parts (from six in the main body of the work) and takes the form of a strict chorale harmonisation for the parting message.

There were once arguments over the Bach-like finish to this motet. Was Brahms paying tribute to the master of Leipzig or asserting himself as Bach’s heir? Annoyed by the controversy, Brahms considered removing the work’s dedication to Bach scholar Philipp Spitta. In the end, he let it stand.

G.K. Williams © 2015

This work was first performed by the Melbourne Chorale Ensemble in 2002 as part of its 2002 tour of Brazil.
Haydn said that Mozart's fame would be secure if he had written nothing but the Requiem, but it is a problematical work which Mozart did not live to complete and whose origins are surrounded by mystery. Mozart, mortally ill and agitated while composing it, chose the key of D minor: one associated with tragic drama in some of his greatest works, as in Don Giovanni; and with tenderness and pathos, as in the Piano Concerto in D minor. The terrifying drive of the Dies irae; the powerful rhythmic bite of the Rex tremendae, with its contrasting Salva me; the furious Confutatis – all these are painted with the dramatic intensity of a composer who believed he was writing his own Requiem. The messenger in grey who had delivered a commission from an anonymous patron had become in Mozart's mind an emissary of death. We now know that he was a servant of Count Walsegg zu Stuppach, who liked to pass off music by professional composers as his own.

Mozart's Requiem contains also music of great tenderness and consolation. In a letter of April 1787 Mozart almost seemed to welcome death as a friend, but resignation with mild protests is probably closer to Mozart's real feelings. The best evidence is in the score. Mozart's instrumentation reflects the two facets of the music: fierce, with trumpets and drums in the sterner sections, but coloured elsewhere by the mild, liquid tones of basset horns.

Mozart's Requiem is a kind of summation of its models and counterparts in the music of his contemporaries and predecessors. Haydn's admiration was surely a tribute to the Requiem's successful uniting of different styles and forms. Like Mozart's unfinished Great Mass in C minor, K427, his Requiem is a cantata mass in the sense that the Sequence (Dies irae) is divided up into separate choral and solo ensemble movements. In the earlier Mass, each movement was developed on a massive scale, whether in enormous fugues or in Italianate chamber music arias – so much so that Mozart may have abandoned it precisely because he felt the result lacked stylistic unity. However in the Requiem, choral and solo movements are brought into balance with each other, and the solo writing has lost all traces of virtuosity for its own sake.

In many respects the Requiem is backward-looking, with Baroque elements, revealing the impact of Bach and Handel. The use of Gregorian melodies was common in Austrian masses and occurs in a strikingly similar way in a Requiem by Michael Haydn (brother of Joseph) which Mozart heard in Salzburg 20 years before. Michael Haydn's work resembles Mozart's in content and scoring: like Mozart, the younger Haydn banishes flutes, oboes and horns, and uses the three trombones characteristic of Salzburg church music. So the musical experience of Mozart's youth and maturity fused, in the urgency of death's imminence, into a testament of church music 'as transcendent', writes Karl Geiringer, 'as it is human, as out of terror and guilt it leads us gently towards peace and salvation'.

The manuscript of the Requiem shows that Mozart had completed the Introitus and Kyrie in full score. Other sections are half-finished, vocal parts written in full, instrumental parts sometimes complete, sometimes only sketched. These are: the Sequence as far as bar eight of the Lacrimosa, the Domine Jesu Christe, and the Hostias. There is no proof of any Mozart in the ending of the Lacrimosa, the Sanctus, Benedictus and Agnus Dei.

Mozart's widow was naturally anxious to collect the composition fee, and after other musicians had declined the task of completion she gave it to Franz Xavier Süssmayr, a pupil of Mozart's who had assisted him with the Requiem. We do not know what sketches Süssmayr may have had to work from, partly because Constanze Mozart was keen to conceal the role of other hands in the finished Requiem. It seems unlikely, on the basis of Süssmayr's original compositions, that he could have composed such a movement as the Benedictus unaided. It is not known whether the repetition of the Kyrie fugue for the 'Cum sanctis tuis' was his idea or Mozart's.

The chief criticisms of Süssmayr's completion concern the instrumentation and the filling-out of inner parts. Some of the part-writing and distribution is inept; above all, scoring the entire work for the same instrumental palette is monotonous and often heavy. The trombones are used in inappropriate places and with a lack of restraint, but the tenor trombone solo in the Tuba mirum is undoubtedly Mozart's. The extent of Süssmayr's contribution has always been a matter of controversy, and scholars incline to the view that it was less than used to be thought. Nevertheless, Mozart's Requiem is with us in a form partly determined by Süssmayr, and in that form it has remained one of his best-loved works. Classical scholar H.C. Robbins Landon has illuminatingly compared the Requiem to a great building which we know was not completed as its designer intended, but which to change would destroy a view dear and close to us.
Grant them eternal rest, O Lord, and may light perpetual shine upon them. 
To you, O God, praise is given in Zion, and prayer shall go up to you in Jerusalem. Give ear to my supplication, to you shall all flesh come. Grant them eternal rest, O Lord, and may light perpetual shine upon them.

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

The Day of Wrath, that day shall dissolve the world in ashes, as David and the Sibyl testify. 
What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the throne.
Death and nature shall be astounded when all creation shall rise again to answer the judge.
A written book shall be brought forth in which shall be contained all for which the world shall be judged.
And therefore when the Judge shall sit, whatsoever is hidden shall be manifest: and nothing shall remain unavenged.
What shall I say in my misery? Whom shall I ask to be my advocate, When scarcely the righteous may be without fear?

King of awful majesty, you who freely save the redeemed; save me, O Fount of Pity.
WOLFGANG AMADEUS MOZART
(1756–1791)

Requiem Mass, K.626
[Completed by Franz Süßmayr]

Recordare (Solo quartet)

Recordare, Jesu pie,
Quod sum causa tuae vieae
Ne me perdas illa die.

Quaerens me sedisti lassus
Redemisti crucem passus;
Tantus labor non sit cassus.

Juste judex ultiomis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Culpa rubet vultus meus.
Suplicant parce, Deus.

Qui Mariam absolvesti
Et latronem exaudisti,
Mihi quoque specti dedisti.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Inter oves locum praestas
Et ab haedis me sequistra,
Statuens in parte dextra.

Confutatis (Chorus)

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

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Larimosa (Chorus)

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Pie Jesu Domine:
Dona eis requiem. Amen.

Offertorium

Domine Jesu Christe
(Chorus and solo quartet)

Domine Jesu Christe, Rex gloriae, libera animas
omnium fidelium
defunctorum de poenis inferni,

Remember, merciful Jesus,
that I am the reason for your journey,
let me not be lost on that day.

Seeking me, you sat weary.
You redeemed me, suffering the Cross:
let not such labour have been in vain.

O just Judge of Vengeance,
give the gift of redemption
before the day of reckoning.

I groan as one guilty;
my face blushes at my sin.
Spare the supplicant, O God.

You who absolved Mary
and heard the prayer of the thief,
you have also given hope to me.

My prayers are not worthy,
but you, O good one, show mercy,
lest I burn in everlasting fire.

Give me a place among the sheep,
and separate me from the goats,
setting me on the right hand.

When the damned are confounded
and consigned to sharp flames,
call me with the blessed.

I pray, kneeling in supplication,
a heart as contrite as ashes,
take my ending into your care.

That day is one of weeping
on which shall rise again from the ashes
guilty humankind, to be judged.
Therefore spare this one, O God.
Merciful Lord Jesus:
Grant them rest. Amen.

O Lord Jesus Christ, King of glory,
deliver the souls of all the departed faithful
from the torments of Hell,
et de profundo lacu;
libera eas de ore leonis,
ne absorbet eas Tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisti,
et semini ejus.

Hostias (Chorus)
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 promisti,
et semini ejus.

Sanctus (Chorus)
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus (Solo quartet and chorus)
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei (Chorus)
Agnus Dei
qui tollis peccata mundi;
dona eis requiem sempiternam.

Communio (Soprano solo and chorus)
Lux aeterna luceat eis Domine,
cum sanctis tuis in aeternum
quia pias es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quia pias es.
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Eoin Andersen
Concertmaster
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Associate Concertmaster
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Founding Rose
Jenny Brukner

Roses
Mary Barlow, Linda Britten, Wendy Carter, Annette Maluish, Lois McKay, Pat Stragalinos, Jenny Ullmer,

Rosebuds
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Thursday 15 and Friday 16 October 2015

Join us for two days in the thriving regional city of Bendigo, as the MSO prepares to perform for the first time in the wonderful new venue – the Ulumbarra Theatre.

By day we will show you some of Bendigo’s finest heritage attractions, art galleries and local gourmet fare; in the evening experience a backstage tour of the new theatre before enjoying the MSO perform Mozart’s Violin Concerto No.5 with Eoin Andersen.

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Be quick, places are limited to 16 people.

For an information package please call 03 9626 1249 or email knappj@mso.com.au

Spring comes to Summerlea

Sunday 25 October 2015
12pm–3pm
‘Summerlea’, Flinders
Private garden of Perri Cutten and Jo Daniell

Ticket price of $200 includes:
– Performances by MSO Chorus amid tranquil garden surrounds,
– Al fresco long table lunch, featuring local produce and wines,
– Self-guided tour and exploration of landscaped designer gardens,
– Opportunity to meet and chat to MSO Chorus members and hosts Perri Cutten and Jo Daniell.

Proceeds will help us raise vital funds for the MSO Chorus.
Hurry, places are strictly limited!
To secure your booking, or for further information call 03 9929 9600

Gourmet al fresco lunch, local wines and heavenly songs amidst a tranquil coastal garden – MSO’s annual fundraising event for the MSO Chorus is sure be a very special afternoon.

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Exclusive 10% discount across all classes valid for Melbourne Symphony Orchestra subscriber and patron online bookings, and their companions when travelling together.

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