

Music at the Basilica
9th Annual
Festival of Sacred Music
in Geelong's Historic Churches



2017

MUSIC AT THE BASILICA EXPRESSES SINCERE THANKS TO THE FOLLOWING PEOPLE AND GROUPS

TO FR KEVIN DILLON AND THE PARISH OF ST MARY'S GEELONG for permitting the use of The Basilica of St Mary of the Angels and the Pioneer Room for our presentations and social events;

TO THE MANAGEMENT AND COMMUNITIES of St Paul's Anglican Church, All Saints Church, and Wesley Uniting Church, for permitting the use of their facilities and for hosting presentations;

TO THE CITY OF GREATER GEELONG for its generous grant through the *Community Festivals Grants Program*;

TO OUR ARTISTS for their co-operation and professionalism in supporting the Festival;

TO ALL THE VOLUNTEERS for their generosity in bringing you this Festival;

TO OUR PRINCIPAL DONORS, Mrs Corinne Robin and the Robert Salzer Foundation;

TO OUR DONORS AND SPONSORS whose assistance makes the activities of *Music at the Basilica Inc.* possible and helps us to keep costs low for our audience; and

TO GEELONG BUSINESSES who have assisted us by placing advertisements in our program.



This project is supported by the
City of Greater Geelong through its
Community Festivals Grants Program



WHERE TO BUY TICKETS FOR WINDFIRE MUSIC FESTIVAL

WWW.TRYBOOKING.COM.AU.

Just search by the name of the concert or performer

WESLEY UNITING CHURCH

A free program and tickets can be obtained at Wesley Church Office, 100 Yarra St., Geelong **after April 1**.
Cash sales only.

AT THE DOOR

Single tickets, will be available at the door at each concert. Cash sales only. For **more information**, call Jeannette 5223 3554.

PRICES OF TICKETS FOR *The Windfire Music Festival*

Ticket prices have been generously subsidised with a grant from *City of Greater Geelong Community Festivals Grants* and donations from businesses and individuals.

Workshop Tickets: SINGLE tickets to each workshop are \$5. Two workshops for \$10. Programs included in ticket price.

Single Concert Tickets: SINGLE tickets for daytime Festival concerts are \$25 (no concessions). Only one price. Single tickets for the opening concert at 8pm on 5 May are \$30 (full and senior), \$25 (concession).

School students and children have free admission to all concerts and workshops. Programs included in ticket price.

Cover image: *Abstract Trio*, Paul Klee (German (born Switzerland), Münchenbuchsee 1879 - 1940 Muralto-Locarno). From The Metropolitan Museum of Art, New York, Public Domain Artworks.

WELCOME FROM FRANK DE ROSSO – ARTISTIC DIRECTOR, MUSIC AT THE BASILICA INC.

Welcome to our ninth annual *Festival of Sacred Music in Geelong's Historic Churches* presented by Music at The Basilica Inc. Please enjoy the various concerts and workshops that will be presented in our wonderful historic churches. I would also like to give a warm welcome to all the artists - I hope your time here will be enjoyable and fulfilling. A sincere thankyou to the members of my committee who always work tirelessly and are a constant source of support to me. I thank all the volunteers whose help and dedication is vital for the success of this Festival. Finally, I wish to thank Father Kevin Dillon, Parish priest of St Mary's Church and the clergy of the various churches who have been very encouraging and supportive of this festival. I hope you will all enjoy some excellent music in the very good company of your fellow music lovers. Finally, I offer my sincere condolences on the passing of Danny Spooner. Danny was a very well-known Australian musician, composer and teacher. He was to present a program during this Festival.

Frank De Rosso,
Artistic Director



MESSAGE FROM FR KEVIN DILLON, OAM – PARISH PRIEST, ST MARY'S PARISH, GEELONG

A warm welcome to all those participating in Music at the Basilica's 2017 Festival of Sacred Music in Geelong's Historic Churches. From its earliest days, the Geelong community has given ongoing and generous support to St. Mary's Basilica. St. Mary's Parish attempts to express its appreciation to the many churches and to the wider community in a variety of community partnerships, and "Music at the Basilica" is certainly one of the most effective means of achieving this.

Fr Kevin Dillon.



MESSAGE FROM MR FRANK COSTA, OAM – PATRON OF MUSIC AT THE BASILICA INC.

As Patron of *Music at the Basilica Inc.*, I welcome you to this Festival which brings together so many church communities in the City of Greater Geelong. The co-operation evident in this exciting activity strengthens the wider community of this wonderful city, creating a spirit of friendship and goodwill. It is my pleasure to support this initiative and I extend best wishes for a happy weekend to all who participate.

Frank Costa



FROM CITY OF GREATER GEELONG ADMINISTRATOR CHAIR DR KATHY ALEXANDER

There aren't many cities fortunate enough to have a basilica, let alone one as spectacular as St Mary's of the Angels. It will be a joy to experience the choral excellence echoing through this beautiful space. The City is proud to support such a unique sensory experience for locals and visitors alike. Congratulations to the organisers and everyone involved in this wonderful event for 2017.



MESSAGE FROM THE MANAGEMENT COMMITTEE, MUSIC AT THE BASILICA INC.

This Festival Booklet is designed to give you all the information you need, with times, dates, programs and other details. We are grateful for the co-operation of Geelong's church communities in bringing you this event. Once again we thank the City of Greater Geelong, the businesses and private citizens whose support helps us to keep costs low for our audience. The *Companion Card* facility is available for those attending with a carer.

MUSIC AT THE BASILICA INC. MANAGEMENT COMMITTEE 2017



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FESTIVAL TIMETABLE

PLEASE RESPECT THE SACRED NATURE OF THE CHURCHES AS PLACES OF WORSHIP AND QUIET REFLECTION.

VIDEO, AUDIO OR RECORDING OF PERFORMANCES BY ANY OTHER MEANS IS STRICTLY PROHIBITED UNLESS PRIOR PERMISSION HAS BEEN OBTAINED FROM MUSIC AT THE BASILICA INC.

PLEASE NOTE THAT NO FOOD OR DRINK IS TO BE CONSUMED IN THE CHURCHES.

Music at the Basilica Inc. reserves the right to change any program without notice if unforeseen circumstances arise.

 Free events

CONCERT 1 Friday 5 May 8.00 pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	FROM HARMONY TO HARMONY Windfire Choir and Instrumental Ensemble Conductor - Rick Prakhoff	Tickets at door or from www.trybooking.com/OMDP \$30/\$25
SUPPER Friday 5 May 9.30 pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong		No charge
WORKSHOP 1 Saturday 6 May 11.00 am	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong (upstairs)	RUNNING WITH ZITHERS Angelika Smales	Tickets \$5 at the door Take the lift or the ramp upstairs to the Pioneer Room
LUNCH Saturday 6 May 12 noon	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong (upstairs) Free tea and coffee. BYO Lunch		No charge
WORKSHOP 2 Saturday 6 May 1.00 pm	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong (upstairs)	LAUDES DEO: AN INTRODUCTION TO CHANT IN THE CHRISTIAN CHURCH John Weretka	Tickets \$5 at the door Take the lift or the ramp upstairs to the Pioneer Room
CONCERT 2 Saturday 6 May 2.30 pm	All Saints Church 113 Noble St., Geelong	SING PRAISES Vocal Dimensions, Wangaratta Conductor - Malcolm Halford	Tickets at door or from www.trybooking.com/OMDS \$25
AFTERNOON TEA 3.45 pm	All Saints Church Noble St., Geelong		No charge
CONCERT 3 Saturday 6 May 5.00 pm	St. Paul's Church 171-177 Latrobe Tce., Geelong	THOMAS HEYWOOD International Organist	Tickets at door or from www.trybooking.com/OMEH \$25
SUNG MASS Sunday 7 May 9.30 am	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	St. Mary's Basilica Choir	No charge
CONCERT 4 Sunday 7 May 2.30 pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	CRUX FIDELIS e21 Vocal Ensemble Director Stephen Grant	Tickets at door or from www.trybooking.com/OMEM \$25
AFTERNOON TEA Sunday 7 May 3.45 pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong		No charge
CONCERT 5 Sunday 7 May 5.00 pm	Wesley Church, 100 Yarra St., Geelong	ENSEMBLE 642 Hannah Lane - harp Nicholas Pollock - theorbo Roberta Diamond - soprano	Tickets at door or from www.trybooking.com/PFTQ \$25

Concert 1

FESTIVAL OPENING CONCERT FROM HARMONY TO HARMONY

Friday 5th May 8.00 pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

George Frideric Handel (1685 - 1759)

Suite in D Major

1. *Overture*
2. *Gigue*
3. *Menuetto*
4. *Bourrée*
5. *March*

Bruno Siketa - trumpet, Frank De Rosso - organ

Philip Rosseter (1568 - 1623)

Fantasie

Rosemary Hodgson - lute

Ralph Vaughan Williams (1872 - 1958), poems by George Herbert

Five Mystical Songs

1. *Easter*
2. *I Got Me Flowers*
3. *Love Bade Me Welcome*
4. *The Call*
5. *Antiphon*

Windfire Choir, conductor - Rick Prakhoff

Tom Healey - baritone

Quintet: Sonoka Miyake - piano,

Philip Healey - violin I, Jessica Higgins - violin II, Marcus Allport - viola, Marcus Allport - cello

INTERVAL

George Frideric Handel (1685 - 1759)

Ode for St. Cecilia's Day

1. *Overture*
2. *From Harmony*
3. *When Nature*
4. *From Harmony*
5. *What passions cannot Music raise*
6. *The trumpet's loud clangour*
7. *March*
8. *The soft complaining flute*
9. *Sharp violins proclaim*
10. *But oh! What art can teach*
11. *Orpheus could lead the savage race*
12. *But bright Cecilia*
13. *As from the power of sacred lays*

Windfire Choir and Instrumental Ensemble

Sally Wilson - soprano, Michael Petrucci - tenor

Windfire Choir and Instrumental Ensemble Conductor - Rick Prakhoff

Tickets \$30/\$25 www.trybooking.com/OMDP or at the door

Concert 1

FROM HARMONY TO HARMONY

The *Five Mystical Songs* were written between 1906 and 1911. The work sets four poems ("Easter" divided into two parts) by seventeenth-century Welsh-born English poet and Anglican priest George Herbert (1593–1633), from his 1633 collection *The Temple: Sacred Poems*. While Herbert was a priest, Vaughan Williams himself was an atheist at the time. (he later settled into a "cheerful agnosticism") The work received its first performance on 14 September 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting. The first four songs are quite personal meditations in which the soloist takes a key role, particularly in the third – *Love Bade Me Welcome*, where the chorus has a wholly supporting role (quietly and wordlessly singing the plainsong melody *O Sacrum Convivium*), and the fourth, *The Call*, in which the chorus does not feature at all. The final "Antiphon" is probably the most different of all: a triumphant hymn of praise, "Let all the world in every corner sing".

George Frideric Handel composed his *Ode for Saint Cecilia's Day* (Patron Saint of Musicians) in the short span of September 15–24, 1739, in London, to a poem by John Dryden. The work was premiered November 22, 1739, at Lincoln's Inn Fields in London, with Handel conducting. The main theme of the text is the Pythagorean theory of *harmonia mundi*, that music was a central force in the Earth's creation.

Dryden's text presents not a dramatic plot but rather a sequence of glimpses of how individual instruments reflect the "affections" of human character. We meet the martial trumpet and drum, the "soft complaining flute" (rhymes with "warbling lute"), the "sharp violins," the inspiring organ, the seductive lyre, and Cecilia's own heavenly voice. Framing these instrumental portraits Dryden offers a cosmogony in which music serves as the engine for the universe itself. A composer would have trouble resisting such a text; and, even if our modern scientific outlook is not likely to identify the Big Bang as a stroke on the timpani, we can still be charmed by this enchanting poem.

The *Ode's* Overture evokes the grandeur of creation itself, which will occupy the opening stanzas of the libretto. In typical late-Baroque fashion, this is a French-style overture, with a stately opening yielding to a contrapuntal fast section; to this Handel appends a gracious minuet, rather reflecting the proto-symphony tastes of his English listeners. In the opening accompanied recitative ("From harmony, from heavenly harmony") the tenor proposes music's elemental role in organizing the universe; the accompanying orchestra suggests the formless ooze of chaos gelling into coordinated matter; and then the chorus puts a punctuation mark on the topic, with "the diapason closing full in Man." The soprano aria "What passion cannot Music raise and quell" begins with a long and meltingly beautiful cello solo; the singer enters, marveling at the wonder inspired in mankind "when Jubal struck the corded shell," and the movement continues as a gorgeous duet between voice and cello.

The trumpet is next considered ("The trumpet's loud clangour excites us to arms"). The tenor informs us that

this instrument, along with "the double, double, double beat of the thund'ring drum," stirs mankind to anger and arms, and the chorus adds its affirmation. Handel then puts a fine point on the question through a March featuring the trumpet. Next the soprano sings tenderly of "The soft complaining flute," which mirrors lovers' woes, with solo flute naturally serving as an obbligato. In the ensuing air, the tenor relates that "Sharp violins proclaim their jealous pangs and desperation." This may not be the first thing that comes to most of our minds when we think of violins, but we can at least relate to Dryden's idea that these instruments can convey a broad range of emotions.

"But oh!" argues the soprano, "What art can teach, What human voice can reach /The sacred organ's praise?" What resembles a slow movement from a Handel organ concerto supports her musings. Following this salutation to the "King of Instruments," the soprano turns to mythology, specifically to the story of Orpheus, who charmed the world with his lyre ("Orpheus could lead the savage race"). Now we have only the human voice to honor, and, given the occasion, the voice the soprano cites in her accompanied recitative is that of Saint Cecilia herself ("But bright Cecilia raised the wonder higher"). The final chorus ("And from the power of sacred lays") is extraordinary; the soprano intones an extended line almost as a chorale in call-and-response with the chorus, after which the chorus launches into a complicated fugue to proclaim that, at mankind's last hour, when "the trumpet shall be heard on high" (and of course Handel makes sure that it is strikingly represented here), "Music shall untune the sky."

—James M. Keller

WINDFIRE CHAMBER CHOIR

Soprano: Liz Atkinson, Jane Bashiruddin, Angela Chynoweth, Prue Farnsworth, Molly Harlow, Aurora Harmathy*, Jeannette Johnston, Ann Langton, Joan Leaming, Grace Leaming, Helen Lyth, Diana McGarvie, Annette Playsted, Linda Stacchino
Alto: Josephine Dalzeil, Amanda Fraser, Angela Gibbs, Sandra Kent, Julianne Seal, Helen Seymour
Tenor: George Belcher, Rosemary Calderazzo, Ellinor Campbell, Ron Eichler, Ken George, Steven Glass, Malcolm John, Nicholas Koehne, Christopher Scott
Bass: Keith Fagg, Daniel Gouldson*, Justin Gummer, Chris Kitchenman, Keith Langton, Michael Norris, Lucas Whitem*, Ken Worland

* *Windfire choral scholars*

WINDFIRE INSTRUMENTAL ENSEMBLE

Violin 1: Philip Healey (leader), Janelle Kratzmann, Patrycja Radzi-Stewart, Olivier Bonnici
Violin 2: Jessica Higgins, Kathryn Buttigieg, Katharina Bodisco
Viola: Marcus Allport *Cello:* Jeanette Carnie
Double Bass: Caroline Brenchley
Oboe: Stephen Moschner, Laura Schulze
Flute: Brigid Mantelli *Lute:* Rosemary Hodgson
Trumpets: Bruno Siketa, Lewis Coard
Timpani: John Seal *Harpsichord:* Beverley Phillips

Concert 1

FROM HARMONY TO HARMONY



RICK PRAKHOF is a freelance conductor with a repertoire of over 20 operas, operettas and musical theatre works and an extensive orchestral and choral repertoire. He has conducted major works, including Bach's *St Matthew Passion* with the Melbourne Bach Choir and the Geelong Chorale.

Rick was appointed lecturer in conducting at the Conservatorium of Music at the University of Melbourne where he also conducts the Faculty Choir comprising 160-240 students. He has conducted extensively with Melbourne Opera, was Chorus Master and back stage conductor for Opera Australia in Perth and has conducted Gertrude Opera (The Opera Studio Melbourne), Stopera (Canberra), the Street Theatre (Canberra) in conjunction with the Australian National University, and OperaLive (Melbourne). Rick is the founding Musical Director of the Melbourne Bach Choir. In 2014 he was appointed as sessional lecturer in conducting at the Conservatorium of Music at the University of Melbourne, lecturing to Honors and Masters students. He also conducts the Faculty Choir comprising over 200 students, and Windfire Choir in Geelong.



SALLY WILSON has been performing in the UK, USA, Europe, Asia and Australia for twenty years in recital, concert, chamber music and opera, in roles including Carmen, Komponist (Ariadne auf Naxos), Ottavia (Poppea), Armida (Rinaldo), Ottone (La Griselda, Vivaldi), Dorabella (Così fan

tutte), Enfant (L'Enfant et les Sortilèges), Hänsel (Hänsel äund Gretel), Rosina (Il barbiere di Siviglia), Waltraute (Die Walküre), Jenny (Mahagonny), Agathe (Der Freischütz) among others. Though beginning her career as a mezzo soprano, Ms Wilson transitioned into the soprano fach over the last several years. Her repertoire encompasses major roles from Handel and Mozart, now to Strauss and Verdi. Ms Wilson is very active in concert and recital. Career highlights include performances with the Chicago Symphony Chamber Players at the Ravinia Festival, concerts at the Konzerthaus Berlin, concerts at the Aldeburgh Festival as well as Wigmore Hall, Bernstein's "Jeremiah" with the Polish National Radio Symphony in Katowice, a concert for royalty in Aarhus. In addition to her performing commitments, Sally Wilson teaches privately and at Monash University, and has given master classes in Australia, Asia, the USA and Europe, and at such schools and venues as Geelong Grammar School, Hong Kong Academy for Performing Arts, Pennsylvania State University and at the Kuala Lumpur Performing Arts Centre.



MICHAEL PETRUCCELLI, is establishing himself as one of Melbourne's emerging operatic tenors. He has recently completed two years as a Developing Artist with Victorian Opera whilst completing a Master of Music in Opera Performance at The University of Melbourne. For the Victorian Opera Michael has

recently performed the roles of Giuseppe in *La Traviata*, the Sandman in *Hänsel und Gretel* and the White Rabbit in *Alice's Adventures in Opera Land*, and has covered the roles of Bruno in *I Puritani* and Antony in *Sweeney Todd*. Michael has recently performed the roles of Arturo Ravensclaw, in *Lucia di Lammermoor*, Beppe in *I Pagliacci* in the critically acclaimed co-production between Victorian Opera and Circus OZ, Giuseppe in *La Traviata*, the Sandman in *Hänsel und Gretel* and the White Rabbit in *Alice's Adventures in Opera Land*. Michael has covered the roles of Prince Charming in *Cendrillon*, Alex in *The Riders* and Antony in *Sweeney Todd*.



TOM HEALEY directs the Vox Angelica Geelong Chamber Choir. He has been making music in Geelong since 1981 and is a past Director of Music at Geelong Grammar, former conductor of GAMA Singers (now the Geelong Chorale), conductor of many Geelong Summer Music Camp choirs, former Director of Music at

St Andrew's Church Brighton with its large choir of Choral Scholars, and former Acting Director of the Choir of Trinity College, Melbourne University. He is also active as an organist and baritone soloist and has sung and recorded with The Ensemble of the Fourteenth Century, Les Six and La Romanesca. He is on the board of the Australian Youth Classical Music Competition and Vice President of Music at the Basilica.

BRUNO SIKETA is currently a freelance trumpet player and music teacher based in Melbourne. He started playing trumpet and piano at the age of nine. He studied at the Victoria College of the Arts with Rob Sims, Anthony Pope and Geoffrey Payne and has played in orchestras in New Zealand, China, and in Australia with the Melbourne, West Australian, and Queensland orchestras. He has performed with artists such as Diana Krall, Jose Carreras, Lang Lang, Patrizio Buanne, and Bobby She.

ROSEMARY HODGSON completed her post graduate studies in Early Music at the Royal College of Music London, with Jakob Lindberg. She is a founding member of the renaissance band, La Compania. Rosemary has enjoyed continuo performances with many of Australia's leading orchestra's and ensembles including the Australian Brandenburg Orchestra, Opera Australia, Western Australian Symphony Orchestra, Orchestra Victoria, e21, Consort Eclectus and The Consort of Melbourne, among others.

Concert 1

FROM HARMONY TO HARMONY

FIVE MYSTICAL SONGS

1. Easter

Rise heart; thy Lord is risen.
Sing his praise without delayes,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.
The crosse taught all wood to resound his name, who
bore the same.
His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant
and long;
Or since all musick is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I Got Me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

3. Love Bade Me Welcome

Love bade me welcome: yet my soul drew back.
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungrateful? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

4. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

5. Antiphon

Let all the world in ev'ry corner sing:
My God and King.
The heavens are not too high,
His praise may thither flie;
The earth is not too low,
His praises there may grow.

Let all the world in ev'ry corner sing:
My God and King.
The Church with psalms must shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in ev'ry corner sing:
My God and King.

ODE FOR ST. CECILIA'S DAY

From Harmony (Recit)

TENOR: From harmony, from heavenly harmony
This universal frame began.
When nature, underneath a heap
Of jarring atoms lay,
And could not heave her head.
The tuneful Voice, was heard from high,
Arise! Arise!
Arise ye more than dead!
Then cold, and hot, and moist, and dry,
In order to their stations leap!
And music's power obey!
And music's power obey!

From Harmony (Chorus)

CHORUS: From harmony, from heavenly harmony,
This universal frame began.
Through all the compass of the notes it ran,
The diapason closing full in man.

Concert 1

FROM HARMONY TO HARMONY

What Passion Cannot Music Raise and Quell

SOPRANO: What passion cannot music raise, and quell?

When Jubal struck the chorded shell,
His listening brethren stood 'round.
And wondering on their faces fell,
To worship that celestial sound!
Less than a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise and quell?

The Trumpet's Loud Clangour

TENOR: The trumpet's loud clangour excites us to arms,
With shrill notes of anger and mortal alarms,
The double-double beat,
Of the thund'ring drum,
Cries hark! Hark! Cries hark the foes come!
Charge! Charge! Charge! Charge!
'Tis too late, 'tis too late to retreat!
Charge 'tis too late, too late to retreat!

The Soft Complaining Flute

SOPRANO: The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whispered by the warbling lute.

Sharp Violins Proclaim

TENOR: Sharp violins proclaim,
Their jealous pangs,
And desperation!

Fury, frantic indignation!
Depth of pains, and height of passion,
For the fair disdainful dame!

But Oh! What Art Can Teach

SOPRANO: But oh! what art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.

Orpheus Could Lead The Savage Race

SOPRANO: Orpheus could lead the savage race,
And trees uprooted left their place
Sequacious of the lyre:
But bright Cecilia raised the wonder higher:
When to her Organ vocal breath was given
An Angel heard, and straight appeared –
Mistaking Earth for Heaven.

As From The Power Of Sacred Lays

SOPRANO: As from the power of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,

CHORUS: The dead shall live, the living die,
And music shall untune the sky

Forthcoming Concerts at the Basilica

Find out more from www.musicatthebasilica.org.au

Saturday 1 July 2017, 8pm

Rachmaninov All-Night Vigil (Vespers)

Melbourne Bach Chamber Choir
Conductor - Rick Prakhoff

Thursday, 10 August 2017, 7.30pm

St. Georg Choir Nordlingen, Germany

Sunday, 20 August 2017, 3.00pm

By The Waters of Babylon

Australian Chamber Choir
Director- Douglas Lawrence

Sunday, 17 September 2017, 3.00pm

Do I Love You More than a Day?

Vox Angelica Geelong Chamber Choir
Director - Tom Healey

Sunday, 29 October 2017, 3.00pm

Venice

Australian Chamber Choir
Director- Douglas Lawrence

Friday, 15 December 2017, 8.00pm

Christmas Noel

Windfire Chamber Choir
Conductor - Rick Prakhoff

Like what you have seen and heard?

You can help **Music at the Basilica** support
local artists and present fine music in Geelong by

Donating to our public fund

All donations of \$2 or more are tax deductible

Becoming a volunteer

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Donating to our scholarship fund

We offer scholarships of \$500 to students
aged 16-25.

**Becoming a Friend of Music at the
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to fund a concert

Contact Jeannette

music.basilica@bigpond.com or 5223 3554

Workshop 1

RUNNING WITH ZITHERS ANGELIKA SMALES

Saturday 6th May, 2017 11.00 am

Pioneer Room, St. Mary of the Angels Parish Office, 150 Yarra Street, Geelong (upstairs)



ANGELIKA SMALES is a collector, restorer, seller and teacher of Antique Chord Zithers.

Angie believes that an instrument very popular around 100 years ago might be just the thing to deal with the stresses of the 21st century. Apart from

their stunning looks, after carefully restored to their former glory, what makes these instruments so right for our time are the unique tune-sheets that were designed and written specifically for the Chord Zither.

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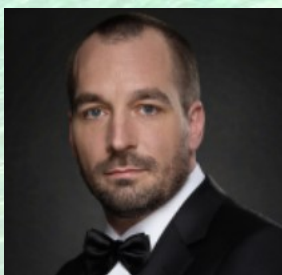
NOON– Free Tea and Coffee. BYO Lunch

Workshop 2

LAUDES DEO: AN INTRODUCTION TO CHANT JOHN WERETKA

Saturday 6th May, 2017 1.00 pm

Pioneer Room, St. Mary of the Angels Parish Office, 150 Yarra Street, Geelong (upstairs)



JOHN WERETKA holds undergraduate and postgraduate qualifications in medieval history, musicology, art history, theology and Latin. He is currently pursuing an MPhil at the University of Divinity. He is a foundation member of the acclaimed vocal ensemble, e21, which is dedicated to

exploring the chant and polyphony of the Middle Ages and early Renaissance. John is currently Choir Master of the Chapel of Queen's College at the University of Melbourne. John has taught the history of music in the Renaissance and Baroque period and harmony and counterpoint for the Faculty of Music at the University of Melbourne and currently co-teaches a performance subject on the music of the Middle Ages and Renaissance.

Tradition has it that dove alighted on St Gregory the Great shoulder and dictated the entire corpus of the chant that bears his name to him. The story about St Gregory is viewed with suspicion these days and we know that the origins of 'Gregorian' chant probably stretch right back into the earliest history of the Chris-

tian church. Calling the chant of the Christian church 'Gregorian' also often leads us to think of Christian chant as a single tradition.

This lecture/workshop is being offered as a companion to e21's concert *Crux fidelis*, a programme of chant appropriate for Holy Week and Easter. We will examine the general history of the body of music called 'Gregorian' chant as well as the distinctive contribution that chant made to the notation of Western music. A major focus of the lecture, however, will be to debunk the idea that 'Gregorian' chant is a single tradition. The lecture will look at what is now thought to be one of the oldest traditions of Christian chant (Old Roman chant), a non-Roman tradition (the Ambrosian chant tradition of Milan), and music from the traditions of the monastic orders (chant for the Dominican order), as well as traditions that based themselves on the 'Gregorian' tradition - the 'art' music tradition of the conductus and sequence and the 'popular' tradition of the *lauda spirituale*. The lecture will also introduce the audience to some of the smaller traditions of the 'Gregorian' repertoire, including the forms of the tract, responsory and hymn.

The lecture will be richly illustrated with live sung examples, but bring your own voices and join in!

Concert 2

SING PRAISES

VOCAL DIMENSION WANGARATTA

Saturday 6th May, 2017 2.30 pm
All Saints Church, 113 Noble Street, Geelong

PROGRAM

Charles Wood (1866 - 1926)
Expectans Expectavi

Morten Lauridsen (b.1943)
O Magnum Mysterium

Felix Mendelssohn (1809 - 1847)
Grant us thy peace, Almighty Lord

Joseph Haydn (1732 - 1809)
The heavens are telling the glory of God (The Creation)

Johannes Brahms (1833 - 1897)
How lovely is thy dwelling place (A German Requiem)

Karl Jenkins (b.1944)
Agnus Dei & Benedictus (The Armed Man: a Mass for Peace)

George Frideric Handel (1685 - 1759)
Let thy hand be strengthened (No 3, Coronation Anthems)

INTERVAL

Charles Wood (1866 - 1926)
O Thou the central orb

William Byrd (c1540 - 1623)
Ave Verum Corpus

John Tavener (1944 - 2013)
The Lamb

Gabriel Fauré (1845 - 1924)
Cantique de Jean Racine

Benjamin Britten (1913 - 1976)
Jubilate Deo in C

Tomas Luis de Victoria (1548 - 1611)
O Magnum Mysterium

Ralph Vaughan Williams (1872 - 1950)
Antiphon : Let all the world (No 5, Five Mystical Songs)

Vocal Dimension Inc. Musical Director - Malcolm Halford
Accompanist - Margaret Phillips North East Occasional Ensemble
Tickets \$25 www.trybooking.com/OMDS or at the door

Concert 2

SING PRAISES



Expectans Expectavi: Charles Wood was born in Ireland and received his early education at Armagh Cathedral Choir School. In 1883 he became a class member of the Royal College of Music, studying composition with C.V. Stanford and Hubert Parry. *Expectans Expectavi* (the title alludes to Psalm 40) was published in 1919. It is a four-part setting of a text by Charles Hamilton Sorely, a young English poet who died in the Battle of Loos in WW1 in 1915, aged 20.

O Magnum Mysterium: Morten Lauridsen is an American composer who was composer-in-residence for the Los Angeles Master Chorale, and has been a Professor of Composition at the University of Southern California for over 40 years. *O Magnum Mysterium* was composed in 1994 and he writes in the flyleaf of the score, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Grant us thy peace Almighty Lord: Mendelssohn was a German composer, pianist, organist, and conductor of the early Romantic period. He had been regarded as a child prodigy. *Grant us thy peace* was published in 1831 and in this version is an English translation of a text by Martin Luther. The short text is firstly sung by the voices in unison, then in two-part harmony, before being finally repeated in four-part harmony.

The heavens are telling: Joseph Haydn was a prolific composer of the Classical period. *The Creation*, from which this piece comes, was first publicly performed in Vienna in 1799. Haydn was inspired to write a large oratorio during his visits to England in 1791-2 and 1794-5, when he heard oratorios of Handel performed by large forces. The text for *The Creation* has three main sources, the biblical books of Genesis and the Psalms, and Milton's *Paradise Lost*.

How lovely is Thy dwelling place: Johannes Brahms composed for symphony orchestra, chamber ensembles, piano, organ, and voice and chorus. 'A German Requiem', from which this piece comes, is his greatest choral work, and possibly the best known work of its genre – that is, of Requiems standing outside the liturgical setting of the Latin Requiem Mass.

Agnus Dei & Benedictus: Karl Jenkins was born and raised in south Wales. For the bulk of his early music career he was known as a jazz and jazz-rock musician. As a composer, his breakthrough came in 1995 with the crossover project *Adiemus: Songs of Sanctuary*. This *Agnus Dei* and *Benedictus* come from *The Armed Man: A Mass for Peace*, which was commissioned in 1999 by the Royal Armouries Museum in England as part of the Millennium celebrations, and was dedicated to the victims of the Kosovo crisis. It is essentially an anti-war

piece, based on the Catholic Mass, which Jenkins combines with other sources, principally the French Renaissance song *L'homme armé*.

Let Thy hand be strengthened: Born in the same year as J.S.Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque period. He spent the main part of his musical career in London where, amongst many compositions, he wrote four Coronation Anthems for the Coronation of George II in Westminster Abbey in 1727. *Let Thy hand be strengthened* was the third of these anthems used in the liturgy of the coronation service.

O Thou the central orb: This is a setting of a text adapted by Henry Ramsden Bramley. It is written for four-part choir, with a short solo section for the bass voices.

Ave Verum Corpus: William Byrd was one of the most celebrated English composers of the Renaissance. As a Roman Catholic living in the time of Elizabeth I, he wrote music for both the Anglican and Catholic liturgies, *Ave Verum Corpus* belonging to the latter collection. It was published in 1605, using a text which was a processional hymn for the feast of Corpus Christi.

The Lamb: John Tavener was an English composer, known for his extensive output of religious works, including *Song for Athene*. *The Lamb* was composed in 1982, and is a setting to music of the William Blake poem of the same name. This simple homophonic piece is often performed as a Christmas carol.

Cantique de Jean Racine: Fauré's musical style influenced many twentieth century composers. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. Fauré set the text, a paraphrase by Jean Racine of a Latin hymn, in 1864-5 when he was just 19 years old, for a composition competition at the École Niedermeyer de Paris, where it won him first prize. It was first performed the following year in 1866.

Jubilate Deo in C: Britten was an English composer, conductor, and pianist. 'Jubilate Deo', composed in 1961, was written for the choir of St George's Chapel, Windsor at the express request of the Duke of Edinburgh, and is for four-part choir and organ.

O Magnum Mysterium: Tomas Luis de Victoria was the most famous composer of sixteenth century Spain, and was one of the most important composers of the Counter-Reformation, along with Palestrina and di Lasso. 'O Magnum Mysterium' is in the form of a Latin motet and was first published in 1542.

Let all the world in every corner sing: Vaughan Williams was an English composer whose works included operas, ballets, chamber music, secular and religious vocal music, and orchestral compositions. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in English music from its German-dominated style of the nineteenth century. *Five Mystical Songs*, published in 1911, is based on a set of poems by George Herbert, set for solo Baritone, chorus and orchestra. 'Antiphon' (Let all the world) is number five in the collection.

Concert 3

THOMAS HEYWOOD INTERNATIONAL ORGANIST

Saturday 6th May, 2017 April 5.00 pm
St. Paul's Church, 171 - 177 Latrobe Terrace, Geelong

PROGRAM

Modest Petrovitch Mussorgsky (1839-1881), transcribed by Arthur Eaglefield Hull (1876-1928)
The Great Gate of Kiev [Kiev Processional: At the Merchant's Gate] from Pictures at an Exhibition

Henry Purcell (1659-1695), trans. Thomas Heywood (b.1974)
Chaconne – Dance for the Chinese Man and Woman from The Fairy Queen [Act V], Z.629/51

Johann Sebastian Bach (1685-1750), trans. Thomas Heywood (b.1974)
Concerto No. 1 in D major, BWV 972
[after the Violin Concerto, Op. 3 No. 9 by Antonio Vivaldi (1678-1741)]
i. *[without tempo indication]*
ii. *Larghetto*
iii. *Allegro*

Percy Eastman Fletcher (1879-1932)
Festival Toccata

Pyotr Il'yich Tchaikovsky (1840-1893), trans. Edwin Henry Lemare (1865-1934)
Nocturne in C-sharp minor, Op. 19 No. 4

Alfred Hollins (1865-1942)
Finale (En forme d'Ouverture) from Twelve Original Pieces [1890], No. 12

INTERVAL

John Ebenezer West (1863-1929)
Allegro maestoso (1st mvt) from Sonata in D minor

Johann Sebastian Bach (1685-1750), trans. William Thomas Best (1826-1897)
Siciliano from Flute Sonata No. 2 in E-flat major, BWV 1031

George Frideric Handel (1685-1759), trans. Charles Quef (1873-1931)
Final from Sonata for 'Cello and Piano in G minor [No. 1]

Antonín Dvořák (1841-1904), trans. Edwin Henry Lemare (1865-1934)
Finale – Allegro con fuoco from Symphony No. 9 in E minor – "From the New World", Op. 95

Concert 3

THOMAS HEYWOOD INTERNATIONAL ORGANIST



THOMAS HEYWOOD, internationally acclaimed organ virtuoso enjoys an outstanding reputation as one of the world's finest concert organists. "An acknowledged master", Heywood has travelled over 750,000 miles or 1.2 million kilometres performing solo concerts on the most celebrated pipe organs across the globe. He has an ever

-growing repertoire of over 5,000 works and was the first Australian musician in history to live as a professional concert organist.

Also a talented and prolific transcriber, Heywood's published solo concert organ arrangements of the most famous classical and romantic music are performed by organists around the world. Heywood performs regular international solo tours in concert halls, town halls, cathedrals and churches throughout the UK, North America and Europe.

In December 2012 and January 2013, Heywood performed a sold-out solo tour of Russia from the Pacific Coast to Moscow. International touring since 2014 has included Hong Kong, the UK, Europe, New Zealand, the USA and South Korea. Heywood is committed to promoting and preserving Australasia's unique pipe organ herit-

age. In addition to his work as a concert artist, in 2011 he became the Founding President and Australian National Director of the Australian and New Zealand College of Organists.

As a teacher, he is on staff at the Melbourne Conservatorium of Music at the University of Melbourne. Heywood is also Organist and Director of Music of St Andrew's Anglican Church, Brighton.

Born into a Melbourne musical family in 1974, Heywood was acknowledged to be a child prodigy giving his first public performance at five after commencing musical studies at the age of four. "Australia's premier organist" has since performed on thousands of occasions ranging from a celebrated recital in the Sydney Opera House at the age of 17 to touring in venues reading like an encyclopaedia of the world's most famous organs from Windsor Castle to the largest pipe organ in New York City. Heywood has performed Mozart in Vienna, Tchaikovsky in Moscow, Handel in London and Beethoven in Bonn.

Since 1992 when he released Australia's best-selling organ recording at only 18 years of age, Heywood has become "one of the world's most prolific organ recording artists" with over thirty popular sell-out recordings receiving extraordinary critical acclaim. His performances have been broadcast internationally on television and radio.

Music at the Basilica would like to thank Jenny Parish of

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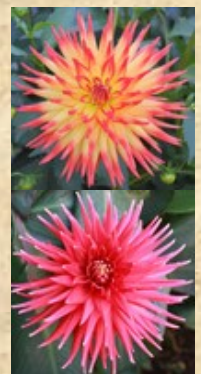
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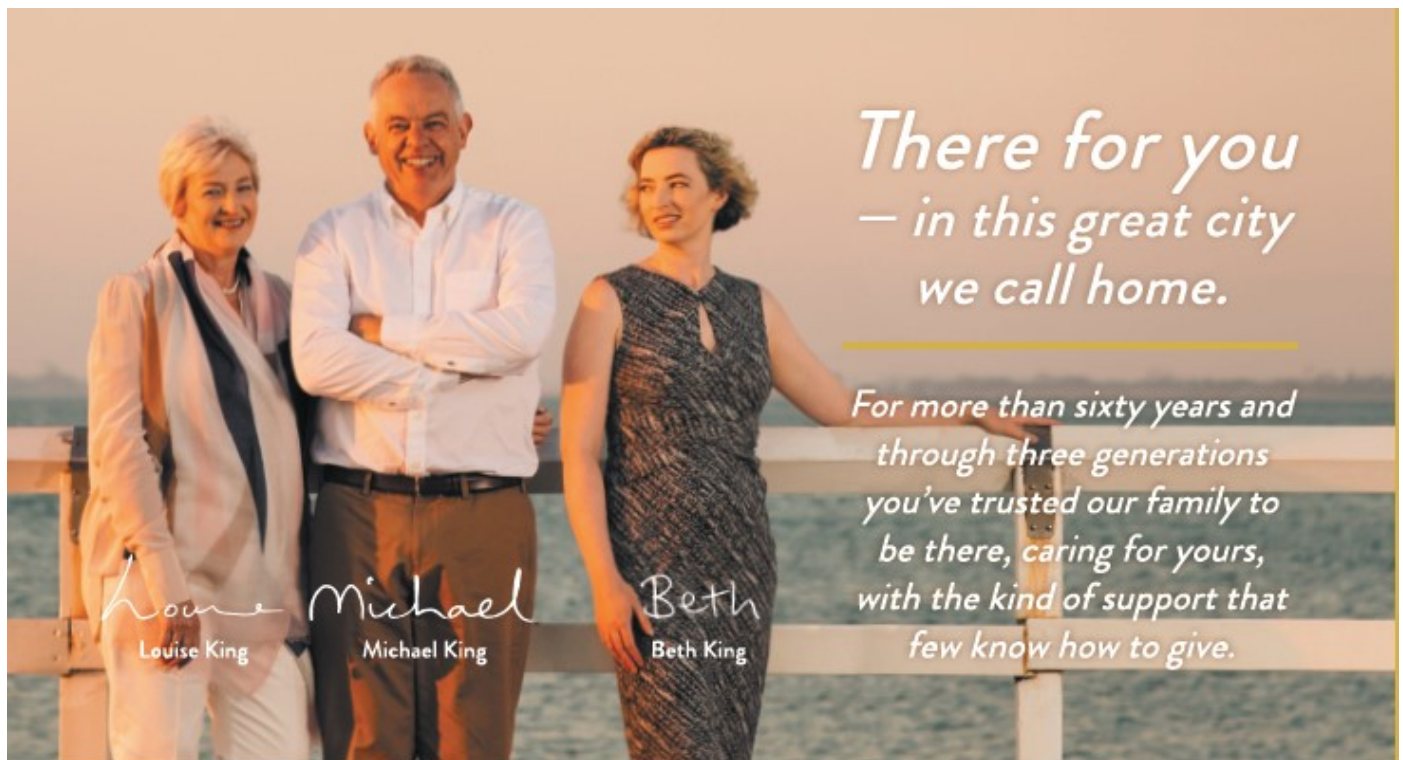
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SUNG MASS

ST. MARY'S BASILICA CHOIR

Sunday 7th May 9.30 am
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

Organ Prelude: *Prelude from Suite Médiévale*, Jean Langlais (1907 -1991)

Josef Gruber (1855 - 1933)

Mass Setting: *Missa in Honorem St. Caeciliae*

Kyrie; Gloria; Sanctus; Agnus Dei

Healey Willan (1880 - 1968)

Motet for Easter: *Haec Dies* (Psalm 118:1)

*Haec dies quam fecit Dominus: exsulemus, et
laetemur in ea. Confitemini Domino, quoniam
bonus: quoniam in saeculum Misericordia ejus.
Alleluia, alleluia, alleluia*

English translation: This is the day which the Lord
hath made: let us be glad and rejoice therein.
Give praise to the Lord, for he is good: For his
mercy endureth forever. Alleluia

Giacomo Carisimi (1604 - 1674)

Motet: *Ave Verum*

*Ave verum corpus natum, ex Maria Virgine,
vere passum, immolatum in cruce pro homine.
Cujus latus perforatum fluxit unda et sanguine.
Esto nobis praegustatum, mortis in examine.
O Clemens, O pie, O dulcis Jesu, fili Mariae.*

English Translation:
Hail, true body born of the Virgin Mary, who truly
suffered, sacrificed on the Cross for man,
Whose pierced side overflowed with water and
blood, Be for us a foretaste in the test of death.
O clement, O holy, O sweet Jesus, Son of Mary.

Organ Postlude: *Toccata in D for Organ, Op. 32* René-Louis Becker (1882 - 1956)

Choir Director - Christopher Kelly Organist - Frank De Rosso



CHRISTOPHER KELLY, director of the Basilica choir, is a keen musician with a long association as a singer with St Mary's Choir, the choirs of St Francis' Church and St Patrick's Cathedral, Melbourne and as a guest at the famous Regensburger Domspatzen Choir School. His selection of music re-

flects the message of the liturgies for Sunday Masses and major feasts.



FRANK DE ROSSO is the Artistic Director for *Music at the Basilica Inc* which he established in 2006 to promote the performance of excellent sacred music in Geelong. He is organist at the Basilica of St Mary of the Angels where he plays as soloist and accompanist for the Basilica Choir. He

succeeded his father who founded the present St Mary's Choir in 1953. He graduated from The Victorian College of the Arts in 1980 having studied organ with international musicologist and performer John O'Donnell. Further organ studies were undertaken in Italy at the Accademia di Musica Italiana in 1979 in Pistoria with Professor Luigi Tagliavini in Baroque Performing Practices.

Concert 4

CRUX FIDELIS

e21

Sunday 7th May 2.30 pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Good Friday liturgy (Ambrosian)
Lucernarium: *Dirigatur oratio mea*
Responsorium: *Tenebrae factae sunt*

Tract for Palm Sunday: *Deus, Deus meus*

Lauda spirituale from the Florence Laudario
Or piangiamo, che piange Maria

Holy Saturday liturgy (Ambrosian)
Responsory: *Immola Deo*

Monophonic conductus: School of Notre Dame
Si vis vera frui luce

Responsory: *Lapidem, quem reproverunt aedificantes* (Ambrosian)

Introit for Easter Sunday (Old Roman)
Resurrexi

Alleluia for Easter Sunday (Old Roman)
Alleluia Pascha nostrum

Sequence: 2-voice conductus
Virgini Mariae laudes

Easter antiphon (Dominican liturgy)
Christus resurgens

Hymn: *Crux fidelis*

Conductus: Codex Engelberg 314
Unicornus captivator

**e21 – David Durance, Tim Daly, Steven Hodgson, Ben Owen, John Weretka,
Director - Stephen Grant**

Tickets \$25 www.trybooking.com/OMEM or at the door

Concert 4

CRUX FIDELIS



STEPHEN GRANT began his professional career in Germany, where he worked with some of Europe's best-known early music ensembles, performing widely and making over 30 CD recordings. Stephen is the director of the Melbourne-based vocal ensemble e21, and is Head of Voice and the Early Music Studio at the Melbourne Conservatorium of Music, the University of Melbourne. He is currently researching vocal performance practice in the music of 17th century German composer Heinrich Schütz.

servatorium of Music, the University of Melbourne. He is currently researching vocal performance practice in the music of 17th century German composer Heinrich Schütz.

Dirigatur oratio mea

Let my prayer be counted as incense before thee,
and the lifting up of my hands as an evening sacrifice!

Verse: I call upon thee, O Lord; make haste to me!
Give ear to my voice, when I call to thee!
Set a guard over my mouth, O Lord,

Tenebrae factae sunt

Darkness fell when the Jews crucified Jesus:
and about the ninth hour Jesus cried with a loud voice:
My God, my God, why hast thou forsaken me?
And he bowed his head and gave up the ghost.
V. Jesus cried with a loud voice and said, Father, into thy
hands I commend my spirit.
And he bowed his head and gave up the ghost.

Deus, Deus meus

1. O God, my God, look upon me; why hast Thou forsaken me?
2. Far from my salvation are the words of my sins.
3. O my God, I shall cry by day, and Thou wilt not hear; and by night, and it shall not be reputed as folly in me.
4. But Thou dwellest in the holy place, the praise of Israel.
5. In Thee have our fathers hoped; they have hoped, and Thou hast delivered them.
6. They cried to Thee, and they were saved; they trusted in Thee, and were not confounded.
7. But I am a worm, and no man: the reproach of men and the outcast of the people.
8. All they that saw Me have laughed Me to scorn; they have spoken with the lips and wagged the head.
9. He hoped in the Lord, let Him deliver Him; let Him save Him, seeing He delighteth in Him.
10. But they have looked and stared upon Me; they parted My garments amongst them, and upon My vesture they cast lots.
11. Deliver me from the lion's mouth, and my lowness from the horns of the unicorns.
12. Ye that fear the Lord, praise Him; all ye the seed of Jacob, glorify Him.
13. There shall be declared to the Lord a generation to come; and the heavens shall show forth His justice.
14. To a people that shall be born, which the Lord hath made.

Or piangiamo, che piange Maria Florence Laudario

Let us now weep, since Mary is weeping, on this day sadder than any other.

So sadly does she cry at the cross, she tears at herself looking at the love; and a stormy battle rages in her: it seems she feels a thousand spears in her heart. With great pain the high empress cries and says, as he looks on,
"To whom am I left, since I have lost you? Such a great

knife penetrates my heart, that, alas, I now regret the sweet salutation announced by Saint Gabriel; the sweetness of giving birth was such a great calamity! If I am parted from you I will die immediately."

Immola Deo

Offer to God a sacrifice of thanksgiving and pay your vows to the Most High; The Mighty One, God the Lord, speaks and summons the earth.

Si vis vera frui luce

If you wish to rejoice in the true light you should strive to glory in the radiant cross of Christ, So that from the nails of the Passion a key will be fashioned for you By which you might enter heaven

Lapidem, quem reprobaverunt

The stone which the builders rejected has become the cornerstone. O give thanks to the Lord, for he is good; for his mercy endures forever!

Resurrexi

I am risen, and I am always with you, alleluia; you have placed your hand upon me, alleluia; your wisdom has been shown to be most wonderful, alleluia, alleluia. O Lord, you have searched me and known me; you know when I sit down and when I rise up.

Alleluia Pascha nostrum

Christ our Paschal Lamb has been sacrificed, alleluia. Therefore, let us keep the feast with the unleavened bread of sincerity and truth, alleluia.

Virgini Mariae laudes

Christus resurgens

Christ, rising again from the dead, dieth now no more. Death shall no more have dominion over him. For in that he died to sin, he died once: but in that he liveth, he liveth unto God. Alleluia.
He died for our sins and rose again for our justification, who liveth unto God. Alleluia.
Let the Jews now say how it was that the soldiers guarding the sepulchre lost the King. Why did they not guard the tomb, which was sealed with a stone?
Let them either return his buried body, or with us worship him risen, saying: Alleluia.

Crux fidelis

Faithful cross, above all other, One and only noble tree:
None in foliage, none in blossom, None in fruit thy peer may be. Sweetest wood and sweetest iron,
Sweetest weight is hung on thee!

Unicornus captivatur

The unicorn is captured, it is presented to the royal court in the hunter's snare; creeping, it freed itself from the pole; because it is wounded, it heals itself with the viper's venom.

R: Sing Alleluia to the dying Lamb; sing Alleluia cry Alleluia To the victorious Lion.

Life returns to the wounded Pelican after miserable death in its nest for the sins of the world.

The Phoenix's light is burned out, the ancient sins of the world Are utterly consumed by flame.

R: Alleluia...

The Hydra enters the crocodile, deprives it of its entrails, kills it, and comes back alive.

Three days long the Lion slept till the King Awakened with a roar.

R: Alleluia...

Concert 5

SONG OF SONGS

ENSEMBLE 642

Sunday 7th May 5.00 pm
Wesley Church, 100 Yarra Street, Geelong

PROGRAM

Claudio Monteverdi (1567 - 1643)
O quam pulchra es
Ego flos campi

Giovanni Girolamo Kapsberger (1580 - 1651)
Canzone Prima
Anima mea liquefacta est
Toccata

Giovanni Paolo Cima (c.1570 - 1622)
Adiuro, vos filiae Hierusalem

Andrea Falconieri (ca. 1585 - 1656)
La suave melodia

Giovanni Paolo Cima (ca. 1570 - 1622)
O dulcedo meliflua

INTERVAL

Luzzasco Luzzaschi (1545 - 1607)
Aura Soave

Girolamo Frescobaldi (1583 - 1643)
Toccata tertii toni

Di Carlo G. manuscript, Anonymous (ca. 1600 - 1620)
Tota Pulchra es
Nigra Sum
Sub Umbra Illius
Ego Flos Campi
Adiuro vos, filiae Hierusalem

Bellerofonte Castaldi (1580 - 1649)
Mascherina Canzone

Elam Rotem (1984 - present)
Aní Chavatzélet ha Sharón (I am the Rose of Sharon)

Ensemble 642
Hannah Lane - Italian triple harp
Nicholas Pollock - theorbo

Guest Artist: Roberta Diamond - soprano

Tickets \$25 www.trybooking.com/PFTQ or at the door

Concert 5

SONG OF SONGS

Erotic, ecstatic, complex, and beguiling in their profound beauty, the collection of poems from the Hebrew Bible known as the *Song of Songs* have inspired composers throughout the ages. Also known as the *Song of Solomon*, *Canticles*, or the *Canticle of Canticles*, the texts are unique within the scripture in their celebration of sexual love. They present the voices of two lovers, adoring each other, languishing for each other, and offering themselves up to pleasure. The two each desire the other and rejoice in their sexual intimacy. The 'daughters of Jerusalem' form a chorus to the lovers, functioning as an audience whose participation in the lovers' erotic encounters facilitates the participation of the reader. Jewish tradition reads it as an allegory of the relationship between God and Israel. Christian tradition, in addition to appreciating the literal meaning of a romantic song between man and woman, has read the poem as an allegory of Christ and his 'bride', the Christian Church.

Rich in imagery and symbolism, these texts provided fertile ground for Seicento composers such as Monteverdi, Cima and Kapsberger to create some of the most exquisite and passionate music of the period. In the baroque era, Italy was known as a site of cultural innovation. In music this manifested in the form of a new style of composition, where a single vocal line accompanied by basso continuo (an accompaniment improvised from a bass line) emphasized the text and its intense emotion or *affect*. These poems, which seductively tread the line between divine and earthly love, inspired the most creative and masterful word painting in this music, an important preoccupation of this new Italian compositional style. The Italian triple harp (arpa doppia) and theorbo (chitarrone), were among the most prized and luxurious instruments used for basso continuo practice in this period. These plucked instruments entwine effortlessly with the voice or provide a brilliant counterpoint so as to be both in harmony and in spontaneous dialogue with the text.

The recently discovered 'Di Carlo G.' manuscript sheds light on early 17th century practices and constitutes a most important finding in the fields of early continuo and vocal ornamentation alike. Containing around 300 pages of written-out keyboard accompaniments for highly ornamented monodies and duets, it is probably one of the most concrete and substantial sources that we have from that time. The manuscript features five settings for solo voice and keyboard accompaniment of texts from the *Song of Songs* and some of these also include versions with chitarrone accompaniment. Much of the repertoire for keyboard was also performed on the harp in this period so the accompaniments in the 'Carlo G.' work beautifully on the arpa doppia. The last piece on this program is a 'new' composition by composer, musicologist and early keyboard specialist Elam Rotem, who is also the editor of the critical edition of the 'Di Carlo G.' manuscript, which we have used to prepare these works for performance for the first time in Australia. His beautiful Hebrew setting of an excerpt from Chapter 2 of the *Song of Songs* for solo soprano voice and basso continuo '*Ani Chavatzélet ha Sharón (I am the Rose of Sharon)*' is written in the early seventeenth-century Italian style of the other works on our program. We are extremely grateful to Elam for generously granting us permission to perform this work.



HANNAH LANE, a "rising young star of early harps" (*Classic Melbourne*, 2014), Hannah Lane is one of the few Australian exponents of the baroque triple harp (arpa doppia) and the classical single-action harp (harpe organisée). Hannah studied modern harp with Alice Giles and historical performance practice with Dr Geoffrey Lancaster AM, graduating with high distinction. In late 2013 Hannah commenced specialisation in early harps with harpists Andrew Lawrence-King and Maria Christina Cleary. She has performed with leading Australian early music ensembles including Latitude 37, Accademia Arcadia, e21 and the Consort of Melbourne. Hannah has recorded on baroque harp for ABC Classic FM and has appeared in concert at the Urbino Musica Antica Festival (Italy), the Adelaide Festival and the Organs of the Ballarat Goldfields Festival. Hannah was the recipient of a 2016 Ian Potter Cultural Trust Emerging Artists Grant to pursue further study and professional development in Europe. Recent highlights include a performance of the music of Barbara Strozzi with Ensemble 642 at the 2017 Peninsula Summer Music Festival and the 2017 Adelaide Festival presentation of an acclaimed, international production of Handel's *Saul* with the Adelaide Symphony Orchestra, in which she performed the harp solo.



NICHOLAS POLLOCK is a multi-instrumentalist specialising in early plucked strings. Starting out on electric guitar, he then progressed to the renaissance lute, theorbo, baroque guitar, baroque lute, archlute, cittern, and most recently, the gallichon. Nicholas commenced his early instrument studies with Andrew Byrne (Sydney) and has performed in masterclasses with leading international plucked-string specialists such as Hopkinson Smith, Nigel North, Eduardo Egúez and Xavier Diaz-Lattore. A dynamic and versatile performer, Nicholas is equally at home playing guitar in a punk band as performing the intimate lute works of John Dowland on the concert stage. He has a particular interest in the lute and theorbo music of seventeenth-century France.



ROBERTA DIAMOND completed a Master's Degree in Performance at the Guildhall School of Music and Drama, London with Marie Vassiliou in 2016. Roberta specialises in the interpretation of renaissance and baroque music and performs in a variety of ensembles dedicated to this repertoire. She sung under the direction of many leading artists in her field including Dame Emma Kirkby, Gabriel Garrido, Richard Egarr, Eamonn Dougan, James Johnstone and Alessandro Quarta. She is a member of Emma Kirkby's ensemble for lutes and voices and Dowland Works, with whom she regularly performs. In 2017 Roberta will sing the role of Amore in the Pinchgut Opera production of Monteverdi's *Coronation of Poppea*.

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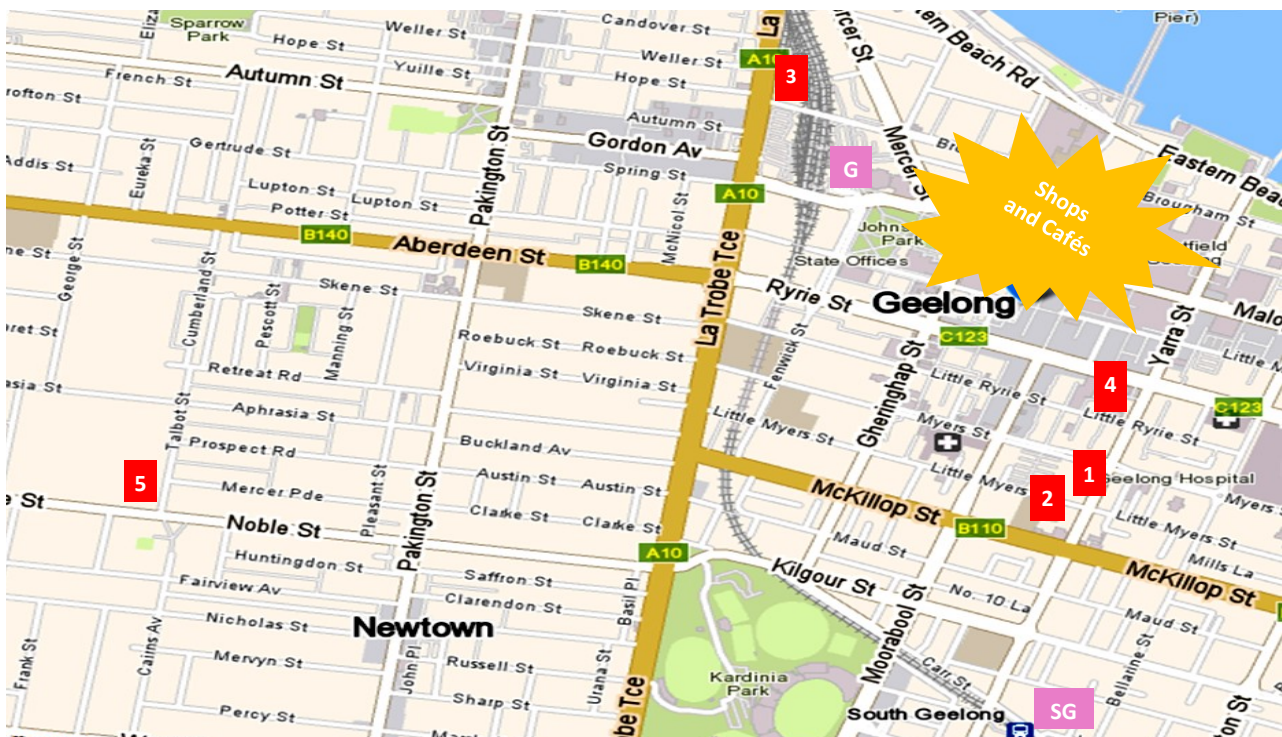


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MAP



- 1** St Mary of the Angels Basilica, 136-150 Yarra Street, Geelong. (Concerts 1, 4 and Sunday Mass')
- 2** Pioneer Room, 150 Yarra St., upstairs above parish office
- 3** St Paul's Anglican Church, 171-175 Latrobe Terrace, Geelong
- 4** All Saints Church, 113 Noble St., Newtown.
- 5** Wesley Church, 100 Yarra St., Geelong

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CONTACT US

MUSIC AT THE BASILICA
PO BOX 1425
GEELONG VIC 3220
Email music.basilica@bigpond.com
www.musicatthebasilica.org.au



The Basilica of St Mary of the Angels – Geelong. From Watercolour by Barry Bell, 2006

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- the City of Greater Geelong Festivals Grants Program;
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- the Robert Salzer Foundation;
- the contribution of time and expertise by many musicians and artists;
- the support of local businesses through advertisements in our program;
- the giving by volunteers of hundreds of hours of work in front-of-house, hospitality, publicity, program design, production, logistics, photography, research and many other fields of endeavour.

We thank each and every one who has helped.