

MSO

CONCERT PROGRAM

STABAT MATER

27 SEPTEMBER

St Patrick's Cathedral



Principal Partner



Australian Government



CREATIVE VICTORIA



METROPOLIS

NEW MUSIC PROGRAM

WHAT IS THE MEASURE OF A FULL LIFE?

At Ryman, we believe the measure of a full life is one that gets richer with age.

A life where you can appreciate the little things.

Rediscover lost passions and plunge headfirst into new ones.

Surround yourself with new people, old friends and close family.

Live with opportunities and experiences at your doorstep.

That's why we're creating communities that challenge the expectations of ageing, while bringing joy and meaning to every moment.

rymanhealthcare.com.au

EBBIE & PREMILA
Ryman Residents



**THE MEASURE OF
RETIREMENT LIVING**

Artists

Melbourne Symphony Orchestra

Benjamin Northey conductor

Mia Robinson soprano

Choir of Trinity College Melbourne

Christopher Watson chorus director

Mary Finsterer curator

Program

Gregorian Introit for Mass on the Feast of the Purification of the Blessed Virgin Mary

ASSANDRA *Duo Seraphim*

GORCZYCKI *Omni die dic Mariae*

VICTORIA *O Magnum Mysterium*

PRAETORIUS *Es ist ein ros entsprungen*

MARIANO GARAU *Parce Domine*

MARY FINSTERER *Stabat Mater**

*World premiere of an MSO Commission

MSO
.LIVE

*This concert may be
recorded for future
broadcast on [MSO.LIVE](#).*

Duration

75 minutes with no interval

*In consideration of your fellow patrons, the MSO thanks you
for silencing and dimming the light on your phone.*

Acknowledging Country

In the first project of its kind in Australia, the MSO has developed a musical Acknowledgment of Country with music composed by Yorta Yorta composer Deborah Cheetham Fraillon AO, featuring Indigenous languages from across Victoria. Generously supported by Helen Macpherson Smith Trust and the Commonwealth Government through the Australian National Commission for UNESCO, the MSO is working in partnership with Short Black Opera and Indigenous language custodians who are generously sharing their cultural knowledge.

The Acknowledgement of Country allows us to pay our respects to the traditional owners of the land on which we perform in the language of that country and in the orchestral language of music.



MELBOURNE MUSEUM

About *Long Time Living Here*

In all the world, only Australia can lay claim to the longest continuing cultures and we celebrate this more today than in any other time since our shared history began. We live each day drawing energy from a land which has been nurtured by the traditional owners for more than 2000 generations. When we acknowledge country we pay respect to the land and to the people in equal measure.

As a composer I have specialised in coupling the beauty and diversity of our Indigenous languages with the power and intensity of classical music. In order to compose the music for this Acknowledgement of Country Project I have had the great privilege of working with no fewer than eleven ancient languages from the state of Victoria, including the language of my late Grandmother, Yorta Yorta woman Frances McGee. I pay my deepest respects to the elders and ancestors who are represented in these songs of acknowledgement and to the language custodians who have shared their knowledge and expertise in providing each text.

I am so proud of the MSO for initiating this landmark project and grateful that they afforded me the opportunity to make this contribution to the ongoing quest of understanding our belonging in this land.

— Deborah Cheetham Fraillon AO



Melbourne Symphony Orchestra

Established in 1906, the Melbourne Symphony Orchestra is Australia's pre-eminent orchestra and a cornerstone of Victoria's rich, cultural heritage.

Each year, the MSO engages with more than 5 million people, presenting in excess of 180 public events across live performances, TV, radio and online broadcasts, and via its online concert hall, MSO.LIVE, with audiences in 56 countries.

With a reputation for excellence, versatility and innovation, the MSO works with culturally diverse and First Nations leaders to build community and deliver music to people across Melbourne, the state of Victoria and around the world.

In 2023, the MSO's Chief Conductor, Jaime Martín continues an exciting new phase in the Orchestra's history. Maestro Martín joins an Artistic Family that includes Principal Guest Conductor, Xian Zhang, Principal Conductor in Residence, Benjamin Northey, Conductor Laureate, Sir Andrew Davis CBE, Cybec Assistant Conductor Fellow, Carlo Antonioli, MSO Chorus Director, Warren Trevelyan-Jones, Soloist in Residence, Siobhan Stagg, Composer in Residence, Mary Finsterer, Ensemble in Residence, Gondwana Voices, Cybec Young Composer in Residence, Melissa Douglas and Young Artist in Association, Christian Li.

The Melbourne Symphony Orchestra respectfully acknowledges the people of the Eastern Kulin Nations, on whose un-ceded lands we honour the continuation of the oldest music practice in the world.

Musicians Performing in this Concert

FIRST VIOLINS

Tair Khisambeev
*Acting Associate Concertmaster
 Di Jameson and Frank Mercurio**

Peter Fellin

Deborah Goodall

Mark Mogilevski

Michelle Ruffolo

Jacqueline Edwards*

SECOND VIOLINS

Matthew Tomkins
 Principal
*The Gross Foundation**

Cong Gu
*Newton Family in memory
 of Rae Rothfield**

Andrew Hall

Isy Wasserman

Philippa West
*Andrew Dudgeon AM**

VIOLAS

Christopher Moore
 Principal
*Di Jameson and Frank Mercurio**

Anthony Chataway
*Dr Elizabeth E Lewis AM**

William Clark

Gabrielle Halloran

CELLOS

Rachael Tobin
 Associate Principal
 Anonymous*

Sarah Morse

Rebecca Proietto

Caleb Wong

DOUBLE BASSES

Rohan Dasika

Emma Sullivan*

BASSET HORNS

Philip Arkinstall
 Associate Principal Clarinet

Jon Craven
 Principal Bass Clarinet

BASSOONS

Jack Schiller
 Principal

Natasha Thomas
*Dr Martin Tymms and
 Patricia Nilsson**

TRUMPETS

Shane Hooton
 Associate Principal
*Glenn Sedgwick and
 Dr Anita Willaton**

William Evans

TROMBONES

Mark Davidson

Principal

Cian Malikides[^]

James Littlewood^{*}

Guest Principal Bass Trombone

TIMPANI

Matthew Thomas

Principal

PERCUSSION

Shaun Trubiano

Principal

^{*} Denotes Guest Musician

[^] Denotes MSO Academy

[#] Position supported by



Mary Finsterer *curator*

2023 MSO COMPOSER IN RESIDENCE

Mary Finsterer is recognised as one of Australia's most innovative composers. Having received many national and international awards including the Paul Lowin Orchestral Prize and numerous Australian Art Music Awards, she has also represented Australia at the International Society for Contemporary Music (ISCM) festival five times.

Finsterer's award-winning work can be heard not only on concert stages, she has also composed for the screen, including music for the Hollywood

blockbuster *Die Hard 4* and the Australian feature film, *South Solitary*. Her style takes its musical cues from contemporary practice and the Renaissance with equal ease. Her first opera, *Biographica*, premiered in 2017 and was described as "an outstanding new opera that deserves a permanent place in the repertoire". Her second opera, *Antarctica*, having recently received its premiere at the Holland Festival, was simply described as "magnificent, a milestone for Australian opera".

As composer-in-residence for the Melbourne Symphony Orchestra in 2023, Finsterer has composed the following works: *Mysterium I*, *Lumen Symphony*, *Ad Honorem Beatæ Mariæ Virginis* and *Stabat Mater*.

Finsterer is published by the distinguished publishing house, Schott Music, and holds the position of CALE Creative Fellow at the College of Arts, Law and Education at the University of Tasmania.

Mary Finsterer's position as 2023 MSO Composer in Residence is generously supported by Kim Williams AM.

Curator's Note

This programme brings together a selection of compositions steeped in historical and stylistic significance, spanning contrasting epochs to highlight the evolving development of sacred music. From the solemnity of the Gregorian Introit for Mass on the Feast of the Purification of the Blessed Virgin Mary to Assandra's angelic baroque harmonies and Victoria's contemplative tones, which delve into the profound mystery of Christ's birth, all of these works echo the intensity and magnitude of Mary's grief at the foot of the cross. From the devotional homage to the Blessed Virgin Mary by Górczycki to the plea for mercy in Garau's *Parce Domine* and the beloved Christmas carol by Praetorius, where themes of hope with the blossoming of a rose in the adversity of wintertime serve as a symbolic parallel to Mary's enduring faith radiating through her sorrow, each work harmoniously complements in a unique way the contemplative depth of the *Stabat Mater*, weaving a rich and varied fabric of sacred expression.

My personal approach to sacred music is an artistic journey that traverses the annals of time, drawing upon influences that extend far beyond present stylistic practice. At its core, my reverence for sacred music finds its roots in the timeless strains of Gregorian chant, an ethereal and ancient form of musical expression that has endured through the centuries, evoking a profound sense of the divine.

From there, my musical compass extends to embrace the intricate and harmonious melodies of the medieval period, where voices and instruments interweave stories of faith and devotion. The Renaissance era, with its polyphonic splendour, invites exploration of the

interplay of voices, each contributing to a larger, celestial narrative.

In venturing back in time, the Baroque era beckons with its grandeur and opulence, where sacred compositions resound with ornate ornamentation and contrapuntal structures, echoing the spiritual fervour of their age.

In this musical pilgrimage, I find inspiration not only in the notes themselves but in the devotion and spirituality that these historical eras represent. Each influence, from Gregorian chant to the Baroque, contributes to a vast array of sounds and emotions, inspiring me in my endeavour to craft music that transcends time, connecting contemporary audiences with the timeless essence of how art and faith interconnect within the great traditions of the Catholic Church.

In the magnificent space of St. Patrick's Cathedral, where grandeur of architecture converges with devout purpose, we find the ideal setting for a musical concert dedicated to the Blessed Virgin Mary.

As the *Stabat Mater* concert marks the culmination of my tenure as Composer-in-Residence for the Melbourne Symphony Orchestra in 2023, I wish to convey my heartfelt gratitude to the exceptional players and dedicated administrative staff of the MSO. Collaborating with such passionate, inspired and exceptionally talented individuals has been an extraordinary privilege and a deeply rewarding experience.

—Mary Finsterer



Benjamin Northey *conductor*

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include

concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

Northey studied conducting with John Hopkins at the University of Melbourne and Jorma Panula at the Stockholm Royal College of Music.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane and many others.

In 2023, he conducts the Melbourne, Sydney, Adelaide, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Mia Robinson *soprano*

Mia Robinson commenced classical training at the Victorian College of The Arts Secondary School under the tutelage of Dermot Tutty. Graduating from VCASS in 2021, she was awarded the Robert Salzer Voice Award, John Hopkins Music Award and was the joint winner for the Outstanding Soloist Competition. Mia was also awarded the Margaret Schofield Memorial Scholarship which saw her being selected for Top Class Music 2021 & 2022 as well as Top Class Sound 2022. Currently, Mia is undergoing her studies in classical voice at The University

of Melbourne and has been granted a full scholarship to reside at Trinity College, where she is an active soloist and chorister in The Choir of Trinity College. During her time with the choir, Mia has recorded and participated in the Australian premiere of Eric Whitacre's *The Sacred Veil* and has just come back from touring Europe and the UK, performing at iconic venues such as Trinity College Cambridge, Trinity College Dublin and St Peter's Basilica. As a member of their Young Membership Program, Mia has also spent time touring Sydney and Melbourne as a soloist with the Australian Brandenburg Orchestra.



Christopher Watson

chorus director

Christopher Watson has been based in Melbourne since January 2017, and has enjoyed a varied career as a soloist, consort singer and conductor. He was a regular member of the Tallis Scholars for over 10 years and made 550 appearances with them in churches, concert halls and art galleries all over the world. In 2007 he made his debut at Carnegie Hall with Paul Hillier's Theatre of Voices, giving the world première of David Lang's Pulitzer Prize-winning *Little Match Girl Passion*, their recording of

which won a Grammy Award in 2009. He returned to Carnegie Hall with Theatre of Voices in February 2015 to perform Stockhausen's *Stimmung*. Christopher also sang regularly with Polyphony, Tenebrae, Gallicantus, Alamire, the Gabrieli Consort and Collegium Vocale Gent and you can hear him on over 100 recordings of repertoire by, among others, Dufay, Josquin, Tallis, Byrd, Lassus, Howells, Palestrina, Bach, Berio and Pärt.

Christopher also has an active solo career, particularly in the *Passions* of JS Bach, which he has performed in many of the cathedrals of the UK, including Canterbury and Christ Church Oxford, the Cathedral of the Madeleine in Salt Lake City and in the Philharmonie in Berlin. He made his solo debut with the Sydney Symphony Orchestra earlier this year and next year will perform the St Matthew *Passion Evangelist* with Melbourne Baroque and Messiah with Melbourne Chamber Orchestra.

Since 2017 he has been Director of Music at Trinity College, Melbourne. At Trinity he enjoys working with one of the finest student choirs in Australia, and alongside the choir's regular services of Evensong has made four recordings, organised three international tours, as well as a series of concerts in Melbourne, Brisbane and Sydney.



Choir of Trinity College Melbourne

In its current form the choir of Trinity College, Melbourne has been singing regular services of Evenson in the college chapel since the mid-1970s.

In addition to its regular chapel duties the choir has collaborated with various orchestras, instrumental ensembles and conductors, including performances of JS Bach's *St Matthew Passion* with Jeremy Summerly in 2011, the *St John Passion* with Stephen Layton in 2012, Handel's *Messiah* in 2016 and Eric Whitacre's *Sacred Veil* in 2022, with the composer directing. In 2018 the Choir performed the role of the semi-chorus in Edward Elgar's *Dream of Gerontius* with the Melbourne Symphony Orchestra and Sir Andrew Davis.

The choir gives regular concert performances in Australia and further afield and has recently returned from its 10th international tour, to Italy, Ireland.

Trinity College is particularly interested in championing new music by Australian composers and commissions new works every year, many of which appear on its regular recordings for Acis Productions.

The Choir is comprised of students studying a wide range of subjects, many of whom are residents at Trinity College, but with others drawn from other Universities in Melbourne.

Choir of Trinity College Melbourne Performing in this Concert

SOPRANO

Ellie Ashwell
Amie Chang
Stella Horvath
Kate Kirby
Anna Marsh
Phillipa McQuinn
Mia Robinson
Jael Sitte
Caroline Smith
Sunny Zhang

ALTO

Luella Drinnan
Emiri Ichino
Charlie Lines-Perrier
Hamish Madden
Gabrielle McDonald
Sarah McQuinn
Hattie Johnston

TENOR

Peter Campbell
Dylan Casey
Matthew CookEdward Lovell
Charlie Morris
Anish Nair
Christopher Watson

BASS

Thomas Drent
Ethan Flemming
Jem Herbert
Leyland Jones
Michael von Güttner
Josh McLeod
Ben Slavec
Alastair Stretch
Hugo Wynn-Thomas

MSO

*Are you our next
Guardian of the MSO?*



A great Orchestra takes us on a voyage, an exploration of art, ideas and stories. And having your support makes all the difference in ensuring we achieve the standards of excellence we live by.

As we look to the future, and all the amazing possibilities ahead, we look to the vital role you play in building the MSO.

We ask you to consider becoming an MSO Guardian by leaving a gift in your Will. Even just leaving 1% to the Orchestra you love can make an incredible impact, allowing us to invest in learning and access programs, groundbreaking collaborations, revered classics and support the brilliance of our performers, and ensure that MSO is part of Melbourne for the decades to come.



To learn more about becoming an MSO Guardian, or to have a confidential discussion on including a gift in your Will, please contact MSO Philanthropy on (03) 8646 1551 or by scanning the QR code.

Program Notes

Gregorian Introit for Mass on the Feast of the Purification of the Blessed Virgin Mary

The Gregorian Introit for Mass on the Feast of the Purification of the Blessed Virgin Mary is a sacred musical treasure with roots that extend deep into Christian history. Originating in the 6th century, Gregorian chant emerged as a form of plainchant, a monophonic, unaccompanied liturgical song sung by the early Christian Church. The Introit for this particular feast day is a poignant example, marking the purification ritual of Mary, a tradition rooted in Jewish custom and a momentous event in Christian belief. As Mary presented the infant Jesus in the temple, this ancient chant reflects the awe and reverence surrounding this occasion.

The Purification of the Blessed Virgin Mary and the Stabat Mater share a profound and direct link through a prophecy that echoes across time and scripture. At the presentation of Mary in the temple, the venerable Simeon, guided by divine insight, foretold a fate that would unite these two sacred moments in Christian tradition. He spoke of a sword that would pierce the heart of Mary, a poignant metaphor for the immense sorrow she would endure as her Son, Jesus, was crucified on the cross. This prophetic utterance encapsulated the interconnectedness of these two pivotal events: the Purification, a moment of ritual purity, and the Stabat Mater, a depiction of Mary's profound anguish as she stood witness to her Son's crucifixion. It signifies the unbreakable bond between the sacred and the sorrowful, weaving together the threads of devotion, sacrifice and enduring faith that continue to resonate in the hearts of believers.

CATERINA ASSANDRA (1590–1618)

Duo Seraphim

Caterina Assandra (c. 1590–c. 1618) stands as a remarkable yet somewhat enigmatic figure in the early Baroque period. Born in Pavia, Italy, during a period when societal norms posed significant challenges for women composers, Assandra defied convention to make an indelible mark on the musical landscape of her time.

While limited historical information exists, her compositions provide a vivid testament to her artistic prowess. Assandra's exceptional musical aptitude from a young age garnered her attention early, leading to training within Catholic convents in Pavia. Around 1611, she became a nun at the Santa Maria Annunciata Convent in Milan, a choice that reflects her devotion and the opportunities available to women composers within convent environments.

Assandra's surviving compositions, primarily sacred works, illuminate an in-depth understanding of counterpoint, harmonic innovation and vocal expression. Her compositions encompass a range of vocal and instrumental pieces including motets, psalms and sacred dialogues, characterised by a unique blend of expressive lyricism and formal rigour.

Duo Seraphim stands as one of her most notable compositions, showcasing her command over vocal textures and the innovative use of two voices interweaving in heavenly harmony. Assandra's mastery of counterpoint and texture reveals itself in the interplay between these two seraphic voices, as they soar and intertwine like spirits in flight. The ethereal beauty of the composition is

matched only by its spiritual depth, drawing listeners into a world absent of earthly concerns, leaving only the exquisite interweaving of voices as a testament to the power of artistic expression to transcend time and space.

Through *Duo Seraphim*, Assandra invites us to partake in a fleeting yet profound communion with the divine, where music becomes the language of angels, and the soul finds solace in the sublime.

GRZEGORZ GERWAZY GORCZYCKI

(1665–1734)

Omni die dic Mariae

Grzegorz Gerwazy Gorczycki (1665–1734) was a Polish Baroque composer known for his contributions to sacred and secular music, particularly his intricate and expressive choral works. Little is known about his early life, but he gained prominence as an organist and composer at the Wawel Cathedral in Krakow. Gorczycki's compositions exhibit a fusion of Italian, German and Polish influences, reflecting the cultural diversity of his time and though his works faded into obscurity after his death, 20th-century rediscovery brought recognition to his enduring legacy within Polish music history.

Omni die dic Mariae stands as a testament to his ability to infuse complex vocal textures with spiritual depth. With its intricate harmonies and graceful melodies, the composition evokes an atmosphere of spiritual reflection, inviting the audience to partake with reverence.

The text, which extols the praises of the Blessed Virgin Mary, finds its melodic counterpart in Gorczycki's nuanced and expressive musical language. The interplay of voices, light and shadow within the choral texture mirrors the intercession and interweaving

of human souls reaching out to the divine. Moments of introspection are contrasted with jubilant crescendos, mirroring the ebb and flow of faith's journey. As the choral voices unite in harmonious waves, one can almost envision the steady cadence of pilgrims footsteps, ascending toward the ethereal.

Omni die dic Mariae encapsulates the essence of his artistic vision, merging technical brilliance with spiritual resonance, in which the audience is invited to be transported by the music's ineffable beauty and join in the timeless chorus of praise to Mary, echoing through the ages.

TOMÁS LUIS DE VICTORIA

(1665–1734)

O Magnum Mysterium

Tomás Luis de Victoria, an illustrious figure of the Spanish Renaissance, was born in Ávila and initiated his musical journey as a young chorister at Ávila Cathedral. Transitioning beyond his choirboy days, he secured a grant from Philip II in 1565, which propelled him to the German College in Rome for advanced studies and subsequent roles as a singer, organist, composer and teacher. He was ordained a priest in 1575 and on returning to Spain in 1587, he served as chaplain and choir master to Empress Maria at the Convent of the Barefoot Nuns of St. Clare in Madrid for 17 years, a tenure that persisted until his death in 1611.

The celebrated motet *O Magnum Mysterium*, renowned for its ethereal charm, magnificently renders a text from Christmas Vespers, weaving together intricate vocal textures that mirror the unfolding mystery of Christ's birth. The motet opens with a gentle interplay of voices, conjuring an atmosphere of anticipation akin to the

stillness before dawn. As the choral voices serenely entwine, the celestial message of the *O Magnum Mysterium* text unfolds, invoking the profound encounter between humanity and the divine.

Victoria's compositional finesse becomes apparent as the piece progresses, building towards a crescendo of fervent exultation. The words "O beata Virgo" ("O Blessed Virgin") are met with a transformation in harmony, evoking a sense of reverent awe as the listener is transported to the heart of the Nativity scene. The motet's culminating "Alleluia" section, shifting from triple meter to duple, carries the listener on a musical journey from reflection to jubilation, mirroring the journey from the humble manger to the angelic chorus.

O Magnum Mysterium stands as a testament to Victoria's artistry. Through its timeless harmonies and ethereal beauty, he invites us to partake in the ancient mystery of Christmas, where the sacred and the sublime converge in an exquisite celebration of faith and artistry.

MICHAEL PRAETORIUS

(1571–1621)

Es ist ein ros entsprungen

Michael Praetorius (1571–1621) stands as a pivotal figure in the landscape of early German Baroque music, making prolific contributions as a composer, organist and music theorist. Born Michael Schultze in Creuzburg, Germany, he adopted the Latin surname Praetorius, reflecting his father's position as a Lutheran pastor. Educated in Frankfurt an der Oder and at the University of Frankfurt, Praetorius honed his musical skills in both theory and practice. His compositions encompass both courtly and sacred music across an array of

genres. His magnum opus *Syntagma Musicum* remains a cornerstone of early music theory, still offering valuable insights into the musical practices of his time and as bridge between Renaissance and Baroque styles. His legacy of blending tradition and innovation is formidable.

Es ist ein Ros entsprungen (Lo, How a Rose E'er Blooming) stands as a luminous jewel within Praetorius' collection of chorale arrangements. In the heart of the holiday season, his timeless strains unfurl like a fragrant winter bloom, transporting audiences to a sacred realm where the beauty of nature and the grace of faith intertwine. The composition's opening strains evoke the imagery of a delicate rose emerging from the snow, a poignant symbol of Christ's birth amid the winter's chill. Unfolding with grace and simplicity, the voices echo the melody like petals unfurling in gentle harmony. Praetorius' meticulous attention to detail is evident in the composition's texture, where intricate counterpoint and artful harmonies intertwine, creating a shimmering sonic tapestry of the Nativity scene. As the verses alternate between solo and ensemble, a dialogue unfolds, reminiscent of the angelic messages conveyed to shepherds and humanity.

Es ist ein Ros entsprungen encapsulates the magic of Christmas: a moment of divine intervention amid the ordinary. The music invites audiences to immerse themselves in the beauty of the season, where the delicate rose of Christ's birth blossoms anew in hearts and minds.

MARIANO GARAU

(b. 1952)

Parce Domine

Mariano Garau is a contemporary composer hailing from Sardinia, Italy, who has garnered recognition for his evocative and introspective musical compositions. While details about his personal life remain limited, Garau's work reflects a deep connection to themes of spirituality, human emotion and the delicate interplay between sound and silence.

Among his notable compositions, *Parce Domine* stands out as a stirring dialogue between the human spirit and the divine, inviting the listener into a contemplative space in which the yearning soul seeks solace and redemption. The composition's sparse, evocative melodies mirror the gentle cadence of whispered supplications, drawing the audience into an intimate communion with the music's emotional landscape; one of eloquence through simplicity.

As the voices rise and fall in unison, a sense of unity emerges, each note resonating with the weight of the human experience – a collective plea for mercy and grace. The harmonic progressions, tenderly navigating both sorrow and hope, mirror the ebb and flow of human emotions, while the silences between the notes allow for moments of introspection, giving space to reflections on our own journeys.

Mariano Garau's composition serves as a reminder that in the language of music, the deepest human emotions find expression. This plaintive music transcends the boundaries of time and culture, touching the heart of the human condition and in the act of listening, we become participants in a sacred conversation between the earthly and the divine.

MARY FINSTERER

(b. 1952)

*AD HONOREM BEATÆ MARIÆ VIRGINIS & STABAT MATER**

Dedicated to Our Lady and her maternal grace that enfolds the world — especially the innocent

Ad Honorem Beatæ Mariæ Virginis emerges as a tribute to the Blessed Virgin Mary, a sacred overture preceding my composition, *Stabat Mater*. Here, at the foot of the cross, the Blessed Virgin Mary stood as a sentinel of love, her heart a mosaic of anguish and devotion. In a gesture of divine significance, Jesus cast His gaze upon His mother and the beloved disciple John, entrusting their souls to one another's care. "Woman, behold, your son." "Behold, your mother." With these words, the boundaries of motherhood expanded beyond flesh and blood, encompassing the entirety of humanity in a tender embrace.

Ad Honorem Beatæ Mariæ Virginis is in honour of this pivotal moment that resounds through the ages, an invitation to all hearts to seek solace and guidance in Mary as our heavenly mother. It is a musical offering that encapsulates this timeless truth. Through narrated and sung text, the work weaves three revered prayers of the Ave Maria, *Sub Tuum Praesidium* and *Salve Regina* in honour of Our Lady with Psalm 82: 3-4, evoking a plea for Our Lady's maternal grace to protect under her mantle the children of the world – especially those who have been lost, were left forsaken, taken or whose existence was tragically quenched by the agency of another. In this fusion, the music becomes a prayer and a supplication – a tribute to the universal motherhood that blossomed beneath the cross, transcending grief to bestow grace upon all who turn their eyes toward her.

Ad Honorem Beatæ Mariæ Virginis is a testament to honour the eternal essence of Mary's compassion and devotion and sets the stage for the poignant journey that awaits in *Stabat Mater*.

STABAT MATER ~ MOVEMENTS I, II & III

The *Stabat Mater*, a timeless prayer with origins in medieval Christianity, stands as a testament to the Blessed Virgin Mary's unwavering devotion at the foot of the Cross. This prayer, invoking the image of the grieving mother beside her crucified Son, has transcended time, stirring souls with its pathos and spiritual depth. Evoking empathy for Mary's sorrow and the shared human experience of suffering, the *Stabat Mater* has become a universal hymn of solace and compassion.

The legacy of the *Stabat Mater* extends beyond prayer into the realm of music, where it has ignited the creative fervour of countless composers through the ages. From medieval plainchant to intricate choral compositions and operatic settings, the *Stabat Mater* has inspired a myriad of musical interpretations. Each work, bearing the emotional resonance of the prayer, becomes a rich tapestry woven with melodies and harmonies that mirror the intertwining of suffering and hope.

In the hands of composers including Palestrina, Pergolesi, Rossini, Dvořák, Poulenc and beyond, the *Stabat Mater* has undergone a metamorphosis, adapting to the musical languages of their respective eras. These compositions, contrasting in style yet unified in their reverence, elevate the prayer's themes of maternal love, sacrifice and divine grace. Through the medium of music, the *Stabat Mater* continues to resonate, enveloping audiences in its sacred embrace and inviting them to contemplate the profound mystery of Mary's devotion,

the profound sorrow of the Cross and the eternal promise of redemption.

In my own interpretation, the composition takes on a tripartite structure. The first movement unfurls the narrative encompassing the initial eight verses of the *Stabat Mater*, leading us through the trials of the Blessed Virgin Mary at the foot of the cross. Interspersed between the sections are introductory phrases of the ninth verse emerging like delicate fragments to serve as a contemplative bridge between the first and second movements.

In musical parlance, this opening movement features a recurrent motif, a guiding thread that carries each of the verses, weaving an intricate pathway that escorts the listener through a transformative layering of musical textures while upholding thematic unity. Akin to the beads of the Rosary as they pass through prayerful hands, this movement unveils the motif's dynamic metamorphoses, each iteration imbued with profound intent.

The second movement centres upon the ninth and tenth verses, constituting a notable departure from its preceding counterpart by forming a direct entreaty to Our Lady: "O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you. Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him."

Comprising two distinct sections, this movement commences with a trio of verses inspired by early baroque madrigal art and intoned by a solo soprano while harmonised by both choral voices and instrumental accompaniment. The ensuing section showcases a contrapuntal texture of choral composition, evoking the essence of Renaissance-style motet crafting.

The third movement resonates in stark contrast to its predecessor,

embarking upon an evocative journey with a solo soprano's sombre overture that sets a tone of darkness. This opening act is subsequently joined by a chorus emitting poignant sighs, a vivid articulation of grief and affliction. From the outset and as the movement progresses, verses eleven to nineteen evoke the Holy Mother in both her own anguish and that borne by her Son. Ultimately, the movement reaches its zenith through a reprise of the earlier thematic strains from the first movement where the final verse "When my body dies, grant that to my soul is given the glory of paradise" is enunciated, followed by the revival of the canon that once graced the overture to the *Stabat Mater, Ad Honorem Beatæ Mariæ Virginis*.

Acknowledgements

STABAT MATER AD HONOREM BEATÆ MARIÆ VIRGINIS & STABAT MATER Movements I, II & III

Composed by Mary Finsterer with pre-recorded narration by Mel Gibson

Pre-recorded narration was recorded, mixed and mastered by Buck Sanders at Pianella Studios, Malibu, USA

Special thanks to Marco Beltrami, Mitchell Moldenhauer, Monica Finsterer and Wil Anton Golja

Sincere gratitude also to the following individuals for generously sharing their specialised knowledge:

Father Brendan Arthur – Latin text and English translation

Anna Fraser – Latin chant

Commissioned by the Melbourne Symphony Orchestra with generous support from Kim Williams AM

Texts and Translations

AD HONOREM BEATÆ MARIÆ VIRGINIS

Ave Maria

Ave Maria, gratia plena, Dominus tecum.

Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus.

Sancta Maria, Mater Dei, ora pro nobis peccatoribus,

nunc et in hora mortis nostræ.

Amen.

Sub Tuum Præsidium

Sub tuum præsidium confugimus, Sancta Dei Genetrix.

Nostras deprecationes ne despicias in necessitatibus, sed a periculis cunctis libera nos semper,

Virgo gloriosa et benedicta.

Salve Regina

Salve, Regina, mater misericordiae; vita, dulcedo et spes nostra, salve.

Ad te clamamus exsules filii Hevae. Ad te suspiramus gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Iesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.

O clemens, o pia, o dulcis Virgo Maria.

Psalm 82: 3–4

Iudicate egeno et pupillo; humilem et pauperem justificate.

Eripite pauperem, et egenum de manu peccatoris liberate.

Ave Maria

Hail Mary, full of grace, the Lord is with thee.

Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us sinners,

now and at the hour of our death.

Amen.

Sub Tuum Præsidium

We fly to thy protection,
O holy Mother of God.

Despise not our petitions in our necessities, but deliver us always from all dangers,

O glorious and blessed Virgin.

Salve Regina

Hail, Holy Queen, Mother of Mercy, hail, our life, our sweetness and our hope.

To thee do we cry, poor banished children of Eve, to thee do we send up our sighs, mourning

and weeping in this vale of tears. Turn, then, most gracious Advocate, thine eyes of mercy toward us,

and after this our exile, show unto us the blessed fruit of thy womb, Jesus;

O clement, O loving, O sweet virgin Mary.

Psalm 82: 3–4

Judge for the needy and fatherless: do justice to the humble and the poor.

Rescue the poor; and deliver the needy out of the hand of the sinner.

STABAT MATER

*Stabat Mater dolorosa iuxta crucem
lacrimosa dum pendebat Filius Cuius
animam gementem contristatam et
dolentem pertransivit gladius O quam
tristis et afflicta fuit illa benedicta Mater
Unigeniti*

*Quae moerebat et dolebat Pia Mater
dum videbat nati poenas incliti*

*Quis est homo qui non fleret Matri
Christi si videret in tanto supplicio?
Quis non posset contristari Matrem
Christi contemplari dolentem cum filio?
Pro peccatis suae gentis vidit Iesum in
tormentis et flagellis subditum*

*Vidit suum dulcem natum moriendo
desolatum dum emisit spiritum Eia Mater,
fons amoris, me sentire vim doloris fac
ut tecum lugeam Fac ut ardeat cor
meum in amando Christum Deum ut sibi
complaceam Sancta Mater, istud agas,
crucifixi fige plagas cordi meo valide*

*Tui nati vulnerati tam dignati pro me pati
poenas mecum divide Fac me tecum
pie flere crucifixo condolare donec ego
vixer luxta crucem tecum stare et me tibi
sociare in planctu desidero*

*Virgo virginum praeclara mihi iam non
sis amara fac me tecum plangere Fac
ut portem Christi mortem passionis fac
consortem et plagas recolere Fac me
plagis vulnerari fac me cruce inebriari et
cuore filii*

*Flammis ne urar succensus, per te, Virgo,
sim defensus in die iudicii*

*Christe cum sit hinc (iam) exire da per
matrem me venire ad palmam vicoriae
Quando corpus morietur fac ut animae
donetur paradisi gloria. Amen*

STABAT MATER

The grieving Mother stood weeping
beside the cross where her Son was
hanging Through her weeping soul,
compassionate and grieving, a sword
passed.

O how sad and afflicted was that
blessed Mother of the Only-begotten!

Who mourned and grieved, the pious
Mother, looking at the torment of her
glorious Child

Who is the person who would not weep
seeing the Mother of Christ in such agony?

Who would not be able to feel
compassion on beholding Christ's
Mother suffering with her Son? For
the sins of his people she saw Jesus in
torment and subjected to the scourge.

She saw her sweet offspring dying,
forsaken, while He gave up his spirit

O Mother, fountain of love, make me
feel the power of sorrow, that I may
grieve with you Grant that my heart may
burn in the love of Christ my Lord, that
I may greatly please Him Holy Mother,
grant that the wounds of the Crucified
drive deep into my heart.

That of your wounded Son, who so
deigned to suffer for me, I may share the
pain Let me sincerely weep with you,
bemoan the Crucified, for as long as I live

To stand beside the cross with you, and
gladly share the weeping, this I desire
Chosen Virgin of virgins, be not bitter
with me, let me weep with thee

Grant that I may bear the death of Christ,
the fate of his Passion, and commemorate
His wounds Let me be wounded with his
wounds, inebriated by the cross because
of love for the Son Inflamm and set on fire,
may I be defended by you, Virgin, on the
day of judgement

Let me be guarded by the cross, armed
by Christ's death and His grace cherish
me When my body dies, grant that to my
soul is given the glory of paradise. Amen



EVERY GENERATION LEAVES A LEGACY FOR THE NEXT. WHAT'S YOURS?

Bespoke trustee services for people invested in their legacy.
For your family. For your community. **For our future.**

www.eqt.com.au/future

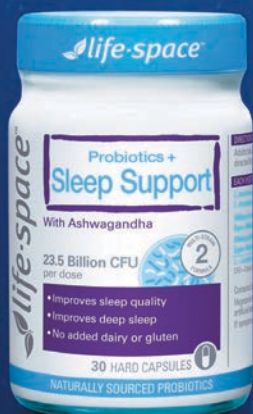
EQT Holdings Limited ABN 22 607 797 615



Equity Trustees

YOUR MENTAL WELLBEING AND INNER MICROBIOME ARE CONNECTED

Quality sleep and stress relief
support them both



learn more



 **life-space**
PROBIOTICS



PROUDLY PARTNERING WITH
**Great Barrier
Reef Foundation**

Supports gut microbiome health. Life-Space Probiotics + Sleep Support improves sleep quality. Life-Space Probiotics + Stress Relief relieves symptoms of stress. Always read the label and follow the directions for use.

*IRI Aztec MarketEdge. Total Probiotics - Australian pharmacy and grocery (units) MAT to 14/08/2022.

Supporters

CHAIRMAN'S CIRCLE

Mr Marc Besen AC and the late Mrs Eva Besen AO
 Gandel Foundation
 The Gross Foundation
 Di Jameson OAM and Frank Mercurio
 Harold Mitchell Foundation
 Lady Potter AC CMRI
 Cybec Foundation
 The Pratt Foundation
 The Ullmer Family Foundation
 Anonymous

ARTIST CHAIR BENEFACTORS

Cybec Assistant Conductor Chair
Carlo Antonioli Cybec Foundation

Concertmaster Dale Barltrop
 David Li AM and Angela Li

Assistant Concertmaster
Tair Khisambeev Di Jameson OAM and Frank Mercurio

Young Composer in Residence
Melissa Douglas Cybec Foundation

2023 Composer in Residence
Mary Finsterer Kim Williams AM

PROGRAM BENEFACTORS

MSO Now & Forever Fund: International Engagement Gandel Foundation

Cybec 21st Century Australian Composers Program Cybec Foundation

Digital Transformation Perpetual Foundation – Alan (AGL) Shaw Endowment

First Nations Emerging Artist Program
 The Ullmer Family Foundation

East meets West The Li Family Trust, National Foundation for Australia-China Relations

MSO Live Online Crown Resorts Foundation, Packer Family Foundation

MSO Education Anonymous

MSO Academy Di Jameson OAM and Frank Mercurio, Mary Armour, Christopher Robinson *in memory of Joan P Robinson*

MSO For Schools Crown Resorts Foundation, Packer Family Foundation, Department of Education, Victoria, through the Strategic Partnerships Program

Melbourne Music Summit Department of Education, Victoria, through the Strategic Partnerships Program

MSO Regional Touring Angior Foundation, William & Lindsay Brodie Foundation Creative Victoria, Freemasons Foundation Victoria, Gwen and Edna Jones Foundation, Robert Salzer Foundation, The Sir Andrew & Lady Fairley Foundation, Uebergang Foundation

The Pizzicato Effect Hume City Council's Community Grants program, The Marian and E.H. Flack Trust, Flora & Frank Leith Charitable Trust, Australian Decorative And Fine Arts Society, Anonymous

Sidney Myer Free Concerts Sidney Myer MSO Trust Fund and the University of Melbourne

PLATINUM PATRONS \$100,000+

Mr Marc Besen AC and the late Mrs Eva Besen AO
 Lady Primrose Potter AC
 The Gandel Foundation
 The Gross Foundation
 David Li AM and Angela Li
 Di Jameson OAM and Frank Mercurio
 Anonymous (1)

VIRTUOSO PATRONS \$50,000+

Packer Family Foundation
 The Ullmer Family Foundation
 Weis Family
 Anonymous (1)

IMPRESARIO PATRONS \$20,000+

The Aranday Foundation
 H Bentley
 The Hogan Family Foundation
 David Krasnostein AM and Pat Stragalinos
 Elizabeth Proust AO and Brian Lawrence

Lady Marigold Southey AC
 Kim Williams AM
 The Yulgilbar Foundation
 Anonymous (2)

MAESTRO PATRONS \$10,000+

Mark and Christine Armour
 Margaret Billson and the late Ted Billson
 Krystyna Campbell-Pretty AM
 Andrew Dudgeon AM
 Dr Mary-Jane H Gething AO
 Colin Golvan AM KC and Dr Debbie Golvan
 Danny Gorog and Lindy Susskind
 David R Lloyd
 Peter Lovell
 Maestro Jaime Martin
 Farrel and Wendy Meltzer
 Nereda Hanlon and Michael Hanlon AM
 Opalgate Foundation
 Ian and Jeannie Paterson
 Christopher Robinson and
 the late Joan P Robinson
 Yashian Schauble
 Glenn Sedgwick
 The Sun Foundation
 Gai and David Taylor
 Athalie Williams and Tim Danielson
 Lyn Williams AM
 The Wingate Group
 Jason Yeap OAM – Mering Management
 Corporation
 Anonymous (2)

PRINCIPAL PATRONS \$5,000+

Mary Armour
 John and Lorraine Bates
 Barbara Bell *in memory of Elsa Bell*
 Bodhi Education Fund
 Julia and Jim Breen
 Shane Buggle and Rosie Callanan
 John Coppock OAM and Lyn Coppock
 Perri Cutten and Jo Daniell
 Ann Darby *in memory of Leslie J. Darby*
 Mary Davidson and
 the late Frederick Davidson AM

The Dimmick Charitable Trust
 Tim and Lyn Edward
 Mrs Jaan Enden
 Equity Trustees
 Bill Fleming
 Susan Fry and Don Fry AO
 Sophie Galaise and Clarence Fraser
 Carrillo Gantner AC and Ziyin Gantner
 Dr Rhyl Wade and Dr Clem Gruen
 Cecilie Hall and
 the late Hon Michael Watt KC
 Louis J Hamon OAM
 Merv Keehn and Sue Harlow
 David Horowicz
 Dr Alastair Jackson AM
 Paul and Amy Jasper
 John and Diana Frew
 Suzanne Kirkham
 Hyon-Ju Newman
 Dr Elizabeth A Lewis AM
 Sherry Li
 Lucas Family Foundation
 Dr Jane Mackenzie
 The Cuming Bequest
 Gary McPherson
 Rosemary and the late Douglas Meagher
 The Mercer Family Foundation
 Newton Family *in memory of Rae Rothfield*
 Ken Ong OAM
 Bruce Parncutt AO
 David Ponsford
 Dr Rosemary Ayton and Professor Sam
 Ricketson AM
 Andrew and Judy Rogers
 The Rosemary Norman Foundation
 Guy Ross
 The Kate and Stephen Shelmerdine Family
 Foundation
 Helen Silver AO and Harrison Young
 Anita Simon
 Brian Snape AM
 Dr Michael Soon
 Janet Whiting AM
 Anonymous (2)

ASSOCIATE PATRONS \$2,500+

Carolyn Baker
 Marlyn Bancroft and Peter Bancroft OAM
 Sascha O Becker
 Janet H Bell
 Alan and Dr Jennifer Breschkin
 Patricia Brockman
 Nigel and Sheena Broughton
 Stuart Brown
 Dr Lynda Campbell
 Oliver Carton
 Janet Chauvel and
 the late Dr Richard Chauvel
 Breen Creighton and Elsbeth Hadenfeldt
 Katherine Cusack
 Leo de Lange
 Sophie E Dougall *in memory of Libby Harold*
 Elaine Walters OAM
 Barry Fradkin OAM and Dr Pam Fradkin
 Kim and Robert Gearon
 Steinicke Family
 Gillian Hund OAM and Michael Hund
 R Goldberg and Family
 Goldschlager Family Charitable Foundation
 Colin Golvan AM KC and Dr Deborah Golvan
 Jennifer Gorog
 C M Gray
 Ian Kennedy AM & Dr Sandra Hacker AO
 Susan and Gary Hearst
 Hartmut and Ruth Hofmann
 Doug Hooley
 Margaret Jackson AC
 Sandy Jenkins
 Jenny Tatchell
 John Jones
 Ann Lahore
 Mrs Qian Li
 Carolynne Marks
 Margaret and John Mason OAM
 H E McKenzie
 Dr Isabel McLean
 Christopher Menz and Peter Rose
 Ian Merrylees
 Michael Davies and Drina Staples

Alan and Dorothy Pattison
 David and Nancy Price
 Peter Priest
 Ruth and Ralph Renard
 Peter and Carolyn Rendit
 James Ring
 Tom and Elizabeth Romanowski
 Christopher Menz and Peter Rose
 Jan Ryan
 Jeffrey Sher KC and Diana Sher OAM
 Barry Spanger
 Peter J Stirling
 Caroline Stuart
 Shirley and Jeffrey Zajac
 Anonymous (4)

PLAYER PATRONS \$1,000+

Dr Sally Adams
 Anita and Graham Anderson
 Margaret Astbury
 Australian Decorative & Fine Arts Society
 Geoffrey and Vivienne Baker
 Robbie Barker
 Allen and Kathryn Bloom
 Michael Bowles and Alma Gill
 Joyce Bown
 Youth Music Foundation
 Miranda Brockman
 Drs John D L Brookes and Lucy V Hanlon
 Jill and Christopher Buckley
 Dr Robin Burns and Dr Roger Douglas
 Ronald and Kate Burnstein
 Mrs Nola Daley
 Panch Das and Laurel Young-Das
 Caroline Davies
 Natasha Davies, for the Trikojus Education
 Fund
 Rick and Sue Deering
 Suzanne Dembo
 John and Anne Duncan
 Jane Edmanson OAM
 Diane Fisher
 Grant Fisher and Helen Bird
 Alex Forrest
 Applebay Pty Ltd

David and Esther Frenkiel OAM
 Simon Gaites
 Anthony Garvey and Estelle O'Callaghan
 David I Gibbs AM and Susie O'Neill
 Sonia Gilderdale
 Dr Celia Godfrey
 Dr Marged Goode
 Dawn Hales
 Hilary Hall *in memory of Wilma Collie*
 David Hardy
 Tilda and the late Brian Haughney
 Cathy Henry
 Dr Jennifer Henry
 Anthony and Karen Ho
 Jenny and Peter Hordern
 Katherine Horwood
 Penelope Hughes
 Jordan Janssen
 Basil and Rita Jenkins
 Sue Johnston
 John Kaufman
 Angela Kayser
 Drs Bruce and Natalie Kellett
 Dr Anne Kennedy
 Akira Kikkawa
 Dr Judith Kinnear
 Dr Richard Knafelc
 Tim Knaggs
 Professor David Knowles and
 Dr Anne McLachlan
 Dr Jerry Koliha and Marlene Krelle
 Jane Kunstler
 Kerry Landman
 Kathleen and Coran Lang
 Bryan Lawrence
 Lesley McMullin Foundation
 Dr Jenny Lewis
 Phil Lewis
 Dr Kin Liu
 Andrew Lockwood
 Elizabeth H Loftus
 Chris and Anna Long
 Gabe Lopata
 John MacLeod
 Eleanor & Phillip Mancini

Marshall Segan *in memory of Berek Segan
 OBE and Marysia Segan*
 Aaron McConnell
 Ian McDonald
 Wayne McDonald and Kay Schroer
 Don and Anne Meadows
 Dr Eric Meadows
 Professor Geoffrey Metz
 Sylvia Miller
 Ian Morrey and Geoffrey Minter
 Anthony and Anna Morton
 Dr Judith S Nimmo
 Laurence O'Keefe and Christopher James
 Susan Pelka
 Ian Penboss
 Kerryn Pratchett
 Peter Priest
 John Prokupets
 Professor Charles Qin OAM and Kate Ritchie
 Eli Raskin
 Jan and Keith Richards
 Roger Parker and Ruth Parker
 Dr Peter Rogers and Cathy Rogers OAM
 Dr Ronald and Elizabeth Rosanove
 Marie Rowland
 Viorica Samson
 Martin and Susan Shirley
 P Shore
 John E Smith
 Dr Peter Strickland
 Dr Joel Symons and Liora Symons
 Russell Taylor and Tara Obeyesekere
 Geoffrey Thomlinson
 Frank Tisher OAM and Dr Miriam Tisher
 Andrew and Penny Torok
 Christina Turner
 Ann and Larry Turner
 Leon and Sandra Velik
 The Reverend Noel Whale
 Edward & Paddy White
 Nic and Ann Willcock
 Robert and Diana Wilson
 Richard Withers
 Lorraine Woolley
 Anonymous (15)

OVERTURE PATRONS \$500+

Margaret Abbey PSM
 Jane Allan and Mark Redmond
 Mario M Anders
 Jenny Anderson
 Dr Judith Armstrong and Robyn Dalziel
 Doris Au
 Benevity Australia Online Giving
 Foundation
 Lyn Bailey
 Mr Robin Batterham
 Dr William Birch AM
 Richard Bolitho
 Dr Robert Brook
 Elizabeth Brown
 Suzie Brown OAM and
 the late Harvey Brown
 John Brownbill
 Roger and Coll Buckle
 Jungpin Chen
 Charmaine Collins
 Dr John Collins
 Dr Sheryl Coughlin and Paul Coughlin
 Judith Cowden *in memory of violinist
 Margaret Cowden*
 Gregory Crew
 Sue Cummings
 Dr Oliver Daly and Matilda Daly
 Merrowyn Deacon
 Carol des Cognets
 Bruce Dudon
 Brian Florence
 Chris Freelance
 Mary Gaidzkar
 David and Geraldine Glenny
 Hugo and Diane Goetze
 Louise Gourlay OAM
 Jan and the late Robert Green
 Christine Grenda
 George Hampel AM KC and
 Felicity Hampel AM SC
 Neville Hathaway
 Geoff Hayes
 William Holder
 Rod Home
 Gillian Horwood
 Noelle Howell and Judy Clezy
 Geoff and Denise Illing
 Rob Jackson
 Wendy Johnson
 Irene Kearsley & Michael Ridley
 John Keys
 Lesley King
 Dr Kim Langfield-Smith
 Janet and Ross Lapworth
 Pauline and David Lawton
 Paschalina Leach
 Sharon Li
 Dr Susan Linton
 Kay Liu
 The Podcast Reader
 Morris and Helen Margolis
 Sandra Masel *in memory of Leigh Masel*
 Janice Mayfield
 Gail McKay
 Shirley A McKenzie
 Alan Meads and Sandra Boon
 Joan Mullumby
 Marian Neumann
 Ed Newbigin
 Valerie Newman
 Brendan O'Donnell
 Jillian Pappas
 Phil Parker
 Sarah Patterson
 The Hon Chris Pearce and Andrea Pearce
 Peter Berry and Amanda Quirk
 William Ramirez
 Geoffrey Ravenscroft
 Dr Christopher Rees
 Professor John Rickard
 Peter Riedel
 Michael Riordan and Geoffrey Bush
 Fred and Patricia Russell
 Carolyn Sanders
 Dr Nora Scheinkestel
 Julia Schlapp
 Hon Jim Short and Jan Rothwell Short
 Madeline Soloveyckik
 Dr Alex Starr

Dyan Stewart
 Ruth Stringer
 Tom Sykes
 Reverend Angela Thomas
 Mely Tjandra
 Rosemary Warnock
 Amanda Watson
 Michael Wishaw
 Deborah and Dr Kevin Whithear OAM
 Charles and Jill Wright
 Anonymous (16)

CONDUCTOR'S CIRCLE

Jenny Anderson
 David Angelovich
 G C Bawden and L de Kievit
 Lesley Bawden
 Joyce Bown
 Mrs Jenny Bruckner and
 the late Mr John Bruckner
 Ken Bullen
 Peter A Caldwell
 Luci and Ron Chambers
 Beryl Dean
 Sandra Dent
 Alan Egan JP
 Gunta Eglite
 Marguerite Garnon-Williams
 Drs L C Gruen and R W Wade
 Louis J Hamon AOM
 Charles Hardman
 Carol Hay
 Jennifer Henry
 Graham Hogarth
 Rod Home
 Lyndon Horsburgh
 Tony Howe
 Lindsay and Michael Jacombs
 Laurence O'Keefe and Christopher James
 John Jones
 Sylvia Lavelle
 Pauline and David Lawton
 Cameron Mowat
 Ruth Muir
 David Orr

Matthew O'Sullivan
 Rosia Pasteur
 Penny Rawlins
 Joan P Robinson
 Anne Roussac-Hoyne and Neil Roussac
 Michael Ryan and Wendy Mead
 Andrew Serpell and Anne Kieni Serpell
 Jennifer Shepherd
 Suzette Sherazee
 Dr Gabriela and Dr George Stephenson
 Pamela Swansson
 Lillian Tarry
 Tam Vu and Dr Cherilyn Tillman
 Mr and Mrs R P Trebilcock
 Peter and Elisabeth Turner
 Michael Ulmer AO
 The Hon. Rosemary Varty
 Terry Wills Cooke OAM and
 the late Marian Wills Cooke
 Mark Young
 Anonymous (19)

**The MSO gratefully acknowledges
 the support of the following Estates:**

Norma Ruth Atwell
 Angela Beagley
 Christine Mary Bridgart
 The Cuming Bequest
 Margaret Davies
 Neilma Gantner
 The Hon Dr Alan Goldberg AO QC
 Enid Florence Hookey
 Gwen Hunt
 Family and Friends of James Jacoby
 Audrey Jenkins
 Joan Jones
 Pauline Marie Johnston
 C P Kemp
 Peter Forbes MacLaren
 Joan Winsome Maslen
 Lorraine Maxine Meldrum
 Prof Andrew McCredie
 Jean Moore
 Joan P Robinson
 Maxwell Schultz
 Miss Sheila Scotter AM MBE

Marion A I H M Spence
 Molly Stephens
 Gwennyth St John
 Halinka Tarczynska-Fiddian
 Jennifer May Teague
 Albert Henry Ullin
 Jean Tweedie
 Herta and Fred B Vogel
 Dorothy Wood

COMMISSIONING CIRCLE

Cecilie Hall and
 the Late Hon Michael Watt KC
 Tim and Lyn Edward
 Weis Family

FIRST NATIONS CIRCLE

John and Lorraine Bates
 Colin Golvan AM KC and
 Dr Deborah Golvan
 Sascha O. Becker
 Maestro Jaime Martín
 Elizabeth Proust AO and Brian Lawrence
 The Kate and Stephen Shelmerdine Family
 Foundation
 Michael Ullmer AO and Jenny Ullmer
 Jason Yeap OAM – Mering Management
 Corporation

ADOPT A MUSICIAN

Mr Marc Besen AC and
 the late Mrs Eva Besen AO
Chief Conductor Jaime Martín
 Shane Buggle and Rosie Callanan
Roger Young
 Andrew Dudgeon AM
Rohan de Korte, Philippa West
 Tim and Lyn Edward
John Arcaro
 Dr John and Diana Frew
Rosie Turner
 Sophie Galaise and Clarence Fraser
Stephen Newton
 Dr Mary-Jane Gething AO
Monica Curro
 The Gross Foundation
Matthew Tomkins

Dr Clem Gruen and Dr Rhyl Wade
Robert Cossom

Cecilie Hall and
 the late Hon Michael Watt KC
Saul Lewis

Nereda Hanlon and Michael Hanlon AM
Abbey Edlin

David Horowicz
Anne-Marie Johnson

Margaret Jackson AC
Nicolas Fleury

Di Jameson OAM and Frank Mercurio
*Elina Fashki, Benjamin Hanlon, Tair Khisambeeve,
 Christopher Moore*

Dr Elizabeth A Lewis AM
Anthony Chataway

David Li AM and Angela Li
Dale Bartrop

Rosemary and the late Douglas Meagher
Craig Hill

Gary McPherson
Rachel Shaw

Anne Neil
Eleanor Mancini

Hyon-Ju Newmann
Patrick Wong

Newton Family *in memory of Rae Rothfield*
Cong Gu

The Rosemary Norman Foundation
Ann Blackburn

Andrew and Judy Rogers
Michelle Wood

Glenn Sedgwick
Tiffany Cheng, Shane Hooton

Dr Martin Tymms and Patricia Nilsson
Natasha Thomas

Anonymous
Prudence Davis

HONORARY APPOINTMENTS

Life Members

Mr Marc Besen AC
 John Gandel AC and Pauline Gandel AC
 Sir Elton John CBE
 Harold Mitchell AC
 Lady Potter AC CMRI
 Jeanne Pratt AC
 Michael Ullmer AO and Jenny Ullmer
 Anonymous

MSO Ambassador

Geoffrey Rush AC

The MSO honours the memory of Life Members

Mrs Eva Besen AO

John Brockman OAM

The Honourable Alan Goldberg AO QC

Roger Riordan AM

Ila Vanrenen

MSO ARTISTIC FAMILY

Jaime Martín

Chief Conductor

Xian Zhang

Principal Guest Conductor

Benjamin Northey

Principal Conductor in Residence

Carlo Antonioli

Cybec Assistant Conductor

Sir Andrew Davis CBE

Conductor Laureate

Hiroyuki Iwaki †

Conductor Laureate (1974–2006)

Warren Trevelyan-Jones

MSO Chorus Director

Siobhan Stagg

Soloist in Residence

Gondwana Voices

Ensemble in Residence

Christian Li

Young Artist in Association

Mary Finsterer

Composer in Residence

Melissa Douglas

Cybec Young Composer in Residence

Christopher Moore

Creative Producer, MSO Chamber

Deborah Cheetham Fraillon AO

MSO First Nations Creative Chair

Dr Anita Collins

*Creative Chair for Learning and Engagement***Artistic Ambassadors**

Tan Dun

Lu Siqing

MSO BOARD**Chairman**

David Li AM

Co-Deputy Chairs

Di Jameson OAM

Helen Silver AO

Managing Director

Sophie Galaise

Board Directors

Shane Buggle

Andrew Dudgeon AM

Martin Foley

Lorraine Hook

Margaret Jackson AC

Gary McPherson

Farrel Meltzer

Edgar Myer

Glenn Sedgwick

Mary Waldron

Company Secretary

Oliver Carton

The MSO relies on your ongoing philanthropic support to sustain our artists, and support access, education, community engagement and more. We invite our supporters to get close to the MSO through a range of special events.

The MSO welcomes your support at any level. Donations of \$2 and over are tax deductible, and supporters are recognised as follows:

\$500+ (*Overture*)\$1,000+ (*Player*)\$2,500+ (*Associate*)\$5,000+ (*Principal*)\$10,000+ (*Maestro*)\$20,000+ (*Impresario*)\$50,000+ (*Virtuoso*)\$100,000+ (*Platinum*)

Thank you to our Partners

Principal Partner



Premier Partners



MELBOURNE
AIRPORT

life-space®
Australia's No.1 Probiotic

oh!
unmissable

Education Partner



Major Partners



Orchestral Training Partner

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC



KAREN WANG
WEDDINGS & FLOWERS

Government Partners



CREATIVE VICTORIA



Department of Education

Venue Partner



Supporting Partners

TARRAWARRA
ESTATE

THOMSON GEER
LAWYERS

Pearl®

Zildjian

SOFITEL
MELBOURNE ON COLLINS

PATIENT WOLF
DISTILLING CO.

RACV
TRAVEL &
EXPERIENCES



Quest Southbank

Ernst & Young

Bows for Strings

Media and Broadcast Partners



Trusts and Foundations



The Sir Andrew and Lady Fairley Foundation, The Angior Family Foundation,
The William and Lindsay Brodie Foundation, Flora & Frank Leith Trust,
The Gwen and Edna Jones Foundation, The Ray and Joyce Uebergang Foundation,
Perpetual Foundation – Alan (AGL) Shaw Endowment, Sidney Myer MSO Trust Fund

East meets West

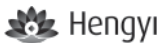
Program Supporters

Consulate General
of the People's Republic
of China in Melbourne

Ministry of Culture
and Tourism China



Supporting Partners



Consortium Partners



Supporters



Xiaojian Ren
& Qian Li

Mr Wanghua Chu
& Dr Shirley Chu

THE FUTURE

is now

premium
economy

FLY BETTER

In the future, more airlines will have soft luxurious leather seats, raised footrests and more room to stretch out. They might even have delicious gourmet meals and thousands of entertainment channels. Meanwhile at Emirates, you can experience it today from Sydney and starting 1 February 2023 from Melbourne.



*Between Dubai and Sydney – currently operating Premium Economy cabin on EK412 and EK413 and starting 15 December on EK414 and EK415. Between Dubai and Melbourne, Premium Economy will operate on EK406 and EK407.