



West Australian
Symphony Orchestra

MOZART'S MASTERWORKS



MASTERS SERIES

Friday 11 & Saturday 12
October 2024, 7.30pm
Perth Concert Hall



Wesfarmers Arts
Principal Partner

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

MASTERS SERIES

Mozart's Masterworks

Jacques IBERT *Hommage à Mozart*
(14 mins)

Wolfgang Amadeus MOZART Symphony
No.31 *Paris* (16 mins)

Allegro assai
Andante
Allegro

Interval (25 mins)

Wolfgang Amadeus MOZART Requiem
(55 mins)

- I. *Introitus*
- II. *Kyrie*
- III. *Sequentia*
- IV. *Offertorium*
- V. *Sanctus*
- VI. *Benedictus*
- VII. *Agnus Dei*
- VIII. *Communio*

Umberto Clerici conductor
Samantha Clarke soprano
Ashlyn Tymms mezzo-soprano
Andrew Goodwin tenor
Adrian Tamburini baritone
WASO Chorus

Wesfarmers Arts Pre-concert Talk

Find out more about the music in the concert with this week's speaker, Cecilia Sun (see page 18 for her biography). The Pre-concert Talk will take place at 6:45pm at the Terrace Level Corner Stage.

Listen to WASO

This performance is recorded for broadcast on Saturday 2 November, 1pm (AWST) on ABC Classic. Date and time subject to change. For further details visit abc.net.au/classic.

View your Digital Concert Program

Access exclusive digital content, learn more about the artists and music, and get our concert program at your fingertips. Simply open your smartphone's camera app and hover the camera over the QR code to access the *Mozart's Masterworks* digital program.



Wesfarmers Arts
Principal Partner

WASO On Stage

VIOLIN

Laurence Jackson
Concertmaster
Riley Skevington
Assoc Concertmaster
Semra Lee
Assistant Concertmaster
 • MACA
Zak Rowntree*
Principal 2nd Violin
Kylie Liang
Assoc Principal 2nd Violin
 • The Baker Family
Kate Sullivan
Assistant Principal 2nd Violin
Sarah Blackman
Stephanie Dean
Amy Furfaro
Rebecca Glorie
 • Rosalind &
 Lyndsay Potts
Beth Hebert
Emma Hunt
 • Ulrich &
 Gloria Kunzmann
William Huxtable
Sunmi Jung
Kathryn Lee
Andrea Mendham
 • Dale & Michael Kitney
Akiko Miyazawa
 • MIMI
Lucas O'Brien
Melanie Pearn
Louise Sandercock
 • Unnamed
Jane Serrangeli
 • Philip &
 Frances Chadwick
Cerys Tooby
Teresa Vinci°
Samantha
Wickramasinghe
 • The Baker Family

VIOLA

Daniel Schmitt
Alex Brogan
Kierstan Arkleysmith
Nik Babic
 • Maryllis &
 Paul Green-Armytage
Benjamin Caddy
 • Future Logic
Alison Hall
Rachael Kirk
James Munro
Elliot O'Brien
Helen Tuckey
 • Gina Humphries

CELLO

Rod McGrath
Isaac Davis
Jeremy Garside
Oliver McAslan
 • M & D Forrest and
 Michelle Todd
Nicholas Metcalfe
 • The Gregg Family
Fotis Skordas
 • Unnamed
Tim South

DOUBLE BASS

Andrew Sinclair*
John Keene
 • Janet Holmes à Court
 AC & Gilbert George
Robin Brawley
Christine Reitzenstein
Mark Tooby

FLUTE

Mary-Anne Blades
 • Unnamed

OBOE

Liz Chee
 • Ruth E. Thorn and
 Michael & Helen Tuite

COR ANGLAIS

Jonathan Ryan
 • Joshua & Pamela Pitt

CLARINET

Allan Meyer
 • Leanne & Sam Walsh AO

BASS CLARINET

Alexander Millier

BASSOON

Adam Mikulicz
 • Meg O'Neill,
 Chase Hayes &
 Vicky Hayes

CONTRABASSOON

Chloe Turner

HORN

★ Rod & Margaret Marston
David Evans
Francesco Lo Surdo

TRUMPET

Jenna Smith
 • John & Nita Walshe
Koominka°

TROMBONE

Joshua Davis
 • Dr Glenda Campbell-Evans
 & Dr Ken Evans AM
Liam O'Malley
 • Dale & Greg Higham

TIMPANI

Alex Timcke
 • Jean & Peter Stokes

ORGAN

Stewart Smith^

KEY

Principal
Associate Principal
Assistant Principal
Contract Musicians°
Guest Musicians^

★ Section supported through the Duet program by

• Chair supported through the Duet program by

* Instruments used by these musicians are
 on loan from Janet Holmes à Court AC.

About the Artists

Umberto Clerici

Conductor

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

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

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

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



with the Tasmania Symphony Orchestra and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

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

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

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

About the Artists



Samantha Clarke

Soprano

Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas.

In addition to the 2019 Guildhall Gold Medal, Samantha is the recipient of numerous awards, including the Leverhulme Royal Northern College of Music Award, the Dame Eva Turner Award, and the Michael and Joyce Kennedy Award for the singing of Strauss. Her operatic roles include Violetta, Fiordiligi, Countess, Helena, Donna Elvira, Pamina, Anne Trulove, The Governess and Theodora.

Recent and future engagements include Countess (*Le Nozze di Figaro*) at Garsington, Fiordiligi (*Così fan tutte*) with the Seiji Ozawa Music Academy in Japan, Cleopatra (*Giulio Cesare*) and Theodora for Pinchgut Opera, Violetta (*La traviata*) with Opera Australia and West Australian Opera, and a US tour with the Monteverdi Choir and Orchestra.



Ashlyn Tymms

Mezzo Soprano

In 2024, Ashlyn Tymms sang Ježibaba in *Rusalka* and Dido in *Dido and Aeneas* for West Australian Opera and Fanny Price in *Mansfield Park* for New Zealand Opera; she takes the alto solos in Mozart's *Requiem* for West Australian Symphony Orchestra, Beethoven's Symphony No.9 with the Queensland Symphony Orchestra and Bach's *St. John Passion* with the Melbourne Symphony Orchestra.

Ashlyn's 2022 performances included Beethoven Symphony No.9 with the Melbourne Symphony Orchestra and Mahler's Symphony No.3 with the West Australian Symphony Orchestra. She also made her Sydney Opera House debut in Handel's *Messiah*.

For West Australian Opera, she has sung Dorabella (*Così fan tutte*), Santuzza (*Cavalleria rusticana*), Hansel (*Hansel and Gretel*) and Flora (*La traviata*); in 2023, Ashlyn returned to WAO in the title role in *Carmen*.

International engagements include Rosimonda in *Faramondo* at the London Handel Festival and Judith in the world premiere of *The Two Sisters* with Tête à Tête Opera.

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About the Artists



Andrew Goodwin

Tenor

Andrew Goodwin has appeared across Europe, Asia and Australia with 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, the New Zealand Symphony Orchestra and all the Australian Symphony Orchestras, Moscow and Melbourne Chamber Orchestras, and in recital at Wigmore Hall, the Oxford Lieder, and many Australian Music Festivals and ensembles.

This year Andrew returns to Adelaide Festival (*The Nightingale and other fables*), Sydney Philharmonia Choirs (*Elijah*), Melbourne Bach Choir and the Australian Symphony Orchestras in repertoire ranging from *Messiah*, Mozart's Mass in C, Haydn's *Harmony Mass* to Beethoven's 9th Symphony.

Recent engagements have included Handel's *Il Trionfo* with Yulia Lezhneva and Dmitry Sinkovsky (Moscow); Beethoven 9 (Brandenburg State Orchestra, Germany); Lysander, *A Midsummer Night's Dream* (Adelaide Festival); *Diary of one who disappeared and Rape of Lucretia* (Sydney Chamber Opera); Nadir, *The Pearlfishers* (State Opera South Australia); and *Artaxerxes* title role (Pinchgut Opera).



Adrian Tamburini

Baritone

Opera singer, concert performer, music educator, director and producer, Adrian Tamburini most recently won his second Green Room Award for his performance of Hagen in Wagner's *Götterdämmerung*. In 2017, Adrian won Australia's prestigious singing award, the Australian Opera Awards (YMF, MOST).

His singing has featured on cinema releases of opera, DVD, international recordings, motion picture soundtracks, radio, and television. He has worked with companies such as Opera Australia, Pinchgut Opera, Victorian Opera, West Australian Opera, Melbourne Opera, Lost and Found Opera, Melbourne Symphony Orchestra, Zelman Symphony Orchestra, Sydney University Graduate Choir, Melbourne Bach Choir, West Australian Symphony Orchestra, Canberra Symphony Orchestra and Inventi Ensemble.

Over the past few years, he has focused on sharing his passion for music by teaching the next generation of musicians at Pure Harmony Music Studio in Melbourne. In recent years, Adrian has championed new Australian works and world premieres including Jane Hammond's *The Spare Room*, Nicholas Buc's *Origins*, Christopher Bowen's *Redfern Oratorio* and Luke Styles' *No Friend but the Mountains*. Adrian has worked with renowned international conductors and directors but is most proud to have worked with Australians Jessica Cottis, Erin Helyard, Barry Kosky, Bruce Beresford, and John Bell.

About the Artists

WASO Chorus

The WASO Chorus was formed in 1988 and consists of around 120 volunteer choristers who represent the finest form of community music making, bringing together singers from all walks of life. They regularly feature in the WASO annual concert season and are directed by Andrew Foote.

The Chorus has built an international reputation for its high standards and diverse range of repertoire. While its main role is to perform with the West Australian Symphony Orchestra, the Chorus also maintains a profile of solo concerts, tours and community engagements.

The Chorus sings with the finest conductors and soloists including Asher Fisch, Simone Young, Stephen Layton and

Paul Daniel. Recent highlights have included Mahler's Eighth Symphony, Britten's *War Requiem* and Verdi's *Requiem*. In 2019, the Chorus performed at the Denmark Festival of Voice and in 2018 toured China with performances of Orff's *Carmina burana*.

In 2020, they performed two Gala events on the Kalbarri Skywalk. In 2023, the Chorus was invited to Hobart to perform Brahms' *German Requiem* with the Tasmanian Symphony Orchestra (TSO), the TSO Chorus, Sydney Philharmonia Choirs and members of the public, conducted by Simon Halsey.

Andrew Foote
Chorus Director

Gladys Chua
Répétiteur



WASO Chorus On Stage

SOPRANO

Lisa Barrett
Anna Börner
Caitlin Collom
Clara Connor
Rachel Doulton
Kathie Drake
Ceridwen Dumergue
Sophie Dwyer
Fay Edwards
Bronwyn Elliott
Davina Farinola
Ro Gorell
Kylie Grima
Diane Hawkins
Michelle John
Gillian King
Claire McGlew
Natasha Meyers
Elysia Murphy
Sue Nightingale
Hingston
Lucy Sheppard
Sarah Shneier
Kate Sugars
Rebecca Thorne
Catherine Wade
Alicia Walter
Genevieve
Walsh Cappi
Margo Warburton
Charmaine de Witt

ALTO

Marian Agombar
Llewela Benn
Helen Brown
Patsy Brown
Sue Coleson
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Susanna Fleck
Louise Hayes
Mathilda Joubert
Emma Lejonberg
Kate Lewis
Tina McDonald
Lynne Naylor
Deborah Pearson
Deborah Piesse
Fiona Robson
Neb Ryland
Louise Sutton
Olga Ward
Moiria Westmore
Jacquie Wright

TENOR

Chris Bedding
David Collings
Nick Fielding
Allan Griffiths
Alan Harvey
John Murphy
Andrew Paterson
Christopher Ryland
Sim Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

BASS

Michael Berkeley-Hill
Charlie Bond
Paul Brayshaw
Bertel Bulten
Ken Gasmier
Brad Hilton
Brendon Jones
François Joubert
Francis Joseph
Eric Lim
Tony Marrion
Patrick Melling
Peter Ormond
Jim Rhoads
Mark Richardson
Stace Rogers
Steve Sherwood
Christopher Smith
Tim Strahan
Frank Sverha
Andy Tuckey
Robert Turnbull
Michael Whitby
Andrew Wong

Andrew Foote's Final Bow

WASO Chorus Director, Andrew Foote, says farewell after eleven years with the Chorus

With the performances of Mozart's Masterworks at Perth Concert Hall, Associate Professor Andrew Foote takes his final bow as WASO Chorus Director after six years in the role. A Helpmann Award-winner, Andrew is one of the most experienced singers and teachers of voice in Australia, and began his engagement with the Chorus over a decade ago as WASO Chorus Vocal Coach before being appointed to the Director role in 2019.

"Eleven years ago, I began working with previous Director Chris van Tuinen and the WASO team to leverage the skills and strength of the Chorus," said Andrew. "In the last six years we consolidated these efforts, worked hard to refine our sound, survived some of the weirdest weekly online rehearsals during the COVID lockdown period, and performed some of the most sublime and spine-tingling moments for our audiences."

Evan Kennea (WASO Executive Manager, Artistic Planning) said:

"Dr Andrew Foote has made an incredible contribution to WASO during his six-year tenure as Chorus Director and preceding five years as the WASO Chorus Vocal Coach. Apart from his obvious gifts as a singer, vocal coach and artistic leader, Andrew is quite simply one of the most generous and caring of colleagues. His passion for the artform is infectious and his desire for constant improvement is a testament to the consummate professional he is."



Under Andrew's directorship the WASO Chorus has been able to navigate the challenges of COVID-19 and flourish in a post-pandemic world – presenting a number of world and WA premieres, and performing in venues across the country.

Chorus members expressed great appreciation for Andrew's devotion to the group's development, saying "As a singer himself, Andrew has provided valuable vocal training. We are all now better singers thanks to his dedication."

Andrew's time as Director will be fondly remembered by the choristers, with members listing the outdoor concerts on the Kalbarri Skywalk, Britten's *War Requiem*, and Andrew's arrangement for chorus and organ of Cherubini's *Requiem* as some of their favourite performances.

Andrew steps down with immense gratitude for over a decade of collaboration with the musicians of the Orchestra, his administrative colleagues at WASO, and great pride in the work that his choristers have done. Reminiscing on his time as Chorus Director, he said;

“It’s time to pass the baton to the next Director to take it to the next level. I’m thrilled to have a successor who will provide a very different style, but demand the same levels of excellence we have all demanded for the past eleven years.

Thank you to every chorister, whether current or past, who has been a volunteer member of this wonderful Chorus. Keep sharing the gift of symphonic choral music with our audience.”

Perth-based conductor, teacher and singer, Hugh Lydon, has been appointed to the position of WASO Chorus Director and commences in the role in October 2024.



About the Music

Jacques Ibert

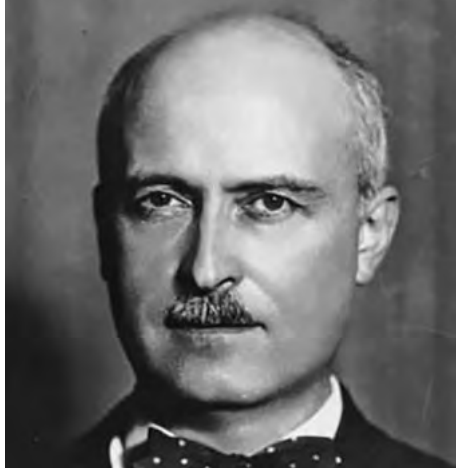
(1890-1962)

Hommage à Mozart (Rondo)

Ibert was something of an outsider in French music, despite an illustrious career that included the Directorship of the Paris Opera and Opéra-Comique from 1955.

Astoundingly, he had won the Prix de Rome in 1919 immediately after four years of active service as a nurse and stretcher-bearer in World War I. Controversially, given his outsider status, he was named Director of the Académie de France in Rome from 1937 (a post he nominally held until 1960), but, when his music was banned by the Vichy Government, spent much of World War II in Switzerland and rural France, only returning to Paris in 1944.

Ibert was a natural neo-classicist, so ideal for this tribute piece, the *Hommage à Mozart*, which was commissioned by Radio France for the 1956 bicentenary of Mozart's birth. Like Prokofiev's *Classical Symphony*, Ibert's piece does not quote any recognisable music by Mozart – or anyone else – nor indeed does Ibert restrict himself to the 'Classical' harmony or the scoring available to an 18th-century orchestra. But the work is very much in the spirit of Mozart and his contemporaries: the bustling main **rondo** theme falls at first into regular phrases



articulated by terse gestures in the lower parts. But Ibert's famous sensitivity to and love for wind instruments soon surfaces, with solo lines for flute, in particular, that set off more strenuous passages of **contrapuntal** writing, and heraldic brass writing near the work's centre. The piece never takes itself too seriously for long as the rondo theme frequently returns to remind us of the levity of the situation.

© Gordon Kerry 2018

FIRST PERFORMANCE:

1956. Eugène Bigot, conductor.

FIRST WASO PERFORMANCE:

9-10 August 2024. Umberto Clerici, conductor.

INSTRUMENTATION:

two each of flutes, oboes, clarinets, bassoons; horns, trumpets; timpani and strings.

Glossary

Rondo – a musical form where a main idea (refrain) alternates with a series of musical episodes. Classical composers often wrote the final movement of their symphonic works in rondo form.

Contrapuntal – a texture in which two or more musical lines or melodies played at the same time (counterpoint). Imitative counterpoint is when the various parts are playing similar or identical melodies one after the other (e.g. canons and fugues) – childhood rounds are the simplest form of imitative counterpoint.

About the Music

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No.31 in D, K.297 *Paris*

Allegro assai
Andante
Allegro

Mozart's return to Paris in 1778, years after his first visit as a child prodigy, was not a happy one. His mother, who had travelled with him, died in Paris, and he had the difficult task of telling his father. His hopes for a brilliant salaried position outside Salzburg did not materialise, and his music was not very much appreciated by the Parisian public. Mozart responded by disparaging French taste and judgement in his letters to his father. His comments on the likely reception of the symphony he had written for Paris reveal how far he had tailored his writing to the audience as he assessed it:

'I can answer for its pleasing the few intelligent French people who may be there – and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased. I still hope, however, that even asses will find something in it to admire – and moreover, I have been careful not to neglect *le premier coup d'archet* [the first stroke of the bow] and that is quite sufficient. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke.'

The 'first stroke of the bow', of which the French were so proud, is exploited by Mozart in a way which verges on parody. At the same time, he was obviously excited at the possibility of writing for the large and efficient orchestra of the Concert



Spirituel, whose impresario Le Gros had commissioned the symphony. The wind section included clarinets, making their first appearance in a Mozart symphony. The Parisian public expected strong contrasts of loud and soft, and Mozart provides plenty of these in the brilliant first movement, as well as orchestral build-ups (crescendos) which show the influence of the then-famous composers based in Mannheim. The French taste for elegance is catered for in the subsidiary passages, which also feature dialogues between string and wind instruments, much enjoyed in Paris, as the craze there for concertante symphonies with wind instruments shows. Mozart, it seems, realised he must provide the audience with plenty of variety and effects.

Concert promoter Le Gros thought the slow movement was too long and contained too many modulations, but this attitude is hard to understand, and the original movement, which Mozart defended in a letter to his father, is almost always played in preference to the substitute composed at Le Gros' request. Clarinets, trumpets and drums are omitted in the song-like, tender *Andante*.

The last movement again shows Mozart aware of the Parisian style – the cuts and alterations in the manuscript of this symphony show how much extra work this awareness imposed on him. Here he made a stunning effect, which he describes:

‘Since I had heard that all the final allegros here begin just like the first one – with all the instruments at once and usually in unison – I began with only the first and second violins, playing very softly for just eight bars and a loud forte immediately afterwards. Just as I had expected, when they heard the soft beginning, the audience went: “Sh-hh...” Then came the forte...For them, hearing the forte and clapping their hands were practically the same thing. So after the symphony, out of pure joy I went right to the Palais Royal, ate a large ice, said the rosary I had promised, and went home.’

David Garrett © 1988

FIRST PERFORMANCE:

12 June 1778, Paris.

FIRST WASO PERFORMANCE

14 September 1940. Sir Thomas Beecham, conductor.

MOST RECENT WASO PERFORMANCE:

6-7 May 2016. Laurence Jackson, director.

INSTRUMENTATION:

two each of flutes, oboes, clarinets, bassoons; horns, trumpets; timpani and strings.

About the Music

Wolfgang Amadeus Mozart (1756-1791)

Requiem Mass, K626
[Completed by Franz Süssmayr]

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 while composing it, chose the key of D minor – one associated with tragic drama in works such as *Don Giovanni*; and with tenderness and pathos as well, 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 *Confutatis* – all these are painted with the dramatic intensity of a composer who believed he was writing his own Requiem. The messenger 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. So great was Mozart's emotional involvement with the music of the Requiem that his anxious doctor had to take the manuscript from his hands. Hence the power and directness of those sections which are undoubtedly from his pen.

Mozart's Requiem also contains much music of great tenderness, and of a consoling pity. This music seems to express Mozart's acceptance of the transcendent, the world beyond life and death. We find it also in the opera *The Magic Flute*, and in the Masonic music Mozart was composing at the same time as the Requiem. 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 and liquid tones of basset horns. Flutes, oboes and horns are banished (though whether this was Mozart's intention for the whole work is uncertain).

Mozart's Requiem is a kind of summation of its models and counterparts in the music of 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. In the Requiem, on the other hand, 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, signs of the tremendous impact on Mozart of his study of the music of Bach and Handel, and also of his familiarity with works by less celebrated Austrian musicians.

Mozart's Requiem, then, is a treasure of artistic heritage, but it is a flawed masterpiece in that it is incomplete. The manuscript 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 *Hostias*. There is no proof of any Mozart in the ending of the *Lacrimosa*, the *Sanctus*, *Benedictus* or *Agnus Dei*.

Mozart's widow was naturally anxious to collect the composition fee, and after other musicians had declined the task of completion gave it to Franz Xavier Süssmayr, Mozart's pupil, who had assisted him with many late works. 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, ever since the early 19th century, one of his most admired and loved works.

Abridged from a note © David Garrett

FIRST PERFORMANCE OF COMPLETE WORK:

2 January 1793, Vienna. The Introit and Kyrie were probably performed at a memorial service for Mozart in Vienna on 10 December 1791.

FIRST WASO PERFORMANCE

22-23 September 1962. Frank Callaway, conductor.

MOST RECENT WASO PERFORMANCE:

2-3 September 2016. Asher Fisch, conductor. Sara MacIver (soprano), Stefanie Irányi (mezzo-soprano), Steve Davislim (tenor), Derek Welton (bass).

INSTRUMENTATION:

mixed chorus and four vocal soloists, two basset horns, two bassoons; two trumpets, three trombones, timpani, organ, strings.

Glossary

Aria – a song for solo voice.

Baroque – the period of music and art history from about 1600 to 1750. Handel, Purcell and J.S. Bach are the most famous Baroque composers.

Fugue – a contrapuntal style of composition in which a short melody is sounded by one voice or part and subsequently taken up by others.

Text & Translation

Introitus (Chorus and soprano solo)

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Kyrie (Chorus)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Sequence

Dies irae (Chorus)

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

Tuba mirum (Solo quartet)

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

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

Rex tremendae (Chorus)

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

Recordare (Solo quartet)

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.

Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

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

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

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

Inter oves locum praesta
Et ab haedibus sequestra,
Statuens in parte dextra.

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.

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.

Confutatis (Chorus)

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

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

Lacrimosa (Chorus)

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
Dona eis requiem. Amen.

Offertorium**Dominae Jesu Christe (Chorus and solo quartet)**

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu;
libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti,
et semini ejus.

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 promisisti,
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 pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quia pius es.

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,
and from the deep pit;
deliver them from the mouth of the lion;
that Hell may not swallow them up,
and that they may not fall into darkness.
But may the holy standard-bearer Michael
bring them into the holy light;
which thou didst promise of old to Abraham
and his seed.

We offer unto you, O Lord,
sacrifices and prayers of praise.
Receive them on behalf of those souls
whom we commemorate today.
Make them, O Lord,
to cross over from death to life,
as once you promised to Abraham
and his seed.

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

Blessed is the one who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God,
you who take away the sins of the world,
give them eternal rest.

Let everlasting light shine on them,
O Lord, with your saints for ever:
for you are good.
Grant them eternal rest, O Lord,
and let light perpetual shine upon them,
with your saints forever;
for you are good.

About the Speaker

Dr Cecilia Sun

Pre-concert Speaker

Dr. Cecilia Sun is a senior lecturer at the University of Western Australia Conservatorium of Music. A pianist as well as a musicologist, she holds doctoral degrees in both from the Eastman School of Music and UCLA. As a performer, she

specialises in historical pianos and the performance practices of the 18th and 19th centuries. She is currently co-artistic director of UWA's Irwin Street Collective, which is focused on the research and performance of historically informed repertoire. Other areas of scholarly interest include experimental music, women in music, and music and politics.

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Engage | Excite | Experience | Educate

From the centre of Perth to the furthest corners of the state, we have provided the soundtrack to life in WA since 1928.

As the State Orchestra, Perth's first and finest, WASO is the largest employer of performing artists in Western Australia and reaches two million people with musical experiences each year on stage, in our community, and online.

From concert halls to classrooms, hospitals to aged care, we bring joy, inspire learning, and nurture participation in our community, because everybody deserves the opportunity to experience live music. Every year, through community and leading industry partnerships, we engage a new generation of young and emerging artists to help secure a bright future for music in Australia.

We celebrate our rich classical music heritage with great artists from all over the world and commission and perform new repertoire to renew and expand it.

The Orchestra collaborates widely with major arts companies and independent artists, performing opera to ballet, movies to musicals, jazz to rock. We champion the diversity of music in all its forms, with a team of talented and passionate people who create unforgettable experiences for all West Australians to enjoy.

Asher Fisch is Principal Conductor and Artistic Adviser of our Orchestra and we are proud to call Perth Concert Hall home.

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Asher Fisch conductor
Allan Meyer clarinet (pictured)




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Asher Fisch appears courtesy of Wesfarmers Arts. Allan Meyer's Chair is supported by Leanne & Sam Walsh AO through the Duet program.

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For information about our services such as assisted listening and accessible toilets please search "Perth Concert Hall Access" online or ask one of our friendly ushers.



Latecomers admitted at a suitable time

If you arrive late or leave your seat during a performance, your auditorium entry will need to wait until a suitable break.



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The Wardle Kitchen is open for casual dining, serving delicious hot meals before each performance, while our Grab and Go stations offer quick bites such as sushi and sandwiches. Bars are located on the first two levels, and cold drinks are welcome in the auditorium.



First Aid available

St John First Aid officers are present at every WASO concert. Please notify a Perth Concert Hall team member if you require any first aid assistance.



Box Office is open

Get tickets to your next WASO experience at the Perth Concert Hall Box Office located on the ground floor (Level 1).

Our Box Office is open 90 minutes before each performance, and during interval. Alternatively, you can email us anytime at boxoffice@waso.com.au, or visit us Mon-Fri 9am-5pm.

WASO in the Community

In our WASO aged care programs, small ensembles from our Orchestra venture out into the wider Perth area to retirement homes and aged care facilities to provide entertaining and heart-warming concerts to residents.

In 2024, six groups have reached over 2100 residents across thirty-four homes in Perth.

A highlight for staff at one retirement home was watching the residents' faces as they listened to the music, with one staff member saying, "This concert was a pleasure to listen to. The experience was food for the soul."

Visit our website to discover more about our WASO in the Community programs.



Philanthropy News

Join the WASO family

The transformative nature of music is yet to be matched. It can heal, it can unite, and it can inspire. It can do this and so much more all without a single word being uttered. It's unsurprising then that it's woven into the fabric of our celebrations and stories, providing the backdrop for countless moments in our lives.

That is why WASO is committed to empowering, enriching, and elevating the lives of all West Australians through the universal language of music. The donations we receive enable your Orchestra to continue to inspire and connect our community through its beauty.

Join us in shaping our performances by contributing to the concerts you love so that together we may continue to change lives through music.

For more information or to pledge your support, please call the Philanthropy team on (08) 9326 0016 or visit our website by scanning the QR code.



Our Supporters

The importance of our giving community is to be valued and congratulated. You are making a difference to what you see on stage - your commitment is a source of constant inspiration for us.

We are proud to acknowledge our donor family, many of whom give to multiple areas and some who wish to remain unnamed.

Thank you – we cannot do it without you.

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We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

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