

September 1967
First Melbourne Chorale
collaboration with the (ABC)
Melbourne Symphony
Orchestra, performing Vivaldi's
Gloria with conductor Leonard
Dommett in a studio broadcast



23, 24 July 1969
The Chorale's first mainstage
MSO concerts, performing
Mozart's Great Mass in C minor,
conducted by Gary Bertini; the
Chorale 'sang splendidly'

1965
Val J Pyers founds the
Melbourne Chorale
(18 singers), with a debut
concert on 21 December

1974
A Victorian Government
grant enables Pyers to work
full-time as director and
administrator and the
Chorale expands to include
the Chamber Singers and
Occasional Choir



Val J Pyers OAM

1987
The Chorale takes over
from the Melbourne
Philharmonic Society
for the MSO's annual
Messiah performances

September 1993
The ABC assigns new MSO
assistant conductor
Graham Abbott to prepare the
Chorale for Walton's *Belshazzar's
Feast* with Vernon Handley

1997
John Dingle is invited to form a chamber
choir, the Melbourne Chorale Ensemble

1994
Graham Abbott is
appointed Director
of the Melbourne
Chorale (1994–98)

2003
The Chorale has emerged as 'the
country's best vocal group, with a
growing international reputation'
(*The Age*, 16 December)

1 January 2008
The Chorale integrates
with the MSO to become
the MSO Chorus

3 April 2008
The MSO Chorus gives its
inaugural performance: Verdi's
Requiem with Oleg Caetani and
the London Bach Choir (nearly
300 singers in total)



2015
The MSO Chorus celebrates the
50th anniversary of its founding
as Melbourne Chorale

2017
Warren Trevelyan-Jones
is appointed MSO Chorus
Director

1965

1970

1975

1980

1985

1990

1995

2000

2005

2010

2015

2020

2025

20 December 1966
Handel's Messiah concludes
the Melbourne Chorale's first
subscription series

20, 22, 23 July 1974
Brittens's War Requiem with
the MSO and Hiroyuki Iwaki

4 March 1971
Orff's Carmina Burana with the MSO in a
Prom Concert conducted by John Hopkins

29, 31 July 1972
Highlights from Mussorgsky's *Boris Godunov* with the
MSO conducted by Fritz Rieger, revealing a 'disciplined,
efficient and youthfully enthusiastic singing body'
(*The Australian Jewish News*)

3 July 1982
Beethoven Nine with the MSO and Sergiu
Commissiona for the ABC's 50th Anniversary
Concert in the new Melbourne Concert Hall
(now Hamer Hall)

6 November 1982
Handel's Coronation Anthem 'The King
Shall Rejoice' for the official opening of the
Melbourne Concert Hall.

26, 28, 29 September 1987
The first Australian performances
of Schoenberg's *Gurrelieder*
with the MSO conducted by
Hiroyuki Iwaki

3 June 1995
*Mozart's Great
Mass in C minor*
with the MSO
conducted by
Graham Abbott

16 September 2000
Mahler Eight with the SSO
and Edo de Waart for the
Sydney Olympic Arts Festival

12, 13 May 2001
Mahler Eight with the MSO
and Markus Stenz for the
Centenary of Federation

2006
Beethoven Nine with the
MSO and Oleg Caetani
to celebrate the MSO's
centenary



1 October 2011
MSO Chorus walks onto the
MCG to sing the team songs
for the AFL Grand Final

7 October 2015
Mozart's Requiem conducted
by Benjamin Northey, with
Warren Trevelyan-Jones
conducting music by Brahms,
Stanford and Joe Twist for the
MSO Chorus's 50th
Anniversary concert

15, 16 March 2024
MSO Chorus tenors and
basses join the SSO for
performances of *Gurrelieder*,
conducted by Simone Young

August 2024
Carmina Burana in Singapore
with the Singapore Symphony
Orchestra and Jaime Martin



Chorale caught spirit of Mozart

By LINDA PHILLIPS 1979

GARY BERTINI again conducted the Mel-
bourne Symphony Orchestra as well as the
Melbourne Choral and four vocal soloists last
night.

Mozart's unfinished
mass in C minor was an
important item at this
subscription concert in the
Town Hall.

This work requires a
very high standard of
singing because of the dif-
ficulties of tessitura and
vocal technique for women
soloists.

Though soprano Joan
Dargavel possesses high
tones and sweetness of
quality, she was not al-

dealt valiantly, but rather
weakly with her solo work.

But she was much more
successful singing ensem-
ble work, when the voices
blended nicely — the
other artists being tenor
George Heegan and bari-
tone Brian Hansford, but
the bulk of the singing
was left to the women so-
loists.

The Melbourne Cho-
rale sang splendidly,
and here the real spirit

