

Music at the Basilica



13th Annual
Windfire Music Festival
October 7 to 16
2022

FESTIVAL TIMETABLE

Please respect the sacred nature of 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

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| CONCERT 1 Friday 7 October 7.30 pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | BACH: ST JOHN PASSION Soloists, Windfire Choir, Geelong Chorale and orchestra Conductor - Joseph Hie | Tickets \$50/\$45/\$40 at door or from www.trybooking.com/BZPBQ Children and school students - free |
| CONCERT 2 Saturday 8 October 8.00 pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | BASILICA DREAMINGS Vicki Hallett and Ros Bandt | Tickets \$25 at door or from www.trybooking.com/BZPBT Children and school students - free |
| CONCERT 3 Sunday 9 October 3.00 pm | All Saints Church Cnr. Noble & Talbot Sts., Newtown | METAMORPHOSIS PROJECT Chris Skepper Jazz Quintet and Frank De Rosso - organ | Tickets \$25 at door or from www.trybooking.com/BZPCA Children and school students - free |
| ORGAN RECITAL Monday 10 October 12.30 –1.00pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | BACH TO BEATLES Frank De Rosso - organ | Free |
| ORGAN RECITAL Tuesday 11 October 12.30 –1.00pm | St. John's Lutheran Church 165 Yarra St., Geelong | THE LEGACY OF MARTIN LUTHER Frank De Rosso - organ | Free |
| ORGAN RECITAL Wednesday 12 October 12.30 –1.00pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | THE ITALIAN CONNECTION Frank De Rosso - organ | Free |
| CONCERT 4 Wednesday 12 October 7.30 pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | NEW SOUNDS - ANCIENT RESONANCES: MUSIC FOR ORGAN, FLUTE AND LIVE ELECTRONICS Dr Andrew Blackburn and Dr Jean Penny | Tickets \$25 at door or from www.trybooking.com/BZPCC Children and school students - free |
| ORGAN RECITAL Thursday 13 October 12.30 –1.00pm | St Andrew's Uniting Church, 19 Sydney Pde, Geelong | ART OF VOLUNTARY (EARLY ENGLISH ORGAN MUSIC) Frank De Rosso - organ | Free |
| ORGAN RECITAL Friday 14 October 12.30 –1.00pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | SUITE (MUSIC FOR ORGAN AND VIOLIN) Frank De Rosso - organ Marcus Allport - violin | Free |
| CONCERT 5 Friday 14 October 7.30 pm | St. Paul's Anglican Church Latrobe Tce., Geelong | LOST, FOUND Sandpiper Trio | Tickets \$25 at door or from www.trybooking.com/BZPCF Children and school students - free |
| CONCERT 6 Saturday 15 October 3.00 pm | Narana Aboriginal Cultural Centre, 410 Surf Coast Hwy, Grovedale | THE MAGNIFICENT SEVEN Maximillian Rudd and Doug de Vries | Tickets \$25 at door or from www.trybooking.com/BZPCI Children and school students - free |
| CONCERT 7 Sunday 16 October 4.00 pm | The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong | SING OUT FOR UKRAINE Vox Angelica Geelong Chamber Choir, Director - Tom Healey | Tickets \$25 at door or from www.trybooking.com/BZPCO Children and school students - free |



ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Wadawurrung People as the Traditional Owners of this Land.
We pay our respects to their Elders, past and present.
We also acknowledge other Aboriginal and Torres Strait Islander people who are part of the Greater Geelong community today.

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



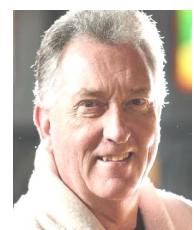
Welcome to our 13th Annual Windfire Festival of Music 2022. Yes, we are back again after hosting our 12th Festival earlier this year in May, which was cancelled in 2020 and 2021 due to the pandemic restrictions. On behalf of the committee for Music at The Basilica Inc. and our patron, Mr. Keith Fagg, I hope you will all enjoy what this Festival brings, as well as the opportunity to re-kindle fellowship with other audience members. In particular I encourage you to attend the opening concert of the momentous St John Passion by JS Bach, to be presented by the combined local choirs of The Geelong Chorale and Windfire Chamber Choir with an orchestra of 18 instrumentalists and 6 soloists under the direction of Joseph Hie. This work has not been performed by any local choirs in recent times. Take some time to look over the timetable and come along to as many concerts as possible in support of our very talented artists. There is a range of music - something for everyone. I would like to thank my committee and volunteers whose dedication has been so vital for the success of this Festival. I also wish to acknowledge the support of Father James Clarke, Parish Priest of St Mary's Basilica, the clergy of the churches participating, the management of Narana Aboriginal Cultural Centre and the City of Greater Geelong for its continued support. Finally, but not least, I thank all our great artists who have brought you excellent music to enjoy.

MESSAGE FROM KEITH FAGG, OAM – PATRON OF MUSIC AT THE BASILICA INC.



As Patron of Music at the Basilica Inc., I am delighted to welcome you to this 13th Annual Windfire Festival. This Festival will bring together so many highly talented musicians in a celebration of music across many genres, performing in diverse venues across the Geelong region. This all promises to be a great experience and I encourage you to support the various concerts in this wonderful Festival. Warm congratulations to Frank De Rosso for his leadership and to all who contribute towards bringing this Festival together. I look forward to seeing you at many of the Festival events and extend my very best wishes to all who participate.

MESSAGE FROM FR JAMES CLARKE – PARISH PRIEST, ST MARY'S PARISH, GEELONG



Inside and outside religious contexts, music is a touchstone of cultural identity. Cultures have a strong sense of what constitutes "their" music. The tradition of performing and reciting sacred music in the Church is ancient.

The Basilica of St Mary of the Angels, Geelong is proud to continue and promote this ancient tradition through Music at the Basilica's program of concerts and the Windfire Music Festival. As Parish Priest of St Mary of the Angels parish, I welcome all those participating in the festival and invite and encourage the wider community of Geelong to show their appreciation through their attendance at this event.

MESSAGE FROM CR PETER MURRIHY - MAYOR, CITY OF GREATER GEELONG



It is my pleasure to welcome you to the 13th Annual Windfire Festival. This is the second Windfire Festival for the year and Council is proud to have supported both events via community grants. The Windfire Festival has become an important part of the arts and cultural scene in Geelong. I am excited about the program for this event, which runs between October 7 and October 16 at a selection of our region's historic churches. It is set to feature a wide variety of classical, traditional, contemporary and innovative music as part of 12 events. With a mix of daytime and evening acts, I trust there is a performance for everyone to enjoy.

Concert 1

JS BACH: ST JOHN PASSION

Friday 7th October, 7.30 pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Conductor - Joseph Hie

Robert Macfarlane - Evangelist

Adrian Tamburini - Christ

Lee Abrahmsen - soprano, Dannielle O'Keefe - mezzo soprano,

Henry Choo - tenor, Tom Healey - baritone

Windfire Chamber Choir and the Geelong Chorale and orchestra

St John Passion BWV 245 Johann Sebastian Bach (1685 - 1750)

Part 1

INTERVAL

Part 2

The work will be sung in German. Translations will be available at the concert

Bach's Passion according to St John is designed for the service of worship marking Good Friday in a Lutheran church. It is an elaborate musical treatment of the Gospel reading for the day, telling of the suffering and death of Jesus Christ in Martin Luther's German translation. The Evangelist (tenor), who recites the Gospel story, is joined by other singers taking the roles of the *dramatis personae*, especially Jesus Himself. A keyboard instrument and a string bass accompany these parts of the story. The chorus sings the words of the crowd, with fuller orchestral accompaniment but dramatic immediacy. The chorus also, representing the congregation of faithful worshipers, punctuate the story with hymns called 'chorales' (religious poetry reflecting in pious and doctrinal terms on the meaning of the events). Individual singers, accompanied by a variety of instrumental combinations, sing expressive arias embodying more individual and subjective response to the events. These elements, which expand the commemoration of the Passion to a vast yet dramatically telling whole, are knit together by Bach into a musical unity within variety. His mastery of such an ambitious project, which can be sensed by any musical listener, justifies calling the *St John Passion* one of the summits of Baroque musical art.

The circumstances in which the *St John Passion* was composed tell much about what influenced Bach's particular approach to composing Passion music. He wrote it in the winter of 1722-23 at Cöthen, where he had been Kapellmeister to Prince Leopold of Anhalt-Cöthen since 1717. It was written for performance in Leipzig, where Bach had applied for the post as Cantor of St Thomas, left vacant by the death of Johann Kuhnau. The attraction of the position in Cöthen had

waned since the Prince's marriage to an unmusical young wife; this eventually decided Bach to apply for the cantorate of St Thomas, although, as he said, 'at first it was not agreeable at all for me to become a Cantor instead of a Kapellmeister'. In a sense the *St John Passion* was his test piece, performed on Good Friday 1723, before his official appointment. The work therefore had to conform to what Leipzig expected of this kind of music. In the first place, it was to be used as part of the liturgy. The Biblical passion text therefore had to be presented in its entirety: the 18th and 19th chapters of the Gospel according to St. John. Bach inserted some details from Matthew's Gospel: Peter's tears after his denial, and the rendering of the temple veil and earthquake after the death of Jesus.

By 1724, Passion music in Germany, which had begun in the Middle Ages with chanting of the gospel text by a small group of clergymen, had evolved into something much more elaborate. Lyrical poems and meditative chorales were now frequently inserted between the Bible texts; occasionally parts of the Bible texts were poeticised, or the whole Passion was freely paraphrased (as in the 1712 Passion poem of the Hamburg city councilor Barthold Heinrich Brockes, which had been set to music by Handel and others). The city of Hamburg was especially associated with this development, and the composers Telemann, Mattheson, Keiser and Handel. Bach was familiar with their work, and particularly influenced by their adaptation to the purposes of Passion music of Italian arias and instrumental music. But for Leipzig a more traditional approach was required. Only as recently as under Bach's predecessor Kuhnau had any Passion music of the modern type been introduced.

(Program notes: David Garrett)

Tickets \$50/\$45/\$40 www.trybooking.com/BZPBQ or at the door

Concert 1

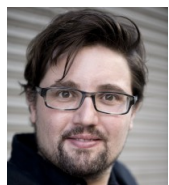
JS BACH: ST JOHN PASSION



Joseph Hie is a versatile and emerging artist based in Melbourne. Born and raised in Melbourne, Joseph started his musical journey at the ripe age of 16 as a self-taught pianist. Joseph went on to undertake a Bachelor of Music at the University of Melbourne, specialising in Piano Performance in the guidance of concert pianist Janine Sowden. Aside from piano, Joseph has sung with various choirs such as the Melbourne Symphony Orchestra Chorus, Melbourne Bach Choir, Royal Melbourne Philharmonic, and other ensembles.

In his Honours degree in Music at the University of Melbourne, Joseph took an interest in conducting and began tutelage under Rick Prakhoff. From there Joseph broke into the conducting scene by conducting predominantly choirs, and other small ensembles. Eventually Joseph branched out into opera where he guest conducted *La Bohème* with BK Opera. More recently Joseph has made a move into orchestral conducting assisting the Zelman Memorial Symphony Orchestra with the premiere of *No Friend But the Mountains: A Symphonic Song Cycle* Composed by Luke Styles.

Currently Joseph is studying a Master of Music (Performance Studies) with a focus on conducting. Through the Master degree Joseph has gained invaluable experiences conducting amateur and professional orchestras, as well as ensembles with varying instrumentation and size. This includes the Adelaide Symphony Orchestra and the Elder Conservatorium Symphony Orchestra.



Robert Macfarlane studied at the Elder Conservatorium in Adelaide and subsequently at the Hochschule für Musik, Leipzig 'Felix Mendelssohn-Bartoldy' with Prof. Dr. Jeanette Favaro-Reuter, as recipient of the prestigious Thomas Elder Overseas Scholarship.

He was the winner of the Adelaide Critic's Circle award for best individual performance in 2012 (Bach - *St. John Passion*), a finalist in the Lortzing Competition in Germany in 2013, and winner of the Royal Melbourne Philharmonic Aria competition in 2009.

Robert is known internationally for his performances of Bach, in particular the Evangelist of the *St. John* and *St. Matthew Passions*, and was the 2008 and 2009 Bach Scholar in the St. Johns Bach Cantata program in Melbourne. He made his debut in Leipzig's Thomaskirche in 2013 as the tenor soloist in Bach's *Mass in B Minor*, under the direction of Georg Christoph Biller, returning the following year to perform *Wär Gott nicht bei uns diese Zeit*. Other acclaimed concert performances include soloist in semi-staged performances of *St. Matthew Passion* for Opera Queensland; Britten *St. Nicolas* with the Adelaide Symphony Orchestra; Mozart *Great Mass in C minor* at St George's Cathedral, Perth; Handel's *Messiah* and *Solomon*; *Die Schöne Müllerin*, *Winterreise* and

Schwanengesang and Schumann's *Dichterliebe* and *Liederkreis*, Wolf's *Italienisches Liederbuch* with Anthony Legge, and for ArtSong Canberra and The Firm in Adelaide.

Most recently Robert made his debut with Opera de Lyon performing Tybalt in Boris Blacher's *Roméo et Juliette*, and with the Auckland Philharmonia Orchestra in the role of Pong in *Turandot*. He also performed *Israel in Egypt* for the Halberstädter Domfestspiele, Bach *St John Passion* in Belgium and Rossini's

Petite Messe for Canberra International Music Festival along with his return to the Halberstädter Domfestspiele for Haydn's *The Seasons*.

This year he returns to The Song Company for Brett Dean's *Hamlet* at the Adelaide Festival and to Auckland Choral Society for Beethoven *Mass in C*. Robert also performs the Evangelist in *St Matthew Passion* for Canberra Choral Society, First Elder in *Susanna* for Handel In The Theatre, *Messiah* for Perth Symphonic Chorus, Robert was co-artistic creator of the Cirkidz production in Adelaide of *More Guilty than the Poet*.

Robert also performs in the new music ensemble Duo Trystero with guitarist Aleksandr Tsiboulski, which has given the Australian premieres of works by Alec Roth, Wolfgang Fortner, Alexander Goehr and Paul Dessau and world premieres of works by David Kotlowy, Luke Altmann and Anne Cawse.



Adrian Tamburini: A chorister with the Victorian Boys Choir from the age of 5, Adrian has always had a passion for music and singing. At the age of 10 he was awarded a scholarship to sing with the St Patrick's Cathedral Choir, Melbourne where he stayed until 1992

as the assistant choir captain under the direction of John Mallinson. Deciding to concentrate on solo classical singing, Adrian commenced vocal lessons with Bettine McCaughan, with whom he achieved great success winning awards in vocal eisteddfods (including the Royal South Street Competition and the City of Geelong Eisteddfod) and competitions (1996 - Finalist in the Victorian Liederfest, 1997 Winner of the Ernest Schilberger Award for Singing and Winner of the Inaugural Diamond Valley Aria Award). Following this period, Adrian was awarded the Robert Salzer Vocal Scholarship in 2002, as well as the winner of the Lygon Street Festa Aria Competition in 2003 and was in the finals of the Australian Puccini Foundation Award, 2006. In 2007 Adrian had won the inaugural Royal Melbourne Philharmonic Aria Competition, the Lythgo Trust Operatic Aria Award and the Melbourne Welsh Male Voice Choir Singer of the Year Competition. In 2010 Adrian was the recipient of the Acclaim Awards Scholarship and a finalist in the German Australian Opera Grant. In 2017 Adrian won Australia's most prestigious professional operatic prize, the Australian Opera Awards (YMF, MOST).

His singing has featured on cinema releases of

Concert 1

JS BACH: ST JOHN PASSION

Opera, DVD, international recordings, motion picture soundtracks, radio, television (Woolworths Carols in the Domain) and Australian dramas including the soundtrack to "After the Deluge".

Adrian's concert repertoire includes, Berlioz's *L'Enfance du Christ* and *Stabat Mater*; Handel's *Messiah*, the *Requiems* of Mozart, Haydn, Verdi, Faure, von Suppé and Bowen; Haydn's *The Seasons* and *The Creation*.

His Operatic debut was in 1997 and ever since has had a varied career as an operatic soloist (Opera Australia, West Australian Opera, Melbourne Opera), a concert performer (Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Canberra Symphony Orchestra, Zelman Symphony Orchestra, Sydney University Graduate Choir) and Musical Director. Adrian has worked overseas, and has proudly sung in every state and territory in Australia. His work, both on and off the stage, has been nominated for awards and his performances have received critical acclaim.

Recent engagements have included two role debuts for Melbourne Opera singing Fasolt in Wagner's *Das Rheingold*, and Banquo in Verdi's *Macbeth*.



Henry Choo Regarded as one of Australia's most versatile tenors, Henry is a graduate of the Australian National Academy Of Music and the young artist programs of Opera Australia and Opera Qld. He is a multiple Green Room Award winner and has appeared regularly in leading roles for Opera Australia, WA Opera, State Opera Of South Australia and Melbourne Opera, and at the Edinburgh Festival and Macau International Music Festival.

His engagements as an oratorio soloist include appearances with all the Australian symphony orchestras, the Hong Kong Philharmonic, the World Peace Orchestra, New Zealand Symphony Orchestra, Christchurch Symphony and Auckland Philharmonia, and for the Sydney Philharmonia Choir and Melbourne Bach Choir, very recent engagements including Tippett's *A Child Of Our Time* at the Adelaide Festival and Beethoven's *Symphony No.9*, both performances with the Adelaide Symphony Orchestra.



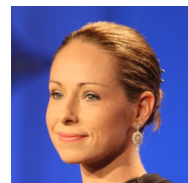
Recently described by critics as "Melbourne's favourite soprano" and hailed as "a rising star" by Limelight Magazine (July 2018), Australian soprano **Lee Abrahmsen** is a multi-award-winning soprano both on the operatic stage and concert platform.

She has performed as soloist in Australia with Opera Australia, Opera Queensland, Melbourne Symphony, Sydney Symphony, Queensland Symphony, Omega Ensemble, Melbourne Opera, Victorian Opera, Geelong

Symphony and internationally at the Edinburgh Festival in Scotland, St Martin in the Fields in London and recital tours in China and Japan.

She has sung over 35 principal roles including Isolde in *Tristan und Isolde*, Sieglinde in *Die Walküre*, Senta in *The Flying Dutchman*, Die Marschallin in *Der Rosenkavalier*, Leonora in *Fidelio*, Elisabeth in *Tannhäuser*, Freia in *Das Rheingold*, Elsa in *Lohengrin*, CioCioSan in *Madame Butterfly*, Mimi in *La Bohème* (all for Melbourne Opera), Countess in *Le Nozze di Figaro* (Opera Australia), Donna Anna in *Don Giovanni* (Opera Queensland) and Violetta in *La Traviata* (CoOpera).

Recent concert performances include: A song recital with Omega Ensemble at Sydney Opera House, soprano solo in Brahms' Requiem with Melbourne Symphony Orchestra, Richard Strauss Four Last Songs with Omega Ensemble at City Recital Hall, Fifth Maid in Strauss Elektra with Sydney Symphony, Berlioz Les Nuits D'été with Melbourne Sinfonia. Lee sang the National Anthem at the Ashes Cricket Tests in Sydney and Melbourne.



A graduate of the Victorian College of the Arts and the Melbourne Conservatorium of Music, **Dannielle O'Keefe** has been acclaimed for her compelling and emotional performances spanning a broad range of musical genres.

Dannielle has performed on the operatic and concert stage both locally and abroad with the Australian International Opera Company and Lyric Opera of Melbourne. Her recent principal roles include; Cherubino in *Le nozze di Figaro*; La Ciesca in *Gianni Schicchi* and Charlotte in *Werther*. Dannielle has also performed with Opera su Presto, Post Opera Company and the Festival of Broadway and was a finalist on 3MBS Fine Music Melbourne's The Talent.



Tom Healey is an organist, choral director and singer. Presently, he is Director of Music at St Paul's Anglican Church, Geelong and Director of Vox Angelica Geelong Chamber Choir, and has been on the board of the Australian Youth Classical Music Competition. He has previously been Acting Director of the Choir of Trinity College, Melbourne University; Director of Music at St Andrew's Anglican Church, Brighton; Director of Music at Geelong Grammar School. He has sung with the Australian Chamber Choir, Les Six, The Ensemble of the Fourteenth Century, and La Romanasca, and continues to sing as a soloist.

Concert 1

JS BACH: ST JOHN PASSION

CHOIR

Soprano

Jane Bashiruddin, Eleanor Bowman, Valerie Breeden,
Gunn Carlson, Angela Chynoweth, Claire Elder,
Lynn Ellis, Maria Glass, Alison Haeusler,
Patsy Haywood, Jeannette Johnston,
Heather Kennedy, Ann Langton, Joan Leaming,
Meredith Norman, Annette Playsted, Fiona Squires,
Gillian Turner

Alto

Sally Adams, Alison Bester, Josephine Dalziel,
Amanda Fraser, Jane Groom, Sandra Kent,
Jan Lavelle, Kerstin Lindros, Kate McAnergney,
Irene McGinnigle, Helen Seymour, Jennifer Shepherd,
Regina Thomae, Angela West

Tenor

Kat de Bruijn, George Belcher, Ellinor Campbell,
Allister Cox, Steven Glass, Milena Idrus,
Stephen Johnstone, Nick Koehne, Alex McAuley

Bass

Geoff Brooks, Stephen Bowler, Ken George,
Chris Hayward, Tom Healey, Alex Hunt, Keith Langton,
Phil Oakes, Stephen Pollard, Joe Sang

REHEARSAL ACCOMPANIST

Sonoka Miyake

ORCHESTRA

Violin I

Susan Pierotti (concert master),
Pip Healey, Jamie Parker

Violin II

Patrycja Radzi-Stewart,
Janelle Kratzmann, Edwina Sekine

Viola and Viola d'amore

Markus Allport, Alison Feiner

Cello

Edi Cardingley (continuo), Carter Harris

Viola da gamba

Laura Vaughan

Bass

Ivan Sultanoff

Flute

Brigid Mantelli, Suzanne Moodie

Oboe and Oboe d'amore

Anne Gilby, Stephen Moschner

Contra Bassoon:

Joanne Angus

Organ: Rhys Boak (continuo)

PLATINUM DONOR

Térèse Defarge - supporting
Lee Abrahmsen and Henry Choo

GOLD DONOR

Evangeline Kaviraj- supporting
Robert Macfarlane

SILVER DONOR

Anonymous

BRONZE DONOR

Nancy Jagger
Beverley Phillips
Gillian Turner

FRIENDS OF MUSIC AT THE BASILICA

Now is the time to welcome back all our friends for a year of fun, fellowship and good music!
We have a wonderful series of concerts, a music festival and several events planned for 2023
and we value the support we have from our friends, who help us to continue to bring
beautiful music to the people of Geelong

NOT A 'FRIEND' YET?

We would love to increase the number of Friends for 2023.
The annual subscription of \$35 covers you to 1 December 2024.
Please contact Judith on judithatrimble@gmail.com or phone 0408 305 868
if you would like to join.

Concert 2

BASILICA DREAMINGS

SENSING SOUND DUO: ROS BANDT AND VICKI HALLETT

Saturday 8th October, 8.00 pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Sensing the Basilica Bandt /Hallett (2022)
(World Premiere)

Dex est ausi comme li pelicans Thibaut de Navarre (1201-1252)

From a Good Root Kassia (9th century A.D)

Edessa Rejoices II Kassia
(World Premiere)

Spiritus Sanctus Hildegard von Bingen (1098-1179)

Psalm 2 Hallett

Kyrie Eleison Bandt (2010)

Mangroves Bandt/Hallett (2022)
(World Premiere)

Sanctuary Bandt/Hallett (2022)
(World Premiere)

Freshwater / Saltwater Bandt/Hallett (2022)
(World Premiere)

Water Dreaming Bandt (2010).

SENSING SOUND

"Sensing Sound" duo, **Ros Bandt** and **Vicki Hallett** are two environmental sound artists and performers who have collaborated for the last four years creating original environmental site-specific spatial sound works. Each installation and performance is an organic osmosis of audible, visual, sculptural and performative elements rendered from the site itself. Together they probe man/nature relationships sensing sound in indoor and outdoor contexts. They have been commissioned twice by Geelong city council for Geelong After Dark (GAD) creating *Earthscape 2018* and *Human Aquarium* public installation (2019) assisted by sound engineer Jem Savage. They are both interested in acoustic ecology, biodiversity, and wildlife /underwater recordings as a means to sense through sound, what is happening in a

given space, the health, the presence and absence, the behaviour of living things, particularly underwater aquatics. Bandt and Hallett have performed at SeenSound, the Loop Bar, New and Experimental Arts Laboratory (NEAL), the Tate Gallery Fryerstown and devised interactive multichannel audience participatory concerts such as *Freshwater Listening* to celebrate 10 years of acoustic ecology in Australia. This long-term *Barwon River Listening project*, from the kayak, is a plea for us all to be better caretakers of the river and respect its changing confluences, fresh or salt, oxygenated, toxic. *Barwon Listening* will be of interest to local water watch groups and stakeholders. The art will raise consciousness of the need for sensitive environmental water care in the Barwon estuary. Water is sacred, our lives depend on it.

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

Concert 2

BASILICA DREAMINGS

Sensing the Basilica - Bandt /Hallett (2022)
(World Premiere)
Finding the acoustic spaces within.

Dex est ausi comme li pellicans - Thibaut de Navarre (1201-1252). God is like the pelicans. The pelican is one of the most frequently used symbols of sacrifice in the Christian church, a metaphor for the resurrection and giving your life that others may live. The ancient Greek lyre is dressed in the feathers of the endangered Dalmatian pelican, collected and given from friends who are trying to protect their last breeding ground on the shores of Lake Prespes, north Greece.

From a Good Root - Kassia (9th century A.D)
Kassia was the first known woman composer to notate her songs and hymns, many still used in the unbroken Byzantine liturgy today. This song of the ascetic Simeon describes how he lived high on a pole to be closer to God and avoid human confrontation.

Edessa Rejoices II - Kassia
The sound of the enormous waterfall at Edessa, northern Greece, inspires us to revere nature as a temple and not take water for granted. The text, describing a miracle there, is spoken by ancient Greek Scholar Arthur McDevitt accompanied by the waterfall recorded at the site.

Spiritus Sanctus - Hildegard von Bingen (1098-1179).
Another famous woman composer-poet from the medieval period who has left a huge canon of sacred settings of the mass and hymns such as this.

Hallett (2017). *Psalm 2*
Psalm 2 is the second piece from a solo improvised recording session, "Inside the Basilica", created at the Basilica of St Mary of the Angels on the 18th of April 2017.

Kyrie Eleison - Bandt (2010)
A monody inspired from hearing the Byzantine Orthodox monks chanting in the ancient Basilica Agia Katerina Plaka, Athens, Greece.

Mangroves - Bandt/Hallett (2022) (World Premiere)
Mangroves, especially those at the Barwon river, are a sacred place for our work where together, over decades, we have kayaked and listened to them through our hydrophones. They are nurseries, carbon sinks and salt filters empowering life.

Sanctuary - Bandt/Hallett (2022) (World Premiere)
Sanctuary was recorded in the freshwater dam at the acoustic sanctuary in Fryerstown, an off-grid wildlife corridor. Six channels of hydrophone recordings have been woven in a delicate contrapuntal array. Hear the aquatic life dreaming.

Freshwater / Saltwater - Bandt/Hallett (2020)
This work was conceived as a Live streamed performance piece interpreting two regions of the Barwon River, a post-industrial site and a remnant river estuary at Barwon Heads.

Water Dreaming - Bandt (2010)
Words for water in many languages are dissolving in the worldwide ocean recordings calling us to care for the freedom of supply, passage and ocean health. Float together with us in the Yerebatan Sarnici, World Heritage underground Basilica Cistern in Istanbul where this was recorded live.



Concert 3

METAMORPHOSIS PROJECT

CHRISTOPHER SKEPPER JAZZ QUINTET AND FRANK DE ROSSO

Sunday 9th October, 3.00 pm
All Saints Church, 113 Noble Street, Geelong

PROGRAM

Many composers borrowed from other composers and then reworked elements of the music into their own new works. Likewise, in the 'Metamorphoses Project' we transform a variety of compositions using a Jazz idiom and in particular through the skill of free improvisation. We hope you enjoy this experience. - Frank De Rosso

Fantasia in G minor BWV 542 J S Bach (1685-1750) arr. C Skepper

Spiegel Im Spiegel Arvo Pärt (1935) arr. C Skepper

Requiem for a Chilli Plant Christopher Skepper

Für Alina Arvo Pärt arr. C Skepper

The Medina Christopher Skepper

Benedictus (from A Mass for Peace) Karl Jenkins (1944) arr. William McVicker

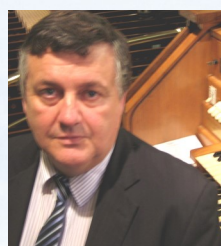
Adagio Remo Giazotto (1910-1998) arr. C Skepper

Autumn & Spring (Four Seasons) Antonio Vivaldi (1678-1741) arr. C Skepper



Christopher Skepper has been a professional trumpeter for over forty years playing classical, jazz and commercial styles of music. Classically, Christopher has performed with the Melbourne Symphony Orchestra, The Elizabethan Trust Orchestra and Opera Victoria Orchestra. In the Jazz world, he has performed with Australian Jazz luminaries such as Paul Grabowski, Ted Vining, Bob Sedergreen, Scott Tinkler, Peter Harper, Niko Schauble and many more. He has been an influential member of the contemporary ensembles "The Australian Art Arkestra", "Musikki Oy", "The Soultet", "Tibetan Dixie", "The Big One" and "The Barry Vieth Big Band". Christopher has performed at all the major Jazz Festivals in Australia including Sydney's Manly Jazz Festival, The Melbourne International Jazz Festival and many more. Commercially, Christopher has toured with Boney M, Cilla Black, Max Pelicano and played on Channel 10's "Good Morning Australia" and various jingles for radio and television. He has also played with the Channel 9 band and many other R'nB bands including "Feed The Cats", "Grand Wazoo", "The Casuals" and many more. Christopher has also composed and arranged music for different bands and ensembles around Australia. He had his own 19 piece big band. Christopher has also been a trumpet teacher at the Victorian College of the Arts, as well as the Head of Music at Kingswood College, Box Hill. Currently, Christopher is performing with his own quintet named SHOL. He wrote the majority of the music for their two

Aria nominated albums, "SHOL" and "The Amygdala Hijack" and is currently working on their third album. He is often seen performing at The Jazz Lab, Uptown Jazz Cafe and the 303 Bar. Christopher has arranged all the music for the Metamorphoses Jazz Quintet and helped select the music with Frank De Rosso.



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. Frank 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. Frank has co-ordinated numerous presentations involving music, art, literature, visual effects and drama. The focus is on music, both ancient and contemporary with meticulous programming and quality of presentation. In 2012 Frank formed the Windfire Chamber Choir under the direction of Melbourne conductor Rick Prakhoff. A new initiative that began in 2015 is the formation of the Windfire Scholars – a program to attract young singers to sacred choral music through a scholarship program, to sing with the Windfire Chamber Choir. In 2019, Frank was awarded an OAM for his services to music.

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

Concert 3

METAMORPHOSIS PROJECT



Andrew Harrison is a composer, pianist and researcher. His work spans across art music, jazz, theatre and film. A strong interest in history and narrative permeates much of his musical output.

Harrison's most recent composition, *Time Is Truth*, was premiered in Melbourne in May 2022, after a

commission from Grevis Beard and Richard Knafelc. In November 2018, the Arcko Symphonic Ensemble premiered *If Not In This World*, commissioned to commemorate the centenary of the World War I armistice. Previously, Harrison collaborated with Detroit-based poet Jamaal May on a chamber work, *Hum*. His composition *Gassed Shell (Severe)*, commissioned and premiered by Paul Grabowsky and the Monash Art Ensemble in 2014, featured on the 2016 CD *Histories*. Harrison has scored over a dozen short films and worked with Red Stitch Actors Theatre in Melbourne and Eagle Eyed Productions in Bendigo. He was the founding pianist and composer with Melbourne jazz quintet, *SHOL*, from 2002-2015. Harrison received his PhD in Music Composition from the ANU in February 2020; his thesis *Sounding Out The Past* won the J.G. Crawford Prize for Interdisciplinary Research. He is a Represented Composer at the Australian Music Centre and lives in Melbourne.



Vince Hopkins has been on the professional music scene for over thirty years. He is a most versatile guitar player being well versed in many genres including contemporary classical, rock, musical theatre and jazz. Acoustic, classic, archtop, electric and baritone guitars are all a part of his musical expertise. Vince

has played with the *Melbourne Symphony Orchestra* in concerts, television productions and recording sessions. During the 1980's he played in the world renowned ensemble *Australia Felix* led by Felix Werder. Some other artists he has worked with are Bruce Clarke, Tommy Tycho, Herb Ellis, Emily Remler, Radio Rhythm Orchestra, Christine Sullivan, Grand Wazoo, Australian Showband, Brian Brown, Peter Clinch and many others. Vince has also played in many Musical Productions, T.V. appearances and featured jazz concerts. Vince's musical journey has taken him to some of Australia's top performing venues such as Hamer Hall, The Arts Centre, The Sidney Myer Music Bowl, also various concert and recording venues in Europe. He performs regularly at Melbourne's top jazz clubs such as The Jazz Lab, Firefly and Jaspers. Currently Vince is working as a freelance musician, composing, recording original compositions, music arranger, teacher of music theory, improvisation and guitar studies, and collaborating in *The Aural Collective* (recently formed to perform original compositions and explore new material). In 2021, Vince released his Aria nominated solo album '*Nullarbor*'.



Christopher Lewis is a Melbourne based drummer, percussionist and composer who worked in many facets of the music, theatre and contemporary circus worlds across Australia and internationally. He performs frequently with post modern folk band *Bush Gothic*, most recently includ-

ing tours to India and the UK. He is a regular on the Melbourne jazz scene with the ensembles *SHOL*, *Bohjass*, and *Slipper*, and exercises his latin chops with the Afro/Cuban inspired *Los Cojones*. With the above he has played at numerous festivals and venues such as MONA FOMA, Port Fairy Music Festival, Falls Festival, White Night, Bennett's Lane, and Northcote Social Club. His recent composition credits include *Tin Top Tour (Circus Oz)*, *If These Walls Could Talk (Dislocate Physical Theatre)*, *The Republic of Trees (Castlemaine State Festival)*, *The Woolgatherer (La Mama)*. He was the musical director of Circus Oz from 1998-2002 and again from 2009-2010. He has composed & performed for many other companies including Chamber Made Opera, Flying Fruit Fly Circus, & NICA.



Stephen Murphy has performed on many occasions as a soloist clarinet impressario to audiences in Australia and overseas in both genres of Classical and Jazz music. Most notably having performed with the Graeme Lyall Band, Ricky May, the Little River Band, and the Four Kinsmen - he

also performed in the CBA Prom Concerts at the Great Hall of the National Gallery of Victoria. He has composed many pieces in conjunction with other noted musicians such as : Allan Watson, Richard Mclean, and Chris Forhan, with styles varying from Traditional Jazz to Contemporary music. Stephen has performed with the Canterbury Chamber Players who specialised in Chamber music of the 18th and 19th centuries and who recorded for the ABC and 3MBS FM. Stephen also lead the house band at the Musicians Club in Melbourne. He is still actively recording today. As a musical educator, Stephen has taught at numerous levels, and is widely respected within the industry.



Alastair Watts is a composer, arranger and bassist who has worked in Melbourne's jazz scene for over two decades. Alongside holding the bass chair in Bohjass for twenty-plus years, his own chamber/electronics/mathematical

ly-inspired jazz band Slipper has offered numerous opportunities to showcase his ideas, whilst cementing his relationships with Chris Lewis and allowing for plenty of other sideman work. Citing Mingus, Britten, Jobim, Boards of Canada, J.S Bach and Meshuggah as sonic inspirations, new music (involving Alastair's interests in sound, double and electric bass) are always his focus.

Concert 4

NEW SOUNDS - ANCIENT RESONANCES

DR ANDREW BLACKBURN AND DR JEAN PENNY

Wednesday 12h March, 7.30pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Music for pipe organ, flute and live electronics
Andrew Blackburn - organ and electronics
Jean Penny - flute

Toccata Scherzo for solo organ Ros Bonighton (1946 - 2011)

leópcwide for organ and fixed
electronic soundtrack (2016)
(Australian premier)

pouring for organ and fixed
electronic soundtrack (2020)
(Australian premier)

Scoria Cone for flute and live electronics (2021) Keyna Wilkins & Andrew Blackburn
Commissioned by Jean Penny (world premier)

Pastoral Drone for solo organ (1982) George Crumb (1929 - 2022)

INTERVAL

Lal Lal Falls for flute and live electronics (2022) Jean Penny & Andrew Blackburn
(world premier)

Improvisation for organ and live electronics Andrew Blackburn

This concert explores the transformation of sounds, the spiritual energy of expanding perceptions of sound, and the use of resonance as part of musical interpretation through music for pipe organ, flute and electronics. Novel sounds created through melding acoustic and electronic sound processing reflect the ancient origins of the instruments' histories and engage with the architectural space of the Basilica itself through reflection, reverberation and sound diffusion. Physical locations of the instruments are drawn out into the building by magnified whispers and micro flute sounds and diffused and displaced organ sounds. New ways of thinking of the pipe organ and flute are proposed, ways

that transform conventional perceptions and understandings of artistic process and expression.

Ros Bonighton's brilliant ***Toccata Scherzo*** for solo organ will establish the acoustic sound of the Basilica's instrument. Bonighton (1946 - 2011) completed her Master of Arts at La Trobe University in composition, received many composition commissions, and was organist/music director at St John's Soldiers Hill in Ballarat. Her music was influenced by plainchant, British and Celtic folk song, as well as the extended harmonic tensions of late German Romanticism, multi-rhythms, and jazz harmonies.

Concert 4

NEW SOUNDS - ANCIENT RESONANCES

Two extraordinary pieces by the contemporary English composer, Lauren Redhead, for organ and electronics explore meditative and contemplative temporalities and iterative processes.

leópcwide is scored for organ with fixed tape. The organ part is very slow moving and quiet, using the extreme pitch ranges of the organ to move in and out of recorded voices and bell-like sounds. This work was inspired by the ancient Anglo-Saxon poem, *The Wanderer*:
'indeed, I cannot think why my soul does not darken when I contemplate the lives of people throughout the world'.

pouring was written to be part of a special service at St Stephen's Church, Bristol. During the first performance of the music, water was poured into a vessel, giving the piece its name. The organ part consists of slow tremolos from the very bottom of its range to the top, set against an electronic sound scape.

Scoria Cone for flute and live electronics, is a co-creation by Sydney composer Keyna Wilkins with electronics by Andrew Blackburn. This is a meditation on the atmosphere and histories of Mt Buninyong, Victoria, combining flute melodies and gestures with delicate, intricate effects that convey intuitive responses to this beautiful natural environment. A sequence of still images of Mt Buninyong accompanies the music.

George Crumb's **Pastoral Drone** for solo organ is a unique acoustic work. It was commissioned by the American Guild of Organists and is described in Crumb's score notes as an evocation of an ancient "open-air" music [...] in which "relentless" drones are executed on the organ pedals with "periodic bending of the basic drone sound [...] overlaid by strident, sharply-etched rhythms in the manual parts". The dynamic is very loud throughout; Crumb suggests it is a "kind of colossal musette".

Lal Lal Falls is a significant ancient site of multiple geological, indigenous, colonial, and present-day interconnections situated at a spectacular basalt gorge southeast of Ballarat. This semi-improvised composition for flute and electronics is a response to this landscape. Sounds encountered at the Lal Lal Falls precipitated multiple sensations and intensities; visual encounters evoked spaces, musical structures, and shape. The work traces walking tracks around the falls, represented in 5 sections: open plains, rock pools and precipice, cascading falls, the gorge, and a return to the open plains.

An improvisation for organ and live electronics closes this concert.

Dr Andrew Blackburn's career has spanned a broad range of musical pursuits, including organ and harpsichord performance, music technology, choral conducting, music education and arts centre directorship. He has performed widely as soloist and with orchestras and ensembles in Australia, Malaysia, Sweden, Denmark, Germany, Hungary, Italy, Spain and New Zealand. Andrew was appointed as Senior Lecturer at the Universiti Pendidikan Sultan Idris, Malaysia in 2011, and later as Deputy Director of the UPSI Education Research Laboratory. Whilst in Malaysia he gave organ recitals in Kuala Lumpur and Georgetown, Penang and regularly performed with the Malaysian Philharmonic Orchestra. His research includes higher education training and assessment, intercultural music, and leading research on organ performance – particularly pipe organ and live electronic processing of sound (DSP), commissioning and premiering new works, new forms of musical representation, and musical histories in Malaysia. Andrew completed his Doctor of Musical Arts degree in 2011, a study exploring 'The Pipe Organ and Realtime Digital Signal Processing: A Performer's Perspective'. See more at <https://www.andrewblackburn.org>



Australian flutist/scholar, **Dr Jean Penny**, works at the intersection of flute performance, artistic research, writing and new music creation. She has published widely and presented her research on flute performance, interculturality, place and space, and technology and performance at numerous Australian, Asian, Scandinavian, British and European fora. Jean has extensive performance experience with major Australian symphony orchestras, chamber ensembles, and recitals throughout Australia, in Malaysia, the UK, Hungary, Germany, Denmark, Sweden, Italy and Spain, and has worked in multiple education and academic spheres. She graduated from the Queensland Conservatorium Griffith University with a Doctor of Musical Arts in 2009, investigating the performative nexus of flute with digital technologies. Subsequent academic appointments have included Senior Lectureship in Music at U.P.S.I., Malaysia (2011-2015) and Honorary Research Fellowships at U.P.S.I (2016) and Federation University Australia (2018). She has served on many committees and reviewing panels, won numerous awards, research and arts grants and sponsorships, and undertaken guest lectureships, examining, invited talks and seminars, book editing and the Chief Editorship of the peer reviewed Malaysian Music Journal from 2012-2015. See more at <https://www.jeanpenny.com>

Concert 5

LOST, FOUND SANDPIPER TRIO

Friday 14th October, 7.30pm
St Paul's Anglican Church, Latrobe Terrace, Geelong

PROGRAM

Brighid Mantelli - flute
Regina Thomae - piano
Siobhan O'Shaughnessy - cello

Trio for flute, cello and piano - Bohuslav Martinů (1890 - 1959)

Poco Allegretto

Adagio

Andante-Allegretto Scherzando

Flute Sonata in e minor, BWV 1034 - Johann Sebastian Bach (1685 - 1750)

Adagio ma non tanto

Allegro

Andante

Allegro

Lost, Found - Kym Dillon
(world premier)

Bohuslav Martinů was born in a small Bohemian village, moved to Paris at the age of 33 in 1923, escaped to Vichy in 1940 and then moved to New York the following year. Martinů composed this trio over five days while teaching in Tanglewood in the summer of 1944. The ease with which he composed the work is reflected in the lighthearted mood which features in much of it. Virgil Thomson wrote that the trio is, "a gem of bright sound and cheerful sentiment that does not sound like any other".

In 1724 **J.S. Bach** began writing extensive flute obligato parts in the arias of many of his cantatas. It's believed that a flautist of some proficiency was visiting Leipzig and inspired Bach to write not only the obligato's but also this flute sonata. The technical demands of the sonata also suggest that it was intended for a musician of great skill. The form follows a sonata di chiesa form (slow, fast, slow, fast). It is written to be played over a basso continuo with harpsichord and viola da gamba. The first movement of the sonata features a lamenting, melancholy conversation and the third movement a beautiful aria, both of which show a connection to Bach's vocal arias of the time.

Lost, found is a piece about how stories can be hidden within plain sight. A single object in someone's home can have a rich significance and connection for a person, a meaning which links inseparably with who they are and where they've come from. An object like this could be commonplace, not something that would necessarily attract attention, but nevertheless be linked with a person in a profound way.

The three movements of the piece are each titled and inspired by an object that holds meaning for Regina, Brighid and Siobhan. The object and its significance provide the starting point from which a musical narrative is woven, one that becomes a story in and of itself.

I have purposefully withheld the meaning of the objects from the listener — I find there is something beautiful about how our own thoughts and life experiences colour how we perceive something, even how we perceive other people's stories. Our own imaginations often fill the gaps and link in with our own experience of the world; in the same way this music is intended for you to simply take as it is and find your own path through.

It has been a great joy to write this piece for Regina, Brighid and Siobhan, and have something of their own story inspire the music; I also intend this piece to speak generally about how we connect with the stories of others people, and about how rich narratives can be found all around us.

My sincere thanks to the City of Greater Geelong for providing the grant to fund this commission, and Music at the Basilica for hosting its premiere.

Kym Alexandra Dillon

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

Concert 5

LOST, FOUND



Kym Alexandra Dillon is a composer, pianist and conductor based in Melbourne and Geelong. Beginning her career as a jazz pianist, Kym's lifelong passion for composition soon became her primary focus, with her work currently spanning multiple genres and areas of musical practice.

Kym has had original works commissioned by such groups as the Melbourne Symphony Orchestra, Australian Youth Orchestra, Astra Chamber Music Society, and Musica Viva, and has received multiple prizes for her work. In reviewing a 2022 concert of her works performed by the Forest Collective ensemble, Myron May from mymelbournearths.com wrote that "Dillon's skill at bringing highly complex thoughts through classical music, opera and philosophy so seamlessly together is ingenious."

Kym also works regularly as a choral conductor, accompanist and composition teacher, and as a public speaker she has given pre-concert talks for the Melbourne Symphony Orchestra and Australian Chamber Orchestra, and been a guest presenter on ABC Classic.

The Sandpiper Trio



Brigid Mantelli (flute), Regina Thomae (piano) and Siobhan O'Shaughnessy (cello) first performed together as a trio six years ago and immediately felt connected. Their rehearsals are joyful and enriching, intertwined with walks, tea, heartfelt conversations, and introspection.

Their combined musical experience is vast.

With Siobhan taking up a position with the Melbourne Symphony Orchestra in her early twenties, Regina taking her love of chamber music from Germany to Australia and Brigid exploring collaborative chamber music with artists from a diverse range of mediums, they bring their experience to the table to find the beauty, joy and pain in the music they play. They are very much looking forward to premiering the commissioned work by their dear friend Kym Dillon.

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GARTLAND

Concert 6

THE MAGNIFICENT SEVEN

MAXIMILLIAN RUDD AND DOUG DE VRIES

Saturday 15th October, 3.00pm
Narana Aboriginal Cultural Centre, 410 Surfcoast Highway, Grovedale

PROGRAM

Uma Noite no Sumaré Esmeraldino Salles (1916 – 1979)

Visitando o Recife Canhoto da Paríba (1926 – 2008)

Suite for Two 7-String Guitars Maurício Carrilho (b. 1957)

Arranged by Doug de Vries and Maximillian Rudd

Lapa

Madrugada

Vassoura do Monge

Choro Negro Paulinho da Viola (b. 1942)

Running the Scree Doug de Vries (b. 1960)

Music of Pixinguinha Alfredo da Rocha Viana - "Pixinguinha" (1897 – 1973)

Proezas de Solon

Desprezado

Acerta o Passo

Senhorinha Guinga (b. 1950)

Lingua de Preto Honorino Lopes (1884 – 1909)

Migalhas de Amor Jacob do Bandolim (1918 – 1969)

Featuring Doug de Vries on Tenor Guitar

Um Baile em Catumby Eduardo Souto (1882 – 1942)

Featuring Doug de Vries on Tenor Guitar

Meu Avô Raphael Rabello (1962-1995)

Jorge do Fusa Garoto (1915 – 1955)

Murmurando Jacob do Bandolim (1918 – 1969)

The Brazilian seven-string guitar, known in Brazil as the *violão de sete cordas*, enjoyed a meteoric rise to prominence in the last decades of the twentieth century. It is presently played and celebrated in all corners of the globe as a truly versatile instrument, with its extended range being explored in new and old musical contexts, adopted by classical, jazz and folk guitarists, and crossing multiple genres.

The origin of the Brazilian seven-string guitar is disputed, though it is suggested to have likely developed as an adaptation of the Russian seven-string guitar, which was widely played in Russian folk music of the nineteenth century. At the time, the standard six-string Spanish guitar was still affirming its place as *the* guitar, and in different parts of the world, the guitar was undergoing an explosion of technological advancements

The Brazilian seven-string guitar is most revered for its central role in *choro* and *samba* ensembles. *Choro* proliferated in late-nineteenth and early twentieth-century Brazil as the pre-eminent popular music style. A uniquely Brazilian recipe that combined the ingredients of European salon dances, *mazurka*, *waltz* and *polka*, with the all-important rhythms of Afro-Brazilian culture from the newly freed slaves (as late as 1888), like *lundu*, *maxixe*, amongst others. *Choro* was galvanised across the twentieth century by the likes of *Pixinguinha*, the so-called "father of choro," a virtuoso flautist, saxophonist and bandleader, whose group produced hit after hit during the war era. A selection of his works are featured in this program. It is worth mentioning that around this time another important historical figure was composing in the style of *choro*, in Heitor Villa-Lobos, whose distinctly Brazilian-flavoured guitar works were to become amongst the most treasured in the classical guitar repertoire.

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

Concert 6

THE MAGNIFICENT SEVEN



With the explosion of radio in the post-war period, the appetite for smaller ensembles of stringed instruments to accompany vocalists helped to establish the Brazilian seven-string as a mainstay of musical accompaniment. A central figure benefitting from this trend was the young *Dino Sete Cordas* (Dino “Seven String”), who had cut his teeth in the ensemble of *Pixinguinha* and was now the most in-demand accompanist in Rio de Janeiro, performing with the likes of Jacob do Bandolim, the extremely successful mandolinist and composer whose works contributed to a resurgence of *choro* in the so-called *golden age* (circa 1950s). Though it wouldn’t be long before a new socio-musical movement in Brazil would send the Brazilian sound global, and in the process dwarfing almost all other Brazilian music to strictly local contexts. It was the late-1950s and the *bossa nova* tsunami had gobbled up everything in its path.

The Brazilian seven-string continued to be played in *choro* and *samba*, though many young Brazilians viewed this music as part of a bygone era, and it largely was. It quickly became “grandad’s music,” until around the 1970s, when a small group of young musicians in Rio reembraced it. Heavily seduced by this movement and the virtuosic nature of *choro*, a young guitarist by the name of Raphael Rabello came down from a small village in the mountains outside of Rio, and changed the history of the Brazilian guitar forever. It was Raphael Rabello, who single-handedly reframed the Brazilian seven-string as an instrument to be taken very seriously in the consciousness of Brazilian guitarists. Here was a young virtuoso, amongst the greatest guitarists to ever live, who would end up in the company of the likes of *Paco de Lucia*. Rabello performed, composed and recorded a staggering amount of music for the Brazilian seven-string guitar, before his life was tragically cut short at the age of thirty-three. The legacy of Raphael Rabello is truly enormous: he has inspired a wave of international interest in the Brazilian seven-string guitar which, when played with heart and soul, carries a uniquely Brazilian history of more than a hundred years. The Magnificent Seven!

Doug de Vries is one of Australia’s foremost guitarists and a significant composer for the guitar, excelling in many musical genres, from jazz and blues to gypsy swing, *choro*, *samba* and *bossa nova*. Emerging into Australian consciousness through his long stint as resident guitarist in the house band on Channel Seven’s Steve Vizard’s *Tonight Live*, de Vries was also a founding member of the Vince Jones group over 10 years in which the jazz singer built his loyal following and made his seminal recordings. De Vries maintained an interest in Brazilian guitar music throughout all those years, releasing his own compositions and albums inspired by this rich musical fount. After living in Rio de Janeiro in 2000, and making subsequent trips partly encouraged by receipt of an Australia Council for the Arts Fellowship, his performance credits in the world of Brazilian music are exemplary, having performed and recorded with Yamandu Costa, Hermeto Pascoal, Mauricio Carrilho, Luciana Rabello, Jorginho do Pandeiro, Ronaldo do Bandolim, Paulo Aragao, Proveta and Lula Galvao. He has also toured and recorded with major Australian artists such as Don Burrows, Kate Ceberano, Anthony Warlow, James Morrisson, Paul Grabowsky, Vince Jones, Eddie Perfect, Judy Jacques and Diana Clark, as well as Barbara Morrison and Andy Bey from the United States.

Maximillian Rudd is a guitarist, composer and teacher whose work has been influenced by the music of Brazil. Shortly after arriving at the Melbourne Conservatorium of Music in 2012, he met and became a student of acclaimed Australian guitarist Doug de Vries, who inspired his subsequent ten-year frenzy of Brazilian guitar studies, which has culminated in a PhD on the subject. With the encouragement and support of de Vries and others, over those ten years Rudd has travelled to Brazil to undertake lessons with eminent Brazilian guitarists, honing his skills and understanding of this complex and intriguing musical culture. Armed with his Brazilian seven-string guitar Rudd has produced two albums of original guitar music, *Maximillian* (2017) and *Salvador* (2020), and collaborated widely as both a soloist and ensemble member in that time. Some highlights include guest soloist with the Australian National Academy of Music featured on ABC Classic FM, and performances alongside the likes of flautist Asha Henfry, and guitarists Doug de Vries, Slava Grigoryan and Yamandu Costa. Raised in the Geelong and Surf Coast area, Maximillian Rudd is a familiar face to Music at the Basilica and Windfire Festival, having been invited to perform in many concerts over the years.

Concert 7

SING OUT FOR UKRAINE

VOX ANGELICA GEELONG CHAMBER CHOIR

Sunday 16th October, 4.00pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Director - Tom Healey
Grand Orgue - Rhys Boak
Orgue de Choeur - Beverley Phillips

| | |
|--|---|
| <i>Prayer for Ukraine</i> | Mykola Lysenko (1842-1912, Ukraine) |
| <i>Sviatyj Bozhe</i> (Lord Most Holy) | Lesia Dychko (b1939, Ukraine) <i>Soprano: Teresa Duddy</i> |
| <i>Kyrie (Messe Solennelle, Op 16)</i> for Choir and Two Organs | Louis Vierne (1870-1937, France) |
| <i>Candlelight</i> | Hanna Havrylets (1958- 28 th February 2022, Ukraine) |
| <i>Gloria (Messe Solennelle, Op 16)</i> | Louis Vierne (1870-1937, France) |
| <i>Ciacona</i> <i>Organ: Tom Healey</i> | Victor Goncharenko (b1959, Ukraine) |
| <i>Sanctus (Messe Solennelle, Op 16)</i> | Louis Vierne (1870-1937, France) |
| <i>Plotiju</i> | Roman Hurko (b1962 Canada/USA; Ukrainian heritage) |
| <i>Benedictus (Messe Solennelle, Op 16)</i> | Louis Vierne (1870-1937, France) |
| <i>O Salutaris Hostia</i> Sopranos: Helen Seymour and Emily Swanson | Ēriks Ešenvālds (b1977, Latvia) |
| <i>Agnus Dei (Messe Solennelle, Op 16)</i> | Louis Vierne (1870-1937, France) |
| <i>Tropar (Prayer of the Blessed Virgin)</i> | Hanna Havrylets (1958- 28 th February 2022, Ukraine) |
| <i>A Ukrainian Prayer</i> | John Rutter (b1943, composed March 2022, UK) |

Translations will be available at the concert

Concert 7

SING OUT FOR UKRAINE

The music for a number of these pieces was sourced from ukrainianlive.org, which declares that 'you can receive scores of pieces by Ukrainian composers and perform them in support of Ukraine in your city' free of charge, with consent given by the composers. *Prayer for Ukraine* is a patriotic 'spiritual anthem', published in 1885. **Mykola Lysenko** was a composer, pianist and choral conductor, who studied in Kharkiv and Kyiv and then in St Petersburg with Rimsky-Korsakov. He is known as the father of modern Ukrainian classical music. **Lesia Dychko** has taught composition and theory at the Tchaikovsky National Music Academy of Ukraine since 1994. **Hanna Havrylets** studied in Lviv and Kyiv and went on to teach at the National Music Academy of Ukraine in Kyiv before her death in February of this year. Her works have been widely performed in Europe and North America. **Roman Hurko** was born in Canada but his parents were born in Ukraine and met in a displaced persons camp in Regensburg during WWII. They emigrated to Adelaide and then to Canada. Hurko studied in Toronto and Yale and is a member of the Composers' Union of Ukraine. Latvian composer, **Ēriks Ešņvalds**, is one of the busiest and most sought-after composers today, with his music widely performed around the world. In 2011 to 2013 he was a Fellow in Creative Arts at Trinity College, Cambridge. He teaches composition at the Latvian Academy of Music. *A Ukrainian Prayer* by **John Rutter** was first performed on the 15th of March, 2022, in London. The composer said, "Like everybody, I've been shocked and dismayed by the recent events, and the first thing I wanted to do was write some music that would respond in my own way." Rutter has made the sheet music available to all free of charge, as is the case with ukrainianlive.org.

Louis Vierne was a pupil of Cesar Franck and then of Charles-Marie Widor whose assistant he became at the great Parisian church of St Sulpice. He composed the *Messe Solennelle* for that church where it had its first performance in 1901, with Widor playing the "Grand Orgue". Vierne went on to be organist of Notre Dame Cathedral from 1900 to 1937. Unfortunately, with the separation of Church and State in 1905 in France and the resulting withdrawal of state funding, as well as the work's large scale, it was not much performed in Vierne's time. He died at the console while playing his final concert.

Vox Angelica Geelong Chamber Choir



Director: Tom Healey

Soprano: Jane Bashiruddin, Teresa Duddy, Suzette Freijah, Meredith Norman, Christine Robinson, Helen Seymour, Fiona Squires, Jane Standish, Emily Swanson

Alto: Bernadette Ballard, Meredith Cox, Jo Dalziel, Seb Kitchenman, Jan Lavelle, Alison Ralph

Tenor: Steven Glass, Chris Hosie, Alex McAuley, William Ness

Bass: Barney Ellis, Sandy Humphreys, Will Humphreys, Alex Hunt, David Kellam, Richard Standish

Tom Healey

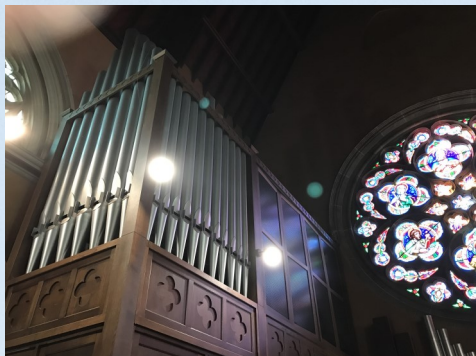
Tom Healey is an organist, choral director and singer. Presently, he is Director of Music at St Paul's Anglican Church, Geelong and Director of Vox Angelica Geelong Chamber Choir, and has been on the board of the Australian Youth Classical Music Competition. He has previously been Acting Director of the Choir of Trinity College, Melbourne University; Director of Music at St Andrew's Anglican Church, Brighton; Director of Music at Geelong Grammar School. He has sung with the Australian Chamber Choir, Les Six, The Ensemble of the Fourteenth Century, and La Romenasca, and continues to sing as a soloist.

A special thank you to Symon Kohut for his help in sourcing music, transliteration, translation and advice on pronunciation, and to Stephen Pyk for his advice on Ukrainian music, and thanks to Linda Petkovic in Geelong for advice on pronunciation.

LUNCHTIME ORGAN RECITALS

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Monday 10 October
St Mary's Basilica 136 Yarra Street, Geelong

Bach to the Beatles

Geo. Fincham & Sons Pipe Organ dating from 1930.
Relocated and refurbished by Laurie Pipe Organs in 2003

Tuesday 11 October
St John's Lutheran Church 165 Yarra Street, Geelong

The Legacy of Martin Luther

Music of Bach, Walther, Bohm, Pachelbel, Sweelinck,
Buxtehude, Telemann

Alfred Fuller tracker action organ built in 1886-87 for Methodist Church,
North Melbourne. Relocated to St John's Church Geelong in 1972.



Wednesday 12 October
St Mary's Basilica 136 Yarra Street, Geelong

The Italian Connection

Early Italian music – Merula, Frescobaldi, Martini,
Cervellini, Gabrieli, Valeri, Scarlatti

Chamber organ by Geo. Fincham & Sons. from 1967.



Thursday 13 October
St Andrews Uniting Church 19 Sydney Parade Geelong

The Art of Voluntary

Early English music – Stanley, Croft, Greene, Boyce,
Russell, Walond, Wesley, Bennett, Arne

Organ purchased in 1912 from St Paul's Anglican Church in Latrobe Terrace.
Originally built by John Courcelle of London and then modified by George Fincham.



Friday 14 October
St Mary's Basilica 136 Yarra Street, Geelong

Suite for violin and organ

Josef Rheinberger, op. 166

Associate artist – Marcus Allport, violin



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TO THE MANAGEMENT AND COMMUNITIES of All Saints Church, Narana Aboriginal Cultural Centre, St. Andrew's Uniting Church, St. John's Lutheran Church and St. Paul's Anglican Church for permitting the use of their facilities and for hosting presentations;

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

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