



# ADELAIDE FESTIVAL

28 FEB - 15 MAR 2020



OPERA / FRANCE & AUSTRALIA

# Requiem

## Wolfgang Amadeus Mozart

AUSTRALIAN PREMIERE

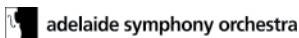
**28 Feb - 4 Mar 2020**  
**FESTIVAL THEATRE,**  
**ADELAIDE FESTIVAL CENTRE**

Performed in Latin and German with English surtitles  
**Duration** 1hr 30mins, no interval

A co-production of Festival d'Aix-en-Provence with Adelaide Festival, Theater Basel, Wiener Festwochen and Palau de les Arts Reina Sofia.

Presented by Adelaide Festival in association with Adelaide Symphony Orchestra and Adelaide Festival Centre.

Artist & Venue Support Services provided by State Opera South Australia.



The presentation of *Requiem* has been made possible by the Adelaide Festival Chairman's Circle, the Adelaide Festival Opera Donor Circle (Leading Patrons Maureen Wheeler AO, David McKee AO & Pam McKee) and MM Electrical Merchandising



# CAST AND PRODUCTION

## **Soprano**

Siobhan Stagg

## **Alto**

Sara Mingardo

## **Tenor**

Martin Mitterrutzner

## **Bass**

David Greco

## **Treble**

Luca Shin

## **Older woman**

Chrissie Page

## **Young woman**

Jacinta Hriskin

## **Little girl**

Mietta Brookman

## **Older men**

Tim Edhouse

Iaon Gunn

Brian Godfrey

## **Young man**

Chris Gun

## **Mother/Child**

Lisa & Piper Watts (28 Feb, 3 Mar)

Alyssa & Alby M<sup>c</sup>Mahon (1, 4 Mar)

## **Dancers**

Tess Appleby

Madeline Bulmer

Zoë Dunwoodie\*

Harrison Elliot\*

Tiphentie Evans

Simone Gatti

Tiarna Linke

Christopher Mills\*

Gabrielle Nankivell\*

Darci O'Rourke\*

Rowan Rossi\*

Lachlan Walmsely

Kimball Wong\*

\*Australian Dance Theatre

## **Conductor**

Rory Macdonald

## **Stage Director and Set,**

## **Costume and Lighting**

## **Designer**

Romeo Castellucci

## **Associate Director and**

## **Costume Designer**

Silvia Costa

## **Revival Director**

Josie Daxter

## **Dramaturg**

Piersandra di Matteo

## **Choreographer**

Evelin Facchini

## **Choreography Assistant**

## **and Dancer**

Simone Gatti

## **Choreography Assistant**

## **and Dancer**

Tess Appleby

## **Associate Lighting Designer**

Marco Giusti

## **Costume Design Assistant**

Elisabeth de Sauverzac

## **Repetiteur**

Michael Ierace

## **Cover treble**

Dashell Eck

## **Score**

Edition Bärenreiter and

Pygmalion

## **Surtitles**

Catriona Herriott

## **Producer**

Mary Vallentine

## **Program Manager**

Tess Appleby

## **Production Manager**

David Mclean

## **Stage Manager**

Bridget Samuel

## **Deputy Stage Manager**

Jess Nash

## **Assistant Stage Manager**

Ashley Ng

## **AC Arts Secondment**

Theo Speck

## **Head of Wardrobe**

Judith Branford

## **Fittings, Alterations and**

## **Maintenance**

Bronwen Major

Denise Strawhan

## **Maintenance**

Sue Nicola

## **Dressers** Sally Chapman, Lee

Trowbridge, Anna Perry, Jennifer

Heuch, Nadejda Levings, David

Adams, Kent Green, Nick de-

Rohan, Chris Rektisinis, Wendy

Todd

## **Head of Wigs and Make Up**

Jana Davies

## **Wigs and Make Up** Sue Taylor,

Natasha Stone, Dina Giaccio,

Jennifer Rossiter, Bonnie

Charles, Cheryl La Scala,

Beverly Freeman

## **Head Props**

Mark Fisher

## **Audio visual footage**

Courtesy of Channel 9 Adelaide



# ADELAIDE FESTIVAL CHORUS

includes members of Adelaide Chamber Singers and State Opera Chorus

Chorus Master and Associate Conductor Brett Weymark

## Sopranos

Lisa Cannizzaro  
Victoria Coxhill  
Amelia Holds  
Sarah Knight  
Katrina Mackenzie  
Danielle Ruggiero  
Lucy Stoddart  
Imogen Tonkin  
Brooke Window

## Altos

Rachel Bruerville  
Catherine Campbell  
Riana Chakravarti  
Lily Coats  
Hamish Gould  
(counter tenor)  
Rosanne Hosking  
Charlotte Kelso  
Vanessa Lee Shirley  
Lynne Smythe

## Tenors

Matthew Byrne  
Thomas Hallworth  
James Nicholson  
Mark Oates  
Brock Roberts  
Kit Tonkin  
Andrew Turner  
Kim Worley

## Basses

Andrew Bettison  
Nicholas Cannon  
Benoît Deney  
Christian Evans  
Daniel Goodburn  
Macintyre Howie-  
Reeves  
Greg John  
Jamie Moffatt  
Alex Roose

# ADELAIDE SYMPHONY ORCHESTRA

## Violins

Natsuko Yoshimoto\*\*  
(Concertmaster)  
Cameron Hill\*\*  
(Associate  
Concertmaster)  
Shirin Lim\*  
(Principal 1st Violin)  
Lachlan Bramble\*\*  
(Acting Principal  
2nd Violin)  
Julia Brittain~  
(Acting Associate  
Principal 2nd Violin)  
Janet Anderson  
Hilary Bruer  
Elizabeth Collins  
Judith Coombe  
Danielle Jaquillard  
Alexis Milton  
Michael Milton  
Jennifer Newman  
Julie Newman

Alexander Permezel  
Kemerli Spurr

## Violas

Steven Wright\*\*  
(Guest Principal)  
Justin Julian~  
Anna Hansen  
Rosi McGowran  
Carolyn Mooz  
Michael Robertson  
Cecily Satchell

## Cellos

Simon Cobcroft\*\*  
Gemma Phillips~  
(Acting Associate)  
Sherrilyn Handley  
David Sharp

## Double Basses

Jonathon Coco\*\*  
(Acting Principal)  
Belinda Kendall-Smith~  
(Acting Associate)  
Harley Gray

## Oboes

Joshua Oates\*\*  
Renaë Stavelly

## Clarinets

Mitchell Berick\*\*  
(Acting Principal)  
Darren Skelton

## Bassoon

Mitchell Berick\*\*  
Darren Skelton

## Bassoons

Mark Gaydon\*\*  
Leah Stephenson

## Contra Bassoon

Jackie Newcomb\*

## Horns

Sarah Barrett\*\*  
(Acting Principal)  
Emma Gregan

## Trumpets

David Khafagi\*\*  
(Guest Principal)  
Martin Phillipson~

## Alto Trombone

Colin Prichard\*\*

## Tenor Trombone

Ian Denbigh

## Bass Trombone

Howard Parkinson\*

## Timpani

Andrew Penrose\*

## Organ

Peter Kelsall\*  
(Guest Principal)

\*\* denotes Section  
Principal

~ denotes Associate  
Principal

\* denotes Principal  
Player



# Requiem

Wolfgang Amadeus Mozart

## PROGRAMME

Plainchant: *Christus factus est* (anon)

*Meistermusik*, K.477b

*Miserere mei*, K.90

**Requiem in D minor**, K.626

I. Introitus

II. Kyrie

*Ne pulvis et cinis*, K.122

**Requiem**

III. Sequence

1. Dies irae

2. Tuba mirum

3. Rex tremendae

*Solfeggio in F major*, K.393/2

(arr Vincent Manac'h)

**Requiem**

III. Sequence

4. Recordare

5. Confutatis

6. Lacrimosa

Amen (appendix)

IV. Offertory

1. Domine Jesu Christe

*Quis te comprehendat*, K.110

**Requiem**

IV. Offertory

2. Hostias

V. Sanctus

VI. Benedictus

*O Gottes Lamm*, K.343/1

(arr Vincent Manac'h)

**Requiem**

VII. Agnus dei

VIII. Communion

*Miserere mei*, K.90 (reprise)

Plainchant: Antienne - *In paradisum* (anon)

## ORIGINS

1791 was a busy year for Mozart, who within a few months composed several concertos, string quintets and two operas: *The Clemency of Titus* and *The Magic Flute*. Although the latter enjoyed huge popular success, Mozart's financial situation was dire. He was no longer in fashion at the court of the new emperor Leopold II, who sidelined him because of his affiliation with Freemasonry. Mozart desperately needed money and in July 1791 accepted a commission for a Requiem from an anonymous intermediary on behalf of Franz von Walsegg. The overextended Mozart would never complete the work.

## SCORE

In order to receive the final payment for the commission, Mozart's wife Constanze asked Franz Xaver Süssmayr, a student of her late husband, to complete the score. It seems he was given specific instructions by Mozart on his deathbed.

Though not solely composed by Mozart, the final work is considered one of the absolute masterpieces of Western music. It features a choir in the main role, and four soloists performing mainly as a vocal ensemble. Mozart opted for an orchestration that is at once grave and solemn yet highly expressive, transcending the text of the Catholic funeral liturgy.

## PERFORMANCE

The Requiem belongs to the genre of sacred music. But as with Mozart's entire body of work, it is suffused with theatricality, a dimension that did not escape conductor Raphaël Pichon and director Romeo Castellucci. Working closely together, they created an entirely new concept for the presentation of Mozart's Requiem. It is based on a musical corpus of sacred and secular works chosen by Raphaël Pichon which are inserted between the various movements of the Requiem to magnify it and underscore its origins. In contrast to the musical dramaturgy, Romeo Castellucci has developed a simple yet powerful stage concept that makes this mass for the dead not only a reflection on the finite, but also a celebration of life.

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of ADELAIDE