



# Windfire Music Festival

Music at the Basilica

2016

## 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, Christ Church, and St David's 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

### GPAC

Festival Passes for the *Windfire Music Festival* are available at GPAC, Lt Malop St., Geelong in person, by phone (5225 1200) or online ([www.gpac.org.au](http://www.gpac.org.au)). Credit card facilities are available at GPAC. Single concert tickets will not be available from GPAC.

Programs are not issued at GPAC. A free program can be obtained at Wesley Church Office, 100 Yarra St., Geelong **after April 1** or at the door at each concert.

### AT THE DOOR

Single tickets, Festival Passes and programs will be available at the door at each concert. 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 \$20 (no concessions). Only one price. Single tickets for the closing concert on 8pm of 1 May are \$30 (full and senior), \$25 (concession). School students and children have free admission. Programs included in ticket price.

### Festival Passes

Mix and match a concert package with single concerts to plan your perfect experience of the music.

Passes are available at GPAC or at the door during the Festival. Program included.

**Gold Pass \$100** (admission to all concerts and workshops)

**Silver Pass \$75** (admission to any 4 concerts or workshops)

**A FREE SHUTTLE BUS SERVICE** operates between the churches, beginning at Hibernian Hall at 1.45pm on Saturday and at 12.30 pm on Sunday. There is no Shuttle Bus service for the evening concert at St. Mary's

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

A very warm welcome to our eighth annual *Windfire Music Festival* weekend presented by Music at The Basilica Inc. I also welcome all the artists performing this weekend and hope your time will be enjoyable. As Artistic Director, I have endeavoured to present music that is mainstream but also music that will challenge you as in *'Eklektikos'*, the closing concert on Sunday evening. So please enjoy the various programs and take this opportunity to broaden your listening experience. I would like to thank my committee who always work tirelessly in a range of areas. I also thank all the volunteers whose help and dedication is vital for the success of this Festival. Finally, a most sincere thankyou to Father Kevin Dillon, Parish priest of St Mary's Church and the clergy from the various churches who have been very encouraging and supportive of the *Windfire Music Festival*. I hope you will all enjoy some excellent music in the very good company of your fellow music lovers.



Frank De Rosso

## 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 2016 *Windfire Music Festival* of Sacred Music. 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



## MESSAGE FROM MAYOR DARRYN LYONS

Music at the Basilica is a magnificent series of recitals held at St. Mary's of the Angels, Geelong. The concert series is a wonderful opportunity to experience an enlightening cultural event. People of all ages can hear the sacred sounds by local performers at the Festival and over the upcoming months.

I hope you enjoy your time at Music at the Basilica, another fantastic event in the region  
Mayor Darryn Lyons.



## 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 2016



Corrinne Robin  
President



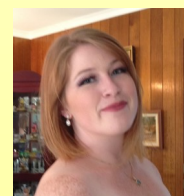
Bernice Johnson  
Treasurer



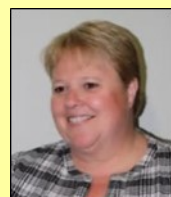
Jeannette Johnston  
Secretary to the Committee



Jane Bashiruddin  
Secretary



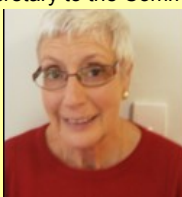
Sian Williams  
Committee



Angela West  
Committee



David Bowman  
Committee



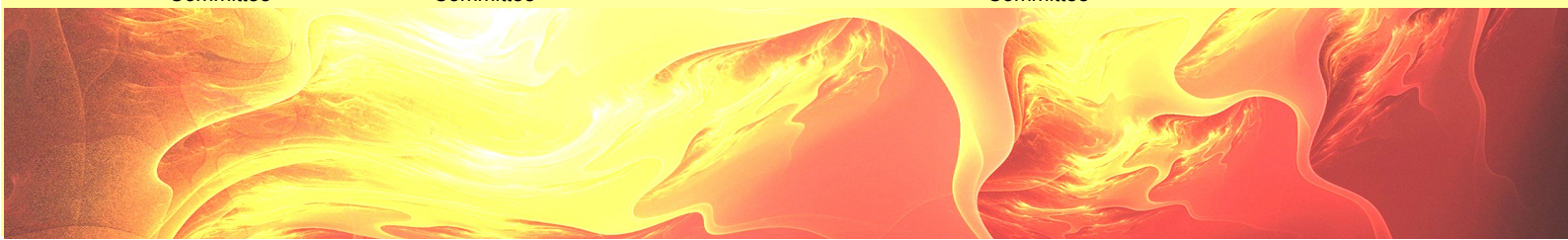
Eleanor Bowman  
Committee



Helen Seymour  
Committee



Tom Healey  
Committee





# 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.*



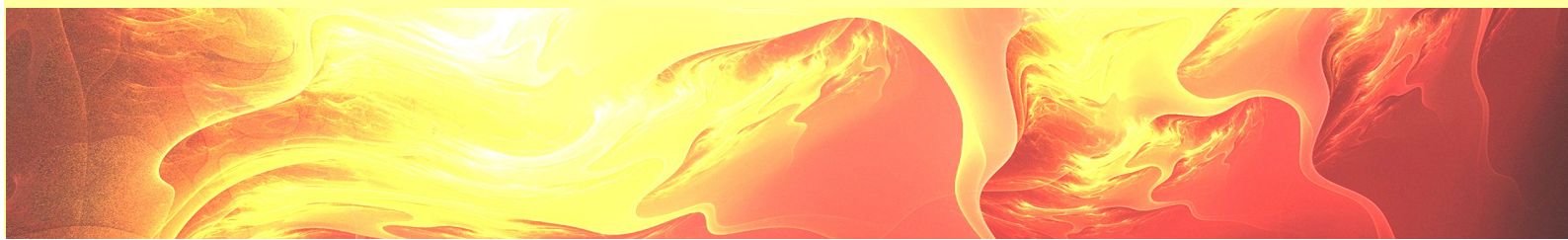
Free events



Shuttle bus service

**Check the grey sections for Shuttle Bus Service and other information.**

WORKSHOP 1 Saturday 30 April 11.00 am - 12 noon	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong	HANDBELLS IN COLONIAL GEELONG Geelong Handbell Choir, director Gwyn Gillard	Show your ticket at the door Take the lift or the ramp upstairs to the Pioneer Room
LUNCH Saturday 30 April 12 noon - 12.45pm	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong  Free tea and coffee. BYO Lunch		No charge
WORKSHOP 2 Saturday 30 April 12.45 pm - 1.45 pm	Pioneer Room The Basilica of St. Mary of the Angels, 150 Yarra St., Geelong	FEDERATION BELLS John Seal	Show your ticket at the door Shuttle Bus from Pioneer Room (outside Hibernian Hall) to Christ Church at 1.45 pm
CONCERT 1 Saturday 30 April 2.15 pm - 3.30 pm	Christ Church Cnr. MacKillop and Moorabool Sts., Geelong	CALEDONIAN SONATAS Evergreen Quartet	Show your ticket at the door Shuttle Bus from Christ Church to St. Paul's at 3.30 pm
AFTERNOON TEA 3.45 pm - 4.30 pm	At St. Paul's Church Latrobe Tce., Geelong		No charge
CONCERT 2 Saturday 30 April 5.00 pm - 6.15 pm	At St. Paul's Church Latrobe Tce., Geelong	IN QUIRES AND PLACES WHERE THEY SING St. Paul's Choir Conductors - John Kirkham and Dr June Nixon	Show your ticket at the door Shuttle Bus from St. Paul's to St. Mary's at 6.15 pm
FESTIVAL DINNER Saturday 30 April 6.30 pm for 7.00 pm	Chapel on Little Ryrie 10 Little Ryrie St., Geelong	\$65/person. Canapes, a two course meal and a complementary glass of wine	Book by 10 April Call Bernice on 5253 1402
SUNG MASS Sunday 1 May 9.30 am - 10.30 am	The Basilica of St. Mary of the Angels, Yarra St., Geelong	St. Mary's Basilica Choir	No charge Shuttle Bus from Hibernian Hall, St. Mary's to St. David's at 12.30 pm
CONCERT 3 Sunday 1 May 1.00 pm - 2.15 pm	St. David's Church Cnr. Aphrasia and Talbot Sts, Geelong	FANFARES Yoram Levy, trumpet Brendon Lukin, organ	Show your ticket at the door Shuttle Bus from St. David's to St. Mary of the Angels at 2.15 pm
CONCERT 4 Sunday 1 May 3.00 pm - 4.15 pm	The Basilica of St. Mary of the Angels, Yarra St., Geelong	SURE ON THIS SHINING NIGHT Vox Angelica and Sonus Conductor, Tom Healey	Show your ticket at the door
AFTERNOON TEA Sunday 1 May 4.15 pm - 5.00 pm	The Basilica of St. Mary of the Angels, Yarra St., Geelong		No charge
CONCERT 5 Sunday 1 May 8.00 pm - 9.30 pm	The Basilica of St. Mary of the Angels, Yarra St., Geelong	EKLETIKOS, FROM ANCIENT TO MODERN Windfire Chamber Choir and Instrumental Ensemble, Conductor, Rick Prakhoff	Show your ticket at the door
SUPPER Sunday 1 May 9.30 pm	The Basilica of St. Mary of the Angels, Yarra St., Geelong		No charge



## Workshop 1

# HANDBELLS IN COLONIAL GEELONG GEELONG HANDBELL CHOIR

Saturday 30th April, 2016 11.00 am – 12.00 noon  
Pioneer Room, The Basilica of St. Mary of the Angels, Geelong



This presentation outlines the history of the peculiar art of musical handbell ringing, with particular focus on

handbell performances in colonial Geelong. The talk is accompanied by illustrations and a demonstration by the Geelong Handbell Choir led by Gwyn Gillard. Copies of Gwyn's book *See How They Ring! Travelling Bellringers on the Australasian Popular Stage* will be available for purchase.



**GEELONG HANDBELL CHOIR** Director **GWYN GILLARD**

GEELONG HANDBELL CHOIR has been performing publicly for 23 years. The team of five to eight ringers presents a varied repertoire on a 3-octave set of English Handbells.

**NOON– Free Tea and Coffee. BYO Lunch**

## Workshop 2

# FEDERATION BELLS JOHN SEAL

Saturday 30th April, 2016 12.45 – 1.45 pm  
Pioneer Room, The Basilica of St. Mary of the Angels, Geelong



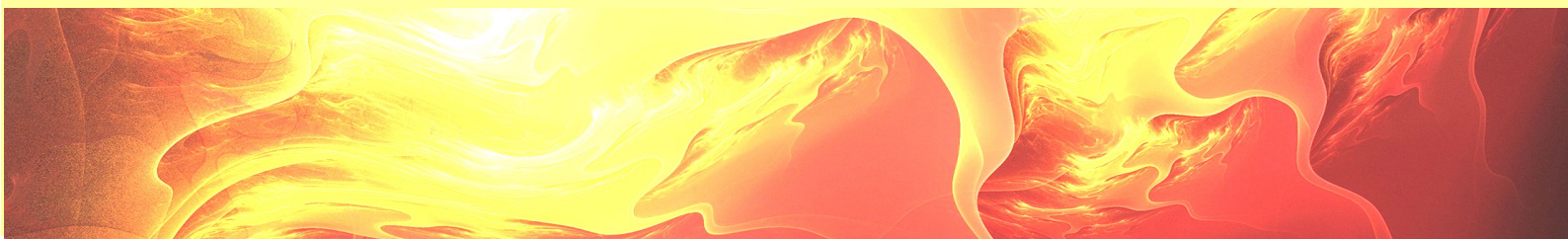
**JOHN SEAL**, percussion, has a professional career that includes 13 years in the Melbourne Symphony, Musical Director of the Australian Percussion Ensemble and extensive theatre work in professional productions of *Phantom of the Opera*, *Les Miserables* and the Australian

an Opera and Australian Ballet.

John Seal will use a Classical Canon as the basis of the workshop. He will divide the performers into three groups around the venue so that the bell sound encompasses everyone as the canon is passed from one group to another. It will start simply and gradually increase in intensity as the piece proceeds to a final cadence.

Participants will include students and others interested in experiencing the unique sonority of the Federation Bells.

The Federation Bells were commissioned especially for Australia's Federation Centenary and have been made to have pure bell tones with consistent and accurate overtones. This was made possible by using modern computer modelling of each vibration. Australian Bell set out to better understand the relationships between physical shapes and the sounds they emit and their use of technology represented a major advance in the manufacture of bells world wide. The design was made possible by the use of Finite Element Analysis software.



## Concert 1

# CALEDONIAN SONATAS EVERGREEN ENSEMBLE

Saturday 30th April, 2016 2.15 – 3.30 pm  
Christ Church, Geelong

## PROGRAM

*James Oswald*

A Trio Sonata of Scots Tunes - D Major (1740)

*Francesco Geminiani*

A Trio Sonata on Scots Tunes - F Major (1749)

*William McGibbon*

Sonata in G ("In Imitation of Corelli") (1734)

*Arcangelo Corelli*

Op. 5 Sonata II for violin and basso continuo (1700)

*Francesco Barsanti*

Trio Sonata (made out of Geminianis Solos (1730)

*Earl of Kellie - Thomas Alexander Erskine*

Trio Sonata in F (1765)

*James Oswald*

Roslin Castle - Air, Variations, Jig, (1741)

## EVERGREEN ENSEMBLE

*Shane Lestideau:*

Baroque Violin, Direction

*Anna Webb:*

Baroque Violin & Viola

*Rosanne Hunt:*

Baroque Cello

*Miranda Hill:*

Double Bass

[www.evergreen-ensemble.com](http://www.evergreen-ensemble.com)





## Concert 1

# CALEDONIAN SONATAS

### EVERGREEN QUARTET

Founded in Australia by the violinist, Shane Lestideau, the Evergreen Ensemble offers a program of works which gives a very complete view to music-making in the baroque period; not only focusing on the sacred and court music of the era, but also looking at what was being played in manor houses, public houses, and even out in country farmhouses as well. Works of composers such as Bach, Vivaldi, Handel and Purcell brush shoulders with 18thC traditional dance music, European modal music and memorable moments born of passionate improvisation!

### SCOTTISH BAROQUE

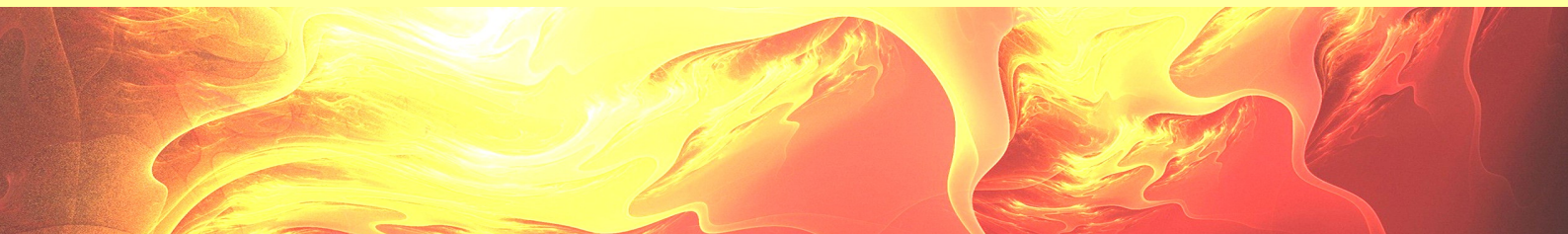
It may come as something of a surprise, but Scotland has its own baroque music repertoire. Little-known outside of Scotland even during the 18thC, Scottish musicians were keenly interested in learning the art of performance and composition from their contemporaries in England, Italy, Germany and France. The resulting style, rather than being a great mishmash of European art music, differs greatly from one composer to the next depending on where, and with whom, he chose to study. It could be said that one of the only unifying features of this repertoire is therefore the influence of Scotland's own traditional music. The singing, piping and fiddling tradition was strong throughout the country during this period, and though some were quick to criticise the traditional tunes as being 'base', it's useful to remember that these same tunes would also have been used in Country Dance Balls for the likes of the royal family. More than anywhere else in Europe, Scottish baroque music sat delicately balanced between Art music and Traditional music practices. Early Music lovers will have no difficulty in spotting the swung quavers, the drone imitations or the crunchy ornaments, and a Trad fiddler will

immediately feel the longer and interwoven phrasing, the full harmonisations and the virtuosic passages. It was not an easy feat for these composers to find a musical common ground between the traditionally unaccompanied modal melodies on one hand, and fully-harmonised melodies arranged for chamber ensemble on the other. You can be the judge as to whether there are some names amongst those you will hear today who rose to the challenge more successfully than others!

George Emmerson, in his book entitled 'Rantin' Pipe and Tremblin' String', says on the subject of modality,

... "to the Gael, and to those who through familiarity with Scottish songs have acquired an ear for the bitter-sweet quality of the original modes, such arrangements are just as velvet compared with peatsmelling tweed".

Amongst all of the continental countries to influence the baroque movement in Scotland, Italy featured most prominently. Corelli was known and greatly respected by all educated musicians of the time, and Geminiani's "Art of Playing the Violin" was the most influential musical publication of the era. Not only did several Scottish musicians make the long voyage south to study with the great Italian masters (McGibbon is said to have done so for example), a handful of Italians also migrated to Scotland, bringing with them a wealth of new repertoire and experience. Barsanti was one such composer. After marrying a Scots woman in Edinburgh, he became a great admirer of Scottish traditional music and continued to practise and arrange Scots tunes alongside his overtures, sonatas and concertos. James Oswald, one of the most successful and prolific composers of 18thC Scotland, also chose to use the Italian pseudonym David Rizzio as a way of giving more credibility to his baroque publications.



## Concert 2

# IN QUIRES AND PLACES WHERE THEY SING ST. PAUL'S CHOIR

Saturday 30th April, 2016 April 5.00 – 6.15 pm  
St. Paul's, Geelong

## PROGRAM

### A Retrospective - the Music of June Nixon

Conductors - John Kirkham, Dr June Nixon Organists - Lachlan Redd, Mark Slavic and Tom Healey

#### Choir Entry

*Mr Purcell's Processional* - Lachlan Redd (Organist)

#### Choir

Whence is that goodly fragrance blowing

Ave Maria

#### Organ

Variants on a bass - Lachlan Redd (Organist)

#### Choir

Anima Christi

When I survey the wondrous cross

St Patrick's Prayer

#### Organ

Trio on 'Ellacombe' - Mark Slavic (Organist)

Resurrection Fanfare - Mark Slavic

Video Presentation on the legacy of June Nixon

#### Choir and Audience

O praise ye the Lord - Tom Healey (Organist)

#### Solo

The Call- Manfred Pohlenz (Baritone), Lachlan Redd (Pianoforte)

#### Pianoforte

Prelude on 'Shall we gather at the river'- Lachlan Redd (Organist)

#### Choir

Ring out ye crystal spheres - Tom Healey (Organist)

The Sussex Carol

Tomorrow shall be my dancing day

#### Organ

Badinage on 'The Holly and the Ivy'

#### Choir

The Holly and the Ivy





## Concert 2

# IN QUIRES AND PLACES WHERE THEY SING

**JOHN KIRKHAM** is a graduate of the Melbourne University Conservatorium and of Trinity College, London. He has worked extensively in music education in Australia and the UK. John has been the Choir Director at St Paul's Church since October 2010.

**ST PAUL'S CHOIR** consists of 24 voices and sings a fine repertoire of sacred music from the 16th century Tudor composers through to the 21st century. The choir rehearses weekly and sings the Sunday morning Eucharist service in this historic church. The choir welcomes new members.



**DR JUNE NIXON** is a distinguished and highly respected Australian organist, composer, conductor and choir trainer. Her music is published and performed here and in Europe and America and has received high critical acclaim international music journals. Many of June's compositions were written during her forty year tenure as Organist and Di-

rector of the Choir of St Paul's Cathedral, Melbourne. St Paul's Geelong Choir has long championed Dr Nixon's music and premiered compositions written expressly for this choral ensemble.

*There for you  
— in this great city  
we call home.*

*For more than sixty years and  
through three generations  
you've trusted our family to  
be there, caring for yours,  
with the kind of support that  
few know how to give.*

*Louise* Michael Beth  
Louise King Michael King Beth King

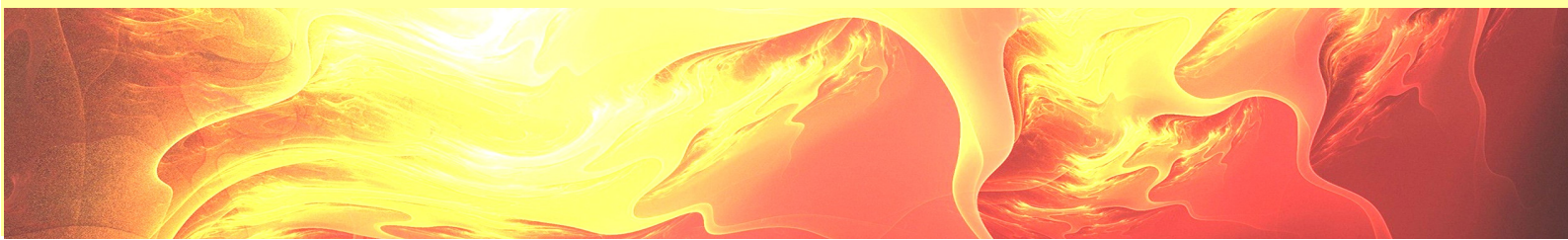


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# FESTIVAL DINNER

## CHAPEL ON LITTLE RYRIE

Saturday 30th April, 2016 6.30 for 7.00 pm  
10 Little Ryrie Street, Geelong

### Join us for an evening of fun and feasting

Canapes, a two course meal, a complementary glass of wine or soft drink  
(other drinks at bar prices)

*\$65 per person. Call Bernice on 5253 1402 to book by 10 April 2016.*

*Payment must be arranged when booking*

### Mt Zion Chapel before it became Chapel on Little Ryrie...

Pastor John Bunyan McCure arrived in Melbourne from England in December 1852 and soon after made his home Geelong. He commenced services in 1853 in a rented room in Chilwell, where before long the congregation outgrew the accommodation.

The congregation moved to Geelong, firstly to an old store in Yarra street, then later to the Old Independent Chapel in Myers Street. It was here that the church was officially formed on the 26th November 1856. Land was purchased in Little Ryrie Street, three doors east of Fenwick Street in 1856, and Mt Zion chapel was built,



opening on 1st November 1857. The exterior of the church was stuccoed and decorated in 1876. According to heritage Victoria, the Church is the oldest known extant church of the Particular Baptist Church in Victoria.

After 10 years of being unused a proposal to convert the site into a cafe was granted in 2011 and in early 2012 construction was underway. Structurally compromised walls were underpinned and reassured opening up the chapel with stunning natural light. Today the Chapel on Little Ryrie is again full of life serving hard working patrons and workers in the area as a cafe and function venue striving to be the best part of your day!  
[www.chapelonlittleryrie.com](http://www.chapelonlittleryrie.com)

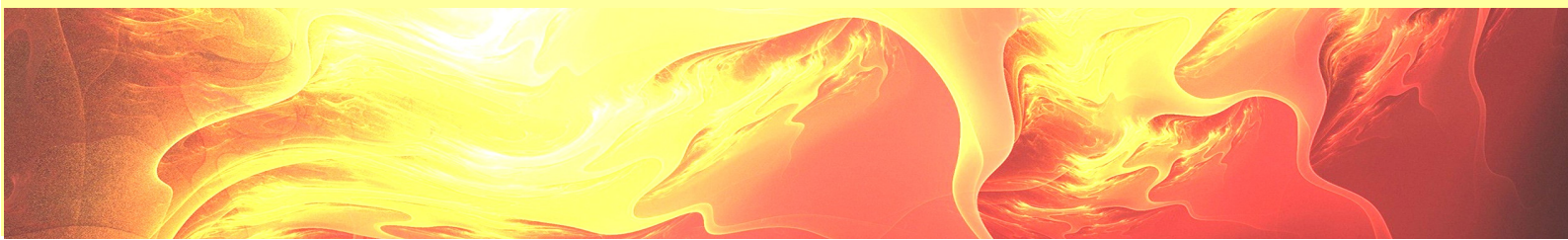
### FRIENDS OF MUSIC AT THE BASILICA INC .

To join, phone Jeannette on 5223 3554 or email [music.basilica@bigpond.com](mailto:music.basilica@bigpond.com)

Dr Terence Blake  
Rosemary Blake  
David Bowman  
Eleanor Bowman  
Pat Brockman  
John Brownbill  
Rosemary Calderazzo  
John Calvert  
Pam Carrig  
Marion Craven  
Robert Craven  
Allister Cox  
Michael Culjkovic  
Frank De Rosso  
Lauris De Vercelli  
John Duncan

Wendy Galloway  
Tom Healey  
Fr Shane Hocter  
Very Rev. Neil Hicks  
Helen Horniblow  
Bernard Jordan  
Helen Jordan  
Bernice Johnson  
Jeannette Johnston  
Alicia Kelly  
Wendy Kortman  
Rosemary McCoy  
Elwyn McCoy-Reyntjes  
Irene McGinnigle  
Alec Mitchel  
Thelma Moss

David O'Brien  
Nola O'Connell  
Doreen Robertson  
Keith Robertson  
Corinne Robin  
Helen Seymour  
Elizabeth Stojanovic  
Alfred Swan  
Steve Swan  
Marilyn Westhorpe  
R & V Tantau  
Joan Vlahovic  
Angela West  
Joan West  
Robert Young  
Maureen Zampatti





# SUNG MASS

## ST. MARY'S BASILICA CHOIR

Sunday 1st May 9.30 – 10.30 am  
The Basilica of St Mary of the Angels, Geelong

Choir Director - Christopher Kelly Organist - Frank De Rosso  
Organ Prelude: (Gloria (orbis Factor) *Jean Langlais (1907 -1991)*

*Oreste Ravenello (1871 – 1938)*

Mass Setting: 'Missa Orbis Factor'

Kyrie; Gloria; Sanctus; Agnus Dei

*M A Ingegneri (1547 - 1592)*

Motet: O Bone Jesu

The motet O Bone Jesu that is sung this morning was first published in 1588

*O bone Jesu, miserere nostri, quia tu creasti nos,  
tu redemisti nos sanguine tuo pretiosissimo*

English translation: *O good (gentle) Jesus, have  
mercy on us. because you created us, you have  
redeemed us with your most precious blood.*

*Antonio Lotti (1667 - 1740)*

Motet: Regina Coeli

*Regina coeli, laetare, alleluia;  
quia quem meruisti portare, alleluia.  
Resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.*

English Translation: *Queen of heaven rejoice,  
alleluia  
For he whom you merited to bear, alleluia  
Has risen as he said, alleluia  
Pray for us to God, alleluia*

Organ Postlude: Toccata, *Théodore Dubois (1837 - 1924)*



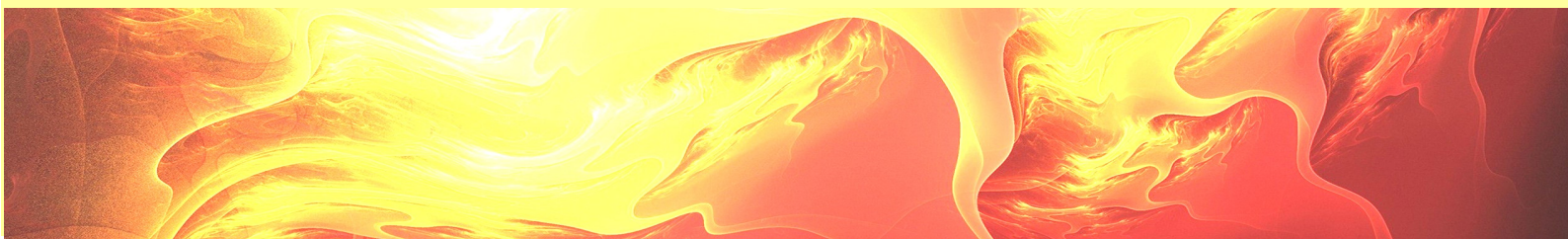
**CHRISTOPHER KELLY**, director of the Basilica choir, is a keen musician with a long association as a singer with St Mary's Choir, the choirs of St Francis' Church and St Patrick's Cathedral, Melbourne and as a guest at the famous Regensburger Domspatzen Choir School. His

selection of music reflects 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 3

**FANFARES**

**YORAM LEVY AND BRENDON LUKIN**

Sunday 1st May 1.00 – 2.15 pm  
St. David's Church, Geelong

**PROGRAM**

*Richard Wagner (trans. Albert E. Wier) (1813 - 1883)*

Prelude and Bridal Chorus from Lohengrin Act III

*Joseph Haydn (1732 - 1809)*

Trumpet Concerto in Eb major (Hob:Vlle/1)

1. Allegro
- ii. Andante
- iii. Allegro (rondo)

*Felix Mendelssohn (1809 -1847)*

Organ Sonata 3 in A major (Opus 65/3)

- i. Con moto maestoso
- ii. Andante tranquillo

Interval

*George Frederick Handel (1685 - 1759)*

Suite in D for trumpet and organ

- i. Overture
- ii. Gigue
- iii. Air (Menuet)
- iv. Bouree
- v. March

*J.S. Bach (1685 - 1750)*

Toccata in F Major

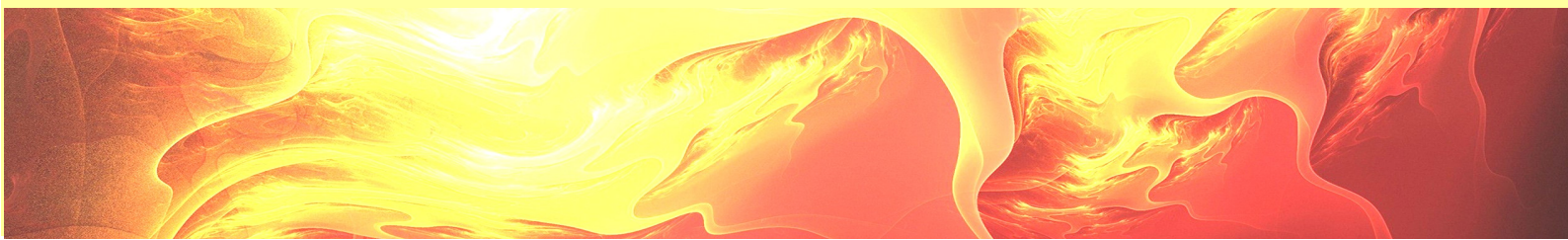
*Frank Simon*

Willow Echoes for cornet and organ

*Petr Eben (1929 - 2007)*

"Windows" for trumpet and organ

- iv. Levi -The Golden Window





## Concert 3

# FANFARES



**YORAM LEVY** is Principal Trumpet of the Tasmanian Symphony Orchestra. Mr Levy was a member of the Israel Philharmonic Orchestra from 1982 to 1990, participating in numerous recordings and touring Europe, the USA, Asia and Australia. He has maintained his relation-

ship with the IPO over the years. His most recent performance with the orchestra was in February 2009.

In 1990 Mr Levy was appointed Senior Lecturer in Trumpet at the Queensland Conservatorium in Brisbane where he resided until joining the TSO in 1998. He has appeared as principal trumpet with the New Zealand Symphony and the Sydney Symphony and as soloist with the Australian Chamber Orchestra and the Tasmanian Symphony Orchestra. His CD of twentieth century trumpet and organ music on the Australian 'Move' label has won great acclaim.

Mr Levy's tenure at the Queensland conservatorium, as Lecturer in trumpet, conductor of the brass ensemble and later as Head of Brass has contributed to the development of exceptional trumpet players and brass instrumentalists currently employed in symphony orchestras in Australia, New Zealand and Europe.

In 2010, Mr Levy was appointed as Brass Coordinator and trumpet lecturer at the Tasmanian Conservatorium of Music. He is president of the Island Brass Academy in Hobart, a Tasmanian organization formed in 2005, dedicated to educating young brass players and bringing national and international artists to perform in Tasmania.



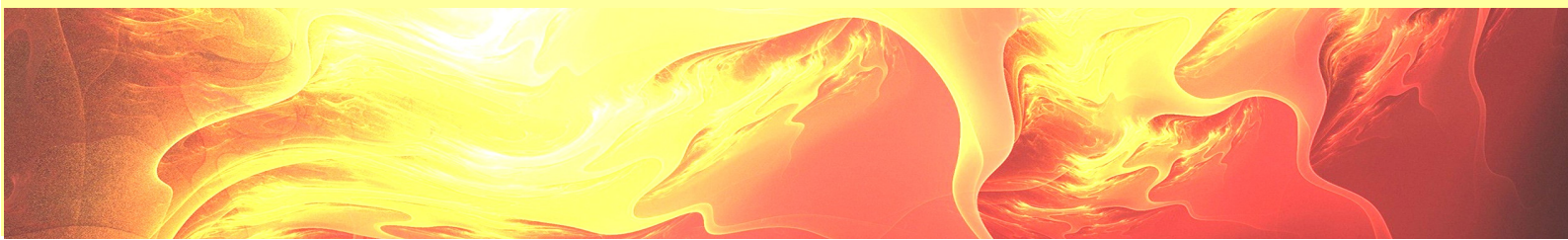
**BRENDON LUKIN** studied the organ with David Rumsey (Basel), and Kimberley Marshall (USA) at the Sydney Conservatorium of Music graduating as "Student of the Year". Further studies were also conducted with Phillip Swanton, Marie Clair Alain (France), Gillian Weir (UK) and Professor Michael Rudulescue (Vienna).

Brendon has held organ positions in Sydney, Chicago and Sweden and has performed as a soloist with organizations such as The Chicago Symphony Chorus (in the reopening of Symphony Hall), Sydney Symphony Orchestra, Sydney Philharmonia Choir, the Singapore Symphony Orchestra, the Malaysian Philharmonic and was recently featured with soprano and wife Catherine Lukin and Synergy-Percussion to much acclaim and sold out audiences in the new Esplanade Concert Hall in Singapore.

Brendon has performed organ recitals in most of Australia's major venues including the Sydney Opera House, Sydney Town Hall (alongside Roger Woodward), and Sydney University and also throughout Asia, America and Europe. He has broadcast live and recorded for Radio ABC Classic FM "Sunday Live" (on several occasions), Radio Sweden, 2MBS and 3 MBS (Melbourne).

### **PETR EBEN *Four movements for trumpet and organ after Marc Chagall***

Fine art has always been a prominent source of inspiration for Petr Eben (1929 - 2007). Chagall's stained-glass windows for the synagogue in Jerusalem gave an impulse for the 4 movements for trumpet and organ, commissioned by the city gallery in the western-Bohemian town of Cheb. Eben commented on his choice of instruments "The solemnness of the large panes of stained glass made me imagine the sound of the organ and the intensity and brilliance of the sheaves of bright colours called for the shrill tone of the trumpet." Eben combines the two instruments in an original manner: both parts retain a great deal of independence, progressing in their own rhythmic patterns, intersecting in places. The modal composition typical of Eben's method is confronted here with atonality, enabling the final unison of the two instruments sound with a monumental effect. Since its origin in 1976 Windows have been one of Eben's most frequently performed pieces. The individual movements of the cycle have the names of colours: The Blue Window, The Green Window, The Red Window, The Golden Window. Yoram and Brendon will perform the fourth movement of this work.



Concert 4

**SURE ON THIS SHINING NIGHT  
VOX ANGELICA AND SONUS**

Sunday 1st May 3.00 – 4.15 pm  
The Basilica of St Mary of the Angels, Geelong

**PROGRAM**

**Vox Angelica Chamber Choir**

*Thomas Tomkins (1572-1656, England); Text: 2 Samuel, 18.33*  
When David Heard

*John Taverner (1944-2013, UK)*

*Text: Mother Thekla (Orthodox Funeral Service and Hamlet)*  
Song for Athene

*Mårten Jansson (2014, Sweden); Text: Thomas Hardy*  
The Choirmaster's Burial

**Vox Angelica Chamber Choir & Sonus Ensemble**

*Barney Ellis (b1975, UK/ Geelong)*

Requiem

*(Australian Premiere Performance)*

*Conductor: Barney Ellis*

**Sonus Ensemble**

*Carolyn Morris (b1970, Australia)*

Quintet for Winds

**Vox Angelica Chamber Choir**

*Samuel Barber (1910-1981, USA); Text: James Agee*

Sure On This Shining Night

Sonoka Miyake - piano

*Johann Pachelbel (1653-1706, Germany); Text: Psalm 98, 1-3,9*

Singet Dem Herrn (*Sing a New Song*)

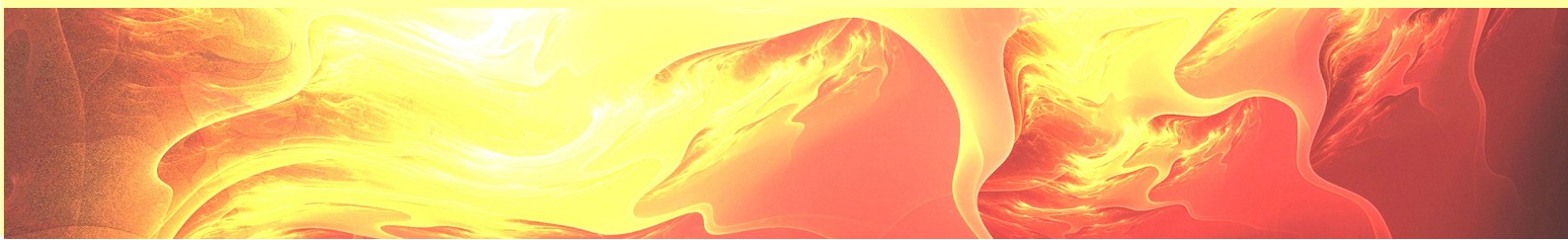
*Eric Whitacre (b1970, USA); Poem: Edward Esch*

*Lux Aurumque (Light and Gold) (For Men's Choir)*

*Morten Lauridsen (b1943, USA); Text: James Agee*

Sure On This Shining Night

Sonoka Miyake - piano





## Concert 4

# SURE ON THIS SHINING NIGHT

This concert includes three works by Australian composers, two of which are premieres. The *Requiem* by Barney Ellis was first performed in the UK and today's performance is its Australian debut. George Dreyfus, one of Australia's most respected and popular composers, has specially arranged *The Song of Brother Son* so that this premiere performance can be accompanied by the Sonus Ensemble.



**TOM HEALEY** is a choral conductor, organist and singer and is musically active in Geelong and Melbourne. He was Director of Music at Geelong Grammar for many years and, most recently, Director of Music at St Andrew's Anglican Church, Brighton, where he directed the 40 voice

choir of Choral Scholars. He has directed the choir of the Geelong Summer Music Camp on many occasions and is on the board of the Geelong Advertiser Music Scholarship Trust and the committee of Music at the Basilica. He has sung and recorded with The Ensemble of the Fourteenth Century, Les Six and the Australian Chamber Choir. He has been Acting Director of Music at St David's Cathedral, Hobart, and is presently Acting Director of Music at Trinity College, Melbourne University.



**BARNEY ELLIS** wrote his requiem while studying composition as part of a music degree from Edinburgh university. The initial movements were composed at the University of North Carolina while on exchange in 1997. The first performance was with a student choir in

Edinburgh in 1998 once the work was complete. That version was also recorded as part of a disc featuring student choral compositions. It's genesis is in the English cathedral choir tradition, and influenced by the great French 19th century requiems of Faure and Durufle. The composer was a tenor lay clerk at Edinburgh episcopal cathedral singing evensong daily, while a student, and performed both requiems several times. The requiem is in nine short movements loosely based on the circle of fifths, as the tonality changes by a fifth for each movement. The style is lyrical and harmonic, and hopefully easy to listen to. After

completing his BMus with honours Barney spent a year at the Frankfurt Hochschule studying bassoon, and also continuing to compose, especially wind chamber music. Since completing his studies Barney has continued to be an active musician, singing and playing in various pro am groups in London, Melbourne and now Geelong. This version of the requiem has been redrafted for Sonus wind ensemble to accompany Vox Angelica, using an extra horn and additional alto flute to create a deliberately low tessitura, so winds replace the organ accompaniment of the original for this premier performance in Australia.

**VOX ANGELICA** is a new chamber choir in Geelong. It was formed some years ago in Melbourne as an 8 voice ensemble which performed in Melbourne and Geelong. In 2016 it has been expanded to a 16 voice chamber choir made up of experienced singers from Geelong and Melbourne. The choir is directed by Tom Healey, a long time resident of Geelong who performs extensively as a conductor, organist and singer. He is former Director of Music at Geelong Grammar School and St Andrew's Brighton. He is presently Acting Director of the Choir of Trinity College, Melbourne University.

*Director: Tom Healey*

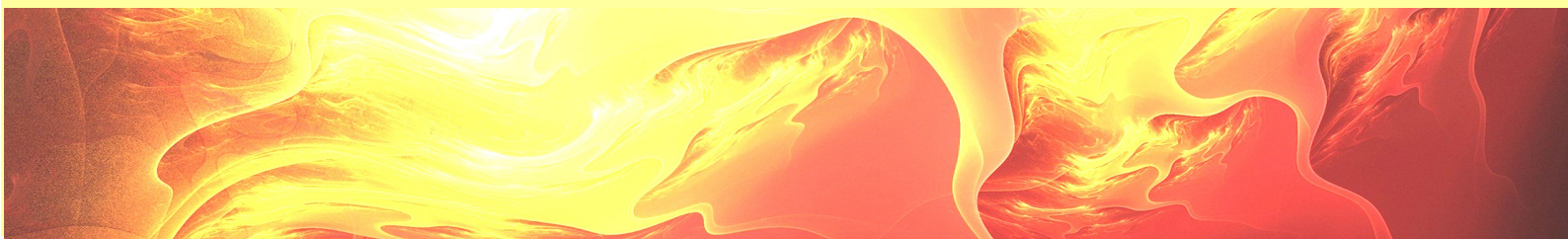
*Taya Annable, Jane Bashiruddin, Geoff Brooks, Andrew Collyer, Meredith Cox, Barney Ellis, Simon Gannon, Zoe Gannon, Joel Gladman, Bridget Healey, Philip Healey, Chris Hosie, Irene McGinningle, Alison Ralph, Helen Seymour, Emily Swanson*

**SONUS** is an innovative ensemble of professional musicians, the core of which is a wind quintet which expands or contracts for different pieces or to incorporate other art mediums. The ensemble performs several times a year in regional locations including Geelong, Barwon Heads and Ballarat.

*Suzanne Moodie (Flute), Kathryn Saunders (Oboe), Vicki Hallett (Clarinet), Melinda Bell (Horn), Barney Ellis (Bassoon), Brigid Mantelli (Alto Flute), Hayden Dinse (Horn)*

### REQUIEM

The *Requiem* was first performed and recorded in Edinburgh in 1998. The composer has rearranged the original organ accompaniment for the Sonus Ensemble and Vox Angelica Chamber Choir for this concert. Based on the text of the great requiems of Faure and Durufle, it is melodic and deliberately short. The structure broadly follows the 'circle of 5ths', moving through all the keys of the scale by a 5<sup>th</sup>, one per movement.



Concert 5

# EKLETIKOS

## FROM ANCIENT TO MODERN

Sunday 1st May 8.00 – 9.30 pm  
The Basilica of St Mary of the Angels, Geelong

### PROGRAM

In 'eklektikos' I have endeavoured to combine various genres of music to create an aural and visual synthesis.  
Musical threads will move and make connections as the music flows.  
To this end, please refrain from any applause until interval. (*Frank De Rosso*)

**Kyrie eleison** (Missa de Angelis), *Gregorian Chant* (9<sup>th</sup> C) - Tom Healey - cantor

**Kyrie eleison**, *Claudio Dall' Albero* (20<sup>th</sup> C) - Windfire Chamber Choir

**Threnody**, i. Cantando ii. Con Malinconia iii. Risoluto iv. Con Rassagnazione

*Peter Sculthorpe* (1929-2014) - Miranda Brockman - cello

**Christie eleison**, *Gregorian Chant* - Tom Healey - cantor

**Christie eleison**, *Claudio Dall' Albero* - Windfire Chamber Choir

**Spiegel in Spiegel**, *Arvo Pärt* (1935) - Philip Healey - violin, Frank De Rosso - piano

**Kyrie eleison**, *Gregorian Chant* - Tom Healey - cantor

**Kyrie eleison**, *Claudio Dall' Albero* (20<sup>th</sup> C) - Windfire Chamber Choir

**Improvisation**, Shannon Ebeling - saxophone

**Benedictus**, *Gregorian Chant* - Tom Healey - cantor

**Benedictus**, *Claudio Dall' Albero* (20<sup>th</sup> C) - Windfire Chamber Choir

**Benedictus** (from the Armed Man), *Karl Jenkins* (1944)

oboe - Stephen Moschner, cello - Jeanette Carnie, violin - Wendy Galloway, organ - Frank De Rosso

**Per Slava**, *Krzysztof Penderecki* (1933) Miranda Brockman - cello

### INTERVAL

**Mass in C KV 317 'Coronation'** *W A Mozart* (1756-1791)

Windfire Chamber Choir and Instrumental Ensemble, conductor - Rick Prakhoff

Soloists: Sally Wilson, soprano, Belinda Paterson, alto

Michael Petruccelli, tenor, Kiran Rajasingam, bass

Kyrie

Gloria

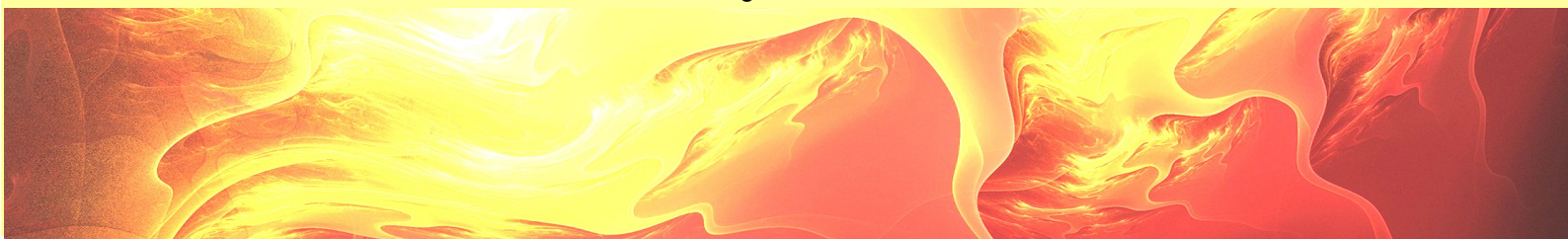
**Sonata in C KV 278**

Credo

Sanctus

**Ave Verum KV 618** – communion motet

Agnus Dei





## Concert 5

# EKLEKTIKOS

The Kyrie eleison, Christi eleison and Benedictus comes from the Gregorian Mass known as the Missa de Angelis, believed to date from as early as the 9<sup>th</sup> cen. It is a liturgical chant of Western Christianity that accompanied the celebration of the Mass. In tonight's performance these early chants (sung by the cantor) will be juxtaposed with a modern interpretation of the main themes in a four part version by Claudio Dall' Albergo, sung by the choir from the gallery.

Threnody for solo cello (1991/2) is one movement but in four sections: Cantando; Con Malinconia; Risoluto; Con Rassagnazione. Sculthorpe's work is based upon the main theme of his orchestral piece Kakadu; this theme being a free adaptation of an Aboriginal lament from Elcho Island, near Australia's northern coast, in the Arafura Sea. Threnody is dedicated to the memory of the conductor Stuart Challender, who died of AIDS in December 1991.

Arvo Pärt, the Estonian composer is an extraordinarily reclusive yet successful musician. 'Spiegel im Spiegel' (Mirror in the Mirror) is in the 'Tinntinabular' style – a term coined by Pärt himself to describe his minimalist meditative style of composition. This work is enduringly popular for the calm, still environment it provokes, in a world that is so often much more noisy and frantic!

Improvisation on Benedictus – saxophone. An interplay between the choir and the haunting sounds of the saxophone as the music moves around the basilica, expressing the ancient chant in a modern and changing interpretation.

'Benedictus' is the 12th movement from The Armed Man: A Mass for Peace. It was commissioned by the Royal Armouries to mark the transition from one millennium to another and reflects on the passing of 'the most war-torn and destructive century in human history' and looks forward in hope to a more peaceful future. The Armed Man is dedicated to the victims of the Kosovo conflict, whose tragedy was unfolding as it was

being composed. For tonight's performance, the Benedictus has been set for organ, cello, violin and oboe by Frank De Rosso.

Penderecki's "Per Slava for solo violoncello" (For Slava) was written for the virtuoso cellist Mstislav Rostropovich whose friends call him Slava. It is notated without barlines encouraging the performer to shape the flow of the given material. Lovely, sighing tones open the work and develop an elegiac character. The interval structure is built around the half-steps in the name BACH, which in German nomenclature stands for the notes B-flat, A, C, B-natural. When double stops enter, there is a wonderful illusion that two instruments are playing because of the closeness of the intervals.

The "Coronation" Mass KV 317 was performed during Mozart's time in Salzburg. The autograph manuscript is dated 23 March 1779, so the work was clearly intended for use on Easter Sunday 4 April 1779, when the archbishop himself celebrated the mass. (This was not the occasion from which the C-major Mass gets its nickname; the origin of the title was most likely the coronation of Emperor Francis I of Austria a few months after Mozart's death, because a set of copyist's parts for KV 317 bears the title "Mass in C for the Coronation Celebration of His Majesty Francis I as Emperor of Austria.")

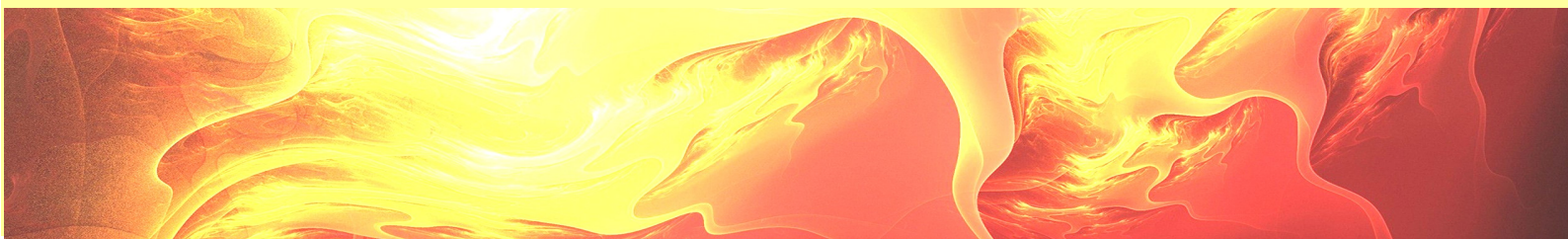
In tonight's performance, we include the single movement Sonata in C KV 278. This sonata is one of 17 that Mozart wrote to be played during Mass between the Epistle and Gospel. They are sometimes referred to as the Epistle sonatas.

On June 17 of 1791, his last year, Mozart took a break to compose the profound and heavenly Ave Verum Corpus for chorus and strings. It is a setting of a 14 cent. Latin Eucharistic hymn and was written about 6 months before Mozart's death. This beautiful work foreshadows musical aspects of the sublime Requiem and gives us a picture of an otherworldly peace unlike almost no other work.

### IMAGES

1. Sta. Maria della Salute, Venice
2. Tree, Bellarine Rail Trail
3. Rock Art, Uluru
4. Chiesa S. Michele Archangelo, Arsiero, Italy
5. Wall, Velo D'Astico, Italy
6. Reflections, Hamilton Island
7. Monks Valley, Turkey
8. Wall, Velo D'Astico, Italy
9. Rock Garden, Chandigarh, India
10. Monticello, Vicenza, Italy
11. Zia Regina's Window, Velo D'Astico, Italy
12. Portarlinton Moon, Portarlinton
13. Water Lillies, Padua, Italy

All images by Jane Bashiruddin



## Concert 5

# EKLEKTIKOS



**MIRANDA BROCKMAN** has been a permanent cellist with the Melbourne Symphony Orchestra since 1999. She completed a Masters Degree in Music Performance at Melbourne University studying under Nelson Cooke. Her earlier teachers were Christian Wojtowicz, Marianne Hunt and Kate Finnis. She has

performed as principal cellist in a number of Australian orchestras including the Australian Pops Orchestra and the Melbourne Symphony Orchestra and as soloist with a variety of regional orchestras in Australia. Miranda is a keen chamber musician. As a child she played in the Brockman String Quartet and in later life was a member of the prize-winning Lyric Trio at Melbourne University. She was a founding member of Trio Anima Mundi and regularly appears in the Melbourne Symphony Orchestra Chamber Music Series of concerts. Her playing has been broadcast over both ABC fm and 3MBS fm.



**PHILIP HEALEY**, studied the violin at Monash University with Fintan Murphy and Miki Tsunoda, receiving the Vice-Chancellor's Concertmaster scholarship, the Ernst Morawetz prize for Music, twice winning the concerto competition, and graduating with Honours in The Bachelor of Music, and a Bachelor of Laws. Over a

number of years he has taught violin and viola at schools in Melbourne and Geelong, and is currently teaching at Christian College and Geelong Grammar School. He is a member of Melbourne-based Arcko Symphonic Ensemble, which commissions and premieres new works and maintains a repertoire of modern works, nourishing Philip's interest in contemporary art music. In 2015, Philip performed Australian F.S. Kelly's recently discovered Gallipoli Sonata (1915) at venues in Melbourne and Geelong. He has toured China with the Australian Concert Orchestra, has toured with the Australian Philharmonic Orchestra, and was delighted to join the newly minted Geelong Symphony Orchestra in their opening concert.



**SHANNON EBELING** received his Master of Music (Performance) in 2011 from the University of Melbourne after graduating with first class honours in the Bachelor of Music and Bachelor of Teaching degrees in 2007. He was awarded the ASME Tertiary Music Student award for outstanding achievement in Music

Education Studied in 2006. Shannon has performed with Australian Youth Orchestra, the Australian Classical Players and the Melbourne Royal Philharmonic as well as being broadcast live on 3MBS and Classic FM. Shannon received the Australian Postgraduate Award in 2010 and was awarded the L.Mus.A with distinction in 2008. Shannon currently teaches at Belmont High School, Geelong High School and at his private studio in Geelong.

### WINDFIRE CHAMBER CHOIR

*Soprano:* Jane Bashiruddin, Angela Chynoweth, Brianna Ekberg, Molly Harlow, Aurora Harmathy, Jeannette Johnston, Grace Leaming, Helen Lyth, Diana McGarvie, Annette Playsted, Ena Roach, Jana Thierry, Win Wurfel

*Alto:* Sally Adams, Chris de Boos, Angela Gibbs, Jan Lavelle, Joan Leaming, Julianne Seal, Helen Seymour

*Tenor:* George Belcher, Rosemary Calderazzo, Ellinor Campbell, Ken George, Malcolm John, Nicholas Koehne, Christopher Scott, Ian Smith

*Bass:* Stephen Bowler, Ron Eichler, Tony Johnson, Chris Poynter, Ken Worland

### WINDFIRE INSTRUMENTAL ENSEMBLE

*Violin 1:* Philip Healey, Rebecca Bretoncello, Janelle Kratzmann, Patrycja Radzi-Stewart

*Violin 2:* Jessica Higgins, Wendy Galloway, Cecilia Bell

*Cello:* Jeanette Carnie

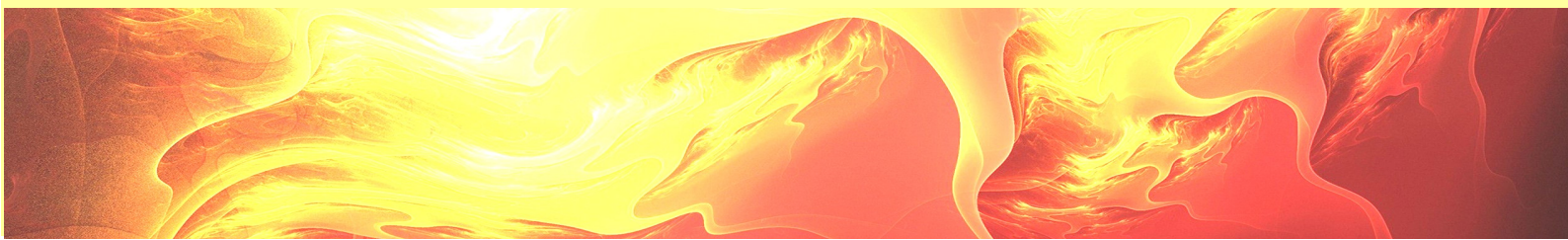
*Double Bass:* Caroline Brenchley

*Oboe:* Stephen Moschner, Laura Schulze

*French Horn:* Hayden Dinse, Wendy Steele

*Trumpets:* David Gallaher, Waadhi Conole

*Timpani:* John Seal





## Concert 5

# EKLEKTIKOS



**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 is currently working with the Melbourne Bach Choir, Windfire Choir in Geelong and conducted a season of *The Consul* (Menotti) with Gertrude Opera in 2014.



**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 und Gretel), Rosina (Il barbiere di Siviglia), Waltraute (Die Walküre), Jenny (Mahagonny), Agathe (Der Freischütz) among others, moving from mezzo to soprano repertoire. Career highlights include performances with the Chicago Symphony Chamber Players at the Ravinia Festival, concerts at the Konzerthaus Berlin, Aldeburgh Festival, Wigmore Hall, and Bernstein's "Jeremiah" with the Polish National Radio Symphony. In 2013 she returned to Australia from Europe where, in addition to her performing commitments, she teaches - maintaining a private studio in Ocean Grove and Melbourne, as well as being on staff at Monash University.



**BELINDA PATERSON** is a graduate of the University of Adelaide and the Victorian College of the Arts. Based in Melbourne, 2011 performance highlights include a soloist appearance with the Consort of Melbourne and the Melbourne Symphony Orchestra at the Sidney Myer Music Bowl; alto

soloist with the Melbourne Bach Choir in Mozart's *Requiem*/Bach's *Magnificat*; and singing Siebel in

Melbourne Opera's *Faust*. She has also recently taken part in the Victorian Opera's regional touring program, as a mezzo soloist in concert gala performances. Belinda's concert repertoire includes the *St Matthew Passion* (Melbourne Bach Choir 2006 and 2009); *Messiah*; Mozart *Requiem*; Bach *Magnificat*; *Nelson Mass*; *Coronation Mass*; *Stabat Mater* (Pergolesi; Rossini; Syzmannowski); and Britten's *Phaedra*. Belinda is currently completing a PhD in Philosophy (Aesthetics) at The University of Melbourne.



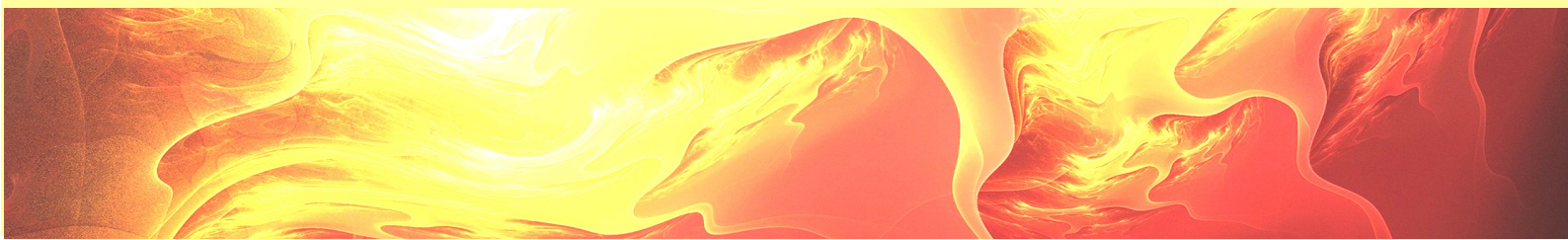
**MICHAEL PETRUCCELLI**, is establishing himself as one of Melbourne's emerging operatic tenors. He has recently completed two years as a Developing Artist with Victorian Opera whilst completing a Master of Music in Opera Performance at The University of Melbourne. For the Victorian Opera Michael has

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 is looking forward to a busy 2016. Having been engaged by Victorian Opera, he will perform Arturo Ravenclaw, alongside international soprano Jessica Pratt, in *Lucia di Lammermoor* and Beppe in *I Pagliacci* in a co-production with Circus Oz. Later in the year he will be making his Opera Australia debut in Sydney, performing the role of Stephen Goldring in *Sydney Opera House, The Opera*.



**KIRAN RAJASINGAM** recently completed a Bachelor of Music (Performance) at the Melbourne Conservatorium of Music, specialising in Classical Voice. In 2015, Kiran joined Victorian Opera's tour of *Remembrance*. He originated the role of Scientist #1 in Victorian Opera's youth production *The Grumpiest Boy in*

*the World* and was praised for "the richness and expression" of his tone. Kiran has performed extensively on the concert stage as a Regular performer at Opera in the Alps, Opera in The Market and Opera in the Caves. He sang the role of Adonis in a concert version of John Blow's *Venus and Adonis* and the role of Ben in Menotti's *The Telephone*. Kiran has performed roles in both Haydn's *St Nicolas Mass* (The Windfire Ensemble and Choir) and Handel's *Messiah* (Glen Eira City Choir), and is excited to join The Windfire Ensemble and Choir again for his first Mozart *Coronation Mass*.



## Concert 5

# TRANSLATIONS

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy

Gloria in excelsis Deo.  
Et in terra pax hominibus bonæ voluntatis.  
Laudamus te; benedicimus te; adoramus te; glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dextram Patris, O miserere nobis.  
Quoniam tu solus Sanctus, tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris.  
Amen.

Glory be to God in the highest.  
And in earth peace to men of good will.  
We praise Thee; we bless Thee; we worship Thee; we glorify Thee.  
We give thanks to Thee for Thy great glory.  
O Lord God, Heavenly King, God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of the Father, have mercy upon us.  
For thou only art holy, thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost in the glory of God the Father.  
Amen.

Credo in unum Deum;  
Patrem omnipotentem, factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Credo in unum Dominum Jesum Christum,  
Filius Dei unigenitum,  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine, Deum verum de Deo vero,  
Genitum non factum, consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die secundum Scripturas.  
Et ascendit in coelum: sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Credo in Spiritum Sanctum, Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Credo in unam sanctam catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma, in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi sæculi.  
Amen.

I believe in one God;  
the Father almighty, maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only begotten Son of God,  
begotten of the Father before all worlds;  
God of God, light of light, true God of true God,  
begotten not made; being of one substance with the Father,  
by Whom all things were made.  
Who for us men and for our salvation  
descended from heaven;  
and was incarnate by the Holy Ghost,  
of the Virgin Mary, and was made man.  
He was crucified also for us, suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again according to the Scriptures:  
and ascended into heaven. He sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.  
I believe in the Holy Ghost, the Lord and giver of life,  
Who proceedeth from the Father and the Son,  
Who with the Father and the Son together  
is worshipped and glorified;  
as it was told by the Prophets.  
And I believe in one holy catholic and apostolic Church.  
I acknowledge one baptism for the remission of sins.  
And I await the resurrection of the dead  
and the life of the world to come.  
Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is He that cometh in the name of the Lord.  
Hosanna in the highest.

Ave, verum corpus Natum de Maria Virgine, Vere passum  
immolatum in croce pro homine, Cujus latus perforatum, unda  
fluxit et sanguine, esto nobis prægustatum in mortis examine.

Hail true Body, born of the Virgin Mary, who having truly suffered,  
was sacrificed on the cross for mankind, whose pierced side flowed  
with water and blood: may it be for us a foretaste of the heavenly  
banquet in the trial of death.

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
Dona nobis pacem.

Lamb of God, Who takest away the sins of the world,  
have mercy upon us.  
Lamb of God, Who takest away the sins of the world,  
Grant us peace.



## ST JOSEPH'S COLLEGE GEELONG

### PROUDLY SUPPORTING MUSIC AT THE BASILICA'S FESTIVAL OF MUSIC.

#### **Are you interested in becoming a St Joseph's College student?**

Enrolments for Year 7 2017 are now open.  
Information and enrolment forms are available for  
download on the College website.  
Year 7 applications for 2017 close Friday 20 May  
2016. Limited places available for senior school.



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[WWW.SJC.VIC.EDU.AU](http://WWW.SJC.VIC.EDU.AU)

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# AHEAD OF MARKET TRENDS

MICHAEL DE STEFANO Director

**With a foundation that was built upon an early retail management career with a well known international brand,**

Michael's commercial real estate career began with Bob Gartland in 2002. Frequently quoted in the media due to his knowledge of the industry and his ability to be ahead of market trends, which is a rare commodity. Michael is excited about his recent acquisition of the successful Gartland Real Estate business, and looks forward to continuing his real estate journey and adding his stamp in his much loved home town.

**t.** 03 5224 2204    **m.** 0401 444 118    **e.** [michael@gartland.com.au](mailto:michael@gartland.com.au)



Residential | Commercial | Industrial



# EMERGENCY

## St John of God Geelong Hospital Emergency Department

Open 8am - 10pm  
7 days a week

Entry to the Emergency Department is via  
the Hospital Main Entrance at 80 Myers St.

Patients will incur an out of pocket expense to attend this service.



Hospitality | Compassion | Respect | Justice | Excellence

[www.sjog.org.au](http://www.sjog.org.au)



## MAP



- |  |  |
|--|--|
| <b>1</b> St Mary of the Angels Basilica and Pioneer Room, 136-150 Yarra Street, Geelong. (Workshops, Concerts 4, 5 and Sunday Mass') | <b>3</b> St Paul's Anglican Church, 171-175 Latrobe Terrace, Geelong |
| <b>2</b> Christ Church, Cnr Mackillop and Moorabool Sts., Geelong.   | <b>5</b> St David's Uniting Church, Aphrasia Street, Newtown.        |
| <b>4</b> Chapel on Little Ryrie, 10 Little Ryrie St., Geelong  |  |

Free Bendigo Bank Shuttle Bus runs between churches – details shown in grey section on timetable page.

V/line railway stations G = Geelong. 2 km to St Mary's. SG = South Geelong. 1 km to St Mary's (uphill).

Check V/line for train timetable – hourly service on both afternoons. Geelong Taxi Network 131 008

Geelong Maxis 5278 5785



# MUSIC AT THE BASILICA INCORPORATED

ABN 23 408 014 165  
PATRON MR FRANK COSTA, OAM  
ARTISTIC DIRECTOR MR FRANK DE ROSSO

## MANAGEMENT COMMITTEE

CORINNE ROBIN - PRESIDENT, FRANK DE ROSSO - ARTISTIC DIRECTOR,  
JEANNETTE JOHNSTON - SECRETARY TO THE COMMITTEE,  
JANE BASHIRUDDIN - SECRETARY, BERNICE JOHNSON - TREASURER,  
COMMITTEE MEMBERS - DAVID BOWMAN, ELEANOR BOWMAN, TOM HEALEY,  
HELEN SEYMOUR, ANGELA WEST, SIAN WILLIAMS

## MANAGEMENT COMMITTEE – PUBLIC FUND

FR KEVIN DILLON, MR FRANK COSTA OAM, MRS WENDY GALLOWAY OAM,  
MR CHRISTOPHER KELLY, MR KEVIN ROACHE,  
MR FRANK DE ROSSO, MS JANE BASHIRUDDIN, MRS JEANNETTE JOHNSTON

## CONTACT US

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

## EMERGENCY PROCEDURE

PLEASE CONTACT STAFF IN CHURCH PORCH IF AN EMERGENCY ARISES.

## FACILITIES

At each church there are comfortable toilet facilities and convenient access for wheel chairs.  
Most churches have hearing loops.  
Ask our staff for directions.

## WATER

Water jugs and cups will be provided at each church, but we suggest you carry a bottle of water to drink.

- The price of entry to this Festival has been kept to a minimum through:
- the City of Greater Geelong Festivals Grants Program;
- the provision of facilities by church communities free of charge;
- the generosity of our patron, donors and sponsors;
- 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.