

A man and a woman are shown from the chest up, wearing black veils that cover their faces. The man is on the left, looking down with his eyes closed. The woman is on the right, looking directly at the camera with a serious expression. She has dramatic eye makeup and a tattoo on her left forearm. They are both wearing black clothing. The background is a dark, neutral color.

Verdi's Requiem

by Opera Queensland

Presented by Bleach* in partnership with Griffith University & HOTA: Home of the Arts, featuring the Queensland Conservatorium Symphony Orchestra.



Verdi's Requiem

by Opera Queensland

Welcome to our signature project for this year's Bleach* The Gold Coast Festival. This epic and powerful piece of music by Verdi is the perfect fitting score for this year's Festival. The Requiem for me represents looking to the future and new beginnings. After witnessing the grandeur of the HOTA Outdoor Theatre it was obvious to me that a large orchestral work needed to be presented to mark Bleach's inaugural performance on this stage at the Home of the Arts. With this, I invited Opera Queensland to bring this vision to life in partnership with

Louise Bezzina
Artistic Director + CEO,
Bleach* The Gold Coast Festival

Scratch the surface of most classical musicians and you'll find Verdi's Requiem sitting at or near the top of their list of favourite works. It is a defining work. Its energy and emotional honesty is deeply affecting - people can often tell you of where and when they first heard it, or in the case of the musicians when they first played it.

For all its popular success, Verdi composed his Requiem as a mass in response to the grief he experienced at the death of his friend the poet Alessandro Manzoni. It's structure is determined by the particular prayers and rituals of a Catholic mass held to mourn the death of an individual.

Verdi however was a lapsed Catholic and he uses the Latin prayers as inspiration to score a thrilling, majestic drama of the soul. In mourning the loss of his friend Verdi created a work of such dramatic intensity and dynamic range, it leaves us reflecting upon the force of life as much as the grief that death brings.

In the playing of the young musicians of the Queensland Conservatorium Orchestra this life force is particularly apparent. Listening to them in rehearsal I was struck by the passion and excitement they bring to Verdi's score. What emerges is a sense of wonder and hope. So the "Dies Irae" is not about the fear of Judgement Day but a defiance of the inevitability of our end. This ability of the music to reflect the temperament of the players is a mark of what an extraordinary work it is - it may have been written over a hundred years ago but it lives in the here and now.

Patrick Nolan
Artistic Director + CEO, Opera Queensland

The Queensland Conservatorium Griffith University. Working with all our collaborators and partners on this production has been a real joy. Griffith University and HOTA's generosity and support has allowed this magnificent production to come to life and for that the Board and team of the Festival are truly grateful. We hope you enjoy tonight's performance, and may it stay with you for years to come.

In exploring the design for the production, Mark Howett, Alex Podger and I asked - what is a Requiem for a modern audience? Beyond the wonder of the music, why present a Requiem at this time? What might we be grieving? If Verdi wrote it to mourn the loss of a dear friend, how does the language of his Requiem speak to us today? How do we as an audience of varying beliefs and diverse experiences engage with a work of such spiritual and emotional honesty?

Time and time again we came back to the environment and the sense of collective grief so many people feel about the struggle of our natural world in the face of ever expanding industrialisation. Be it the bleaching of the Great Barrier Reef or the devastation of rainforests across the planet or the massive island of plastic floating around the Pacific, our awareness of the loss of these vital parts of our ecology due to our own actions, is something we must engage with.

We don't pretend to have any answers, but perhaps there is a clue in the final movement. Verdi finishes his Requiem with the "Libera Me", which hopes for the peaceful rest of his friend. It is an optimistic ending, inviting us to reflect on what might be, a refusal to accept the "inevitable", a plea for change.

Thank you to Bleach* for inviting Opera Queensland to be part of this performance, the opportunity to bring this work to audiences on the Gold Coast in collaboration with the Queensland Conservatorium is a great privilege.

Acknowledgements

Soprano: Natalie Aroyan,
Mezzo: Milijana Nikolic,
Tenor: Rosario La Spina,
Bass: Andrew Collis

Opera Queensland Chorus
Queensland Conservatorium Symphony Orchestra

Conductor: Peter Luff
Director: Patrick Nolan
Lighting and Video Designer: Mark Howett
Site Designer: Alex Podger

Opera Queensland Chorus

Sean Andrews
Joel Berndt*
Kathryn Bradbury
Matthew Broadbent
Ben Burrows*
Ryan Carlson
Austin Carpenter*
Rebecca Cassidy
Susan Chapman
Chris Cobcroft
Janelle Colquhoun
Roger Davy
Shaeyna Day
Darian Di Stefano-Johns
Sara Donnelly*
Regan Flor
Clarissa Foulcher
Anne Fulton
Karen Gaydon
Vikram Goonawardena*

Rachael Griffin
Sally Harrison
Sam Hartley

Michael Hibbard
Kaja Holzheimer
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Steven Kickbusch
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Ron Morris
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Samuel Piper
Phillip Prendergast

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Katie Rutledge
Michael Sanders
James Scott*
Kristian Scott*
Cassandra Seidemann
D'Arne Sleeman
Daniel Smerdon
Kate Stuart*
Jill Sullivan
Sabrina Wall*
Rosina Waugh
Bernard Wheaton
Nina Wildman*
Robert Williams

*QCGU Students

Acknowledgements:

Flowers by Flowers on Tedder.
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Marketing and Communications Manager: Nicole Klein
Audio Engineer: Geoff McGahan
Fire and Pyrotechnics Design: Alex Podger
Pyrotechnics supplied by Skylighter
Site Delivery and Site Management: Bleach*

For Opera Queensland:

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Executive Director: Sandra Willis

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Music Staff: Alex Raineri, Jillianne Stoll
Language Coach: Teresa Desmarchelier

Head of Technical Production: Ian Johnson
Production Administrator: Annette Kerwitz
Stage Manager: Rachael Edwards
Deputy Stage Manager: Carli Griffin

Head of Wardrobe: Karen Cochet
Assistant Head of Wardrobe: Bianca Bulley
Principal Cutter/ Costume Maker: Saffron Firkins
Cutter: Leigh Buchanan
Costume Makers: Michelle Potts, Kathryn Walsh
Wig, Hair and Make Up Coordinator: Erin Tribble
Wardrobe Secondments by arrangement with QUT: Clare Dahl
Madison Goodridge, Sinead Henderson, Ellen Shield, Elizabeth Stephen

Artist and Company Manager: Erica Fryberg

For Queensland Conservatorium Griffith University:

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Deputy Director (Performance and Engagement): Associate Professor Peter Luff
Head of Ensembles: Associate Professor Peter Morris
Ensembles Manager: Daniel Fossi

Queensland Conservatorium Symphony Orchestra

FLUTE

Issie Brown*

Rhoslyn Carney

Ev Ramadan

PICCOLO

Ev Ramadan*

OBOE

Brooke Hitchmough*

Shana Hoshino

CLARINET

Dario Scalabrini*

Dayna Johnston

BASSOON

Amelia Cody-Byfield*

Milly Yip

Sam Battock

Chris McCormack

FRENCH HORN

Nicola Robinson*

Aishah Chadwick-Stumpf

Oscar Schmidt

Rhiannon Hurn

TRUMPET

Chris Hudson*

Michael Whitaker

Sophie Kukulies

Blake Humphrey

[offstage] Matthew Eisenmenger

[offstage] Akua Van Den Hooven

[offstage] Elisabeth Bell

[offstage] Nick Jones

[offstage] Isabelle Pacaud

[offstage] Bodhi Scott-Jones

[offstage] Alex Rogers

TROMBONE

Ryan Lin*

Phoebe Wood

BASS TROMBONE

Brady Foxley-Connolly*

CIMBASSO

Rachel Kelly*

TIMPANI

Morgan Veal*

PERCUSSION

Steven Bryer*

VIOLIN 1	VIOLA
Samantha Chiu*	Sarah Hooton*
Zak Ulliana	Alexandra Free
Julia Hall	John Zhao
Jordon He	Kyle Brady
James Tudball	Catherine Custance
Matthew Ting	Katelyn Niness
Chae Eun Oh	Nikhil Deo
Anya Tang	Finn Williams
Alexandra Gorton	Harrison Brown
Emilia Jarvela	VIOLONCELLO
Josephine Armstrong	Francesca Masel*
Georgina Brindley	Nadia Barrow
Sophie Hoskins- Murphy	Juan Valdez
Emily Ampt	Cameron Fuller
VIOLIN 2	Daniel Shearer
Julian Duthoit*	Ariana Dedecius
Rawhinia Castle	Emma Tudball
You-Jin Hong	DOUBLE BASS
Alexander Aegerter	Connor Bishop*
Elle Tomita	Georgia Lloyd
Alison George	Nathan Leydon
Joshua Smith	Ken Harris
Noah Van den Berg	Louis Roestenburg
Shannon Nicholls	Millie Antliff
Kristelle Jaimes	
Micha Konopka	
Jessica Hughes	
Brianna Coles	

* denotes principal player

Libretto Translation

No.1 Requiem [Introit and Kyrie]

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

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

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
To thee, O God, praise is meet in Zion,
and prayer shall go up to thee in Jerusalem.
Give ear to my supplication,
unto thee shall all flesh come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

No.2 Dies irae [Sequence]

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

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

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

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

*Mors stupebit et natura
Cum resurget creatura,
Judicanti responsura.*

Death and nature shall be astounded
when creation shall rise again
to answer the Judge.

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

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.
(The day of wrath.)
And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest:
and nothing shall remain unavenged.

*Dies irae, dies illa...
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?*

The day of wrath, that day...
What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be without fear?

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

King of awful majesty,
who freely saves the redeemed:
save me, O Fount of Pity.

*Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.
Quaerens me, sedisti lassus,*

Remember, merciful Jesus,
that I am the reason for thy journey,
do not destroy me on that day.
Seeking me didst thou sit weary,

*Redemisti crucem passus:
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.*

thou didst redeem 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.

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

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

*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 haedis me sequestra,
Statuens in parte dextra.*

Thou who didst absolve Mary
and hear the prayer of the thief,
hast given me hope too.
My prayers are not worthy,
but thou, who art good, 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 maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Dies irae, dies illa...*

When the damned are confounded
and consigned to sharp flames,
call me with the blessed.
I pray, kneeling in supplication,
heart as contrite as ashes,
take thou my ending into thy care.
The day of wrath, that day...

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

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

No.3 Offertory

*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 et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.*

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 thee, O Lord,
sacrifices and prayers of praise;
do thou receive them on behalf of those souls
whom we commemorate this day.
Make them, O Lord,
to cross over from death to life.

No.4 Sanctus

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

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

No.5 Agnus Dei

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

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

No.6 Lux aeterna

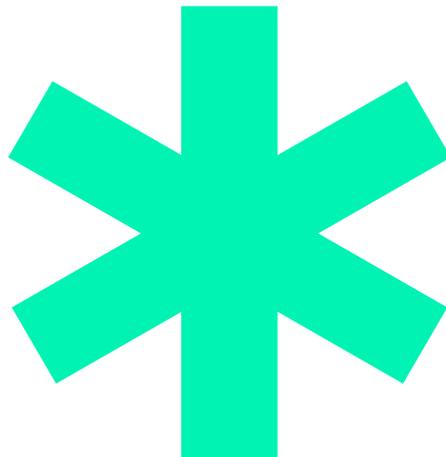
*Lux aeterna luceat eis, Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum,
quia pius es.*

Let everlasting light shine on them,
O Lord, with thy saints for ever:
for thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them
with thy saints for ever;
for thou art merciful.

No.7 Libera me

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra.
Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego
et timeo,
dum discussio venerit
atque ventura ira.
Quando coeli movendi sunt et terra.
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Deliver me, O Lord, from eternal death
in that awful day
when heaven and earth shall be moved:
when thou shalt come to judge
the world by fire.
I am seized with trembling
and I fear the time
when the trial shall approach,
and the wrath to come;
when heaven and earth shall be moved.
A day of wrath, that day
of calamity and woe,
a great day and bitter indeed.
Rest eternal grant them, O Lord,
and may light perpetual shine upon them.



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