

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

CONCERT 1 Friday 6 October 8.00pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	CLASSICAL ECHOES: A JOUR- NEY THROUGH CENTURIES Geelong Chamber Orchestra Director - Jamie Parker Soloists - Lee Abrahmsen and Joy Lee (harpsichord)	Tickets \$40/\$35 at door or from www.trybooking.com/CIZFB Children and school students - free
CONCERT 2 Saturday 7 October 3.00pm	Sacred Heart College Chapel, 61 Retreat Rd. Newtown	SWEET STAY A WHILE - LOVE SONGS FROM 17 th CENTURY ENGLAND Rosemary Hodgson - lute, Vivien Hamilton – soprano, Helena Ekins – mezzo soprano	Tickets \$30 at door or from www.trybooking.com/CIZFI Children and school students - free
CONCERT 3 Saturday 7 October 8.00pm	City on a Hill, 230 McKillop St. East Geelong	NOT ALL WHO WANDER ARE LOST Trio Stellar with associate artist Emily Treloar (clarinet)	Tickets \$30 at door or from www.trybooking.com/CIZFW Children and school students - free
CONCERT 4 Sunday 8 October 3.00pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	THE GLORY OF BRASS Lyrebird Brass Ensemble Director - Dr. Joel Brennan	Tickets \$30 at door or from www.trybooking.com/CIZGD Children and school students - free
MUSIC RECITAL Monday 9 October 12.30 to 1.00pm	St George the Martyr Anglican Church, Cr. Mercer Street & Hobson Sts Queenscliff	Barney - Ellis Bassoon and Frank De Rosso - organ	Free
MUSIC RECITAL Tuesday 10 October 12.30 –1.00pm	St James Anglican Church, 47-55 Collins St. Drysdale	Wondrous Merry - vocal ensemble	Free
MUSIC RECITAL Wednesday 11 October 12.30 –1.00pm	St James Anglican Church, 1 Albert St. Point Lonsdale	Beverley Phillips - harpsichord	Free
MUSIC RECITAL Thursday 12 October 12.30 –1.00pm	St Luke's Church, 17 Pride St. Torquay	Tom Healey - organ	Free
MUSIC RECITAL Friday 13 October 12.30 –1.00pm	All Saint's Anglican Church, 61-63 Hitchcock Ave. Barwon Heads	Jim Minchin - piano and Lyndon Green - tenor	Free
CONCERT 5 Friday 13 October, talk at 7.30pm followed by concert at 8.00pm	St. Paul's Anglican Church Latrobe Tce., Geelong	THE GOLDBERG VARIA- TIONS: BACH'S HARPSICHORD MASTERPIECE Terry Norman - Harpsichord	Tickets \$30 at door or from www.trybooking.com/CIZGR Children and school students - free
CONCERT 6 Saturday 14 October 8.00pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	GLORIA IN EXCELSIS Excelsis Choir Director - Tom Buchanan	Tickets \$30 at door or from www.trybooking.com/CIZGU Children and school students - free
CONCERT 7 Sunday 15 October 3.00pm	The Basilica of St. Mary of the Angels, 136 Yarra St., Geelong	THROUGH THE GRILLE Melbourne Women's Choir Director - Faye Dumont	Tickets \$30 at door or from www.trybooking.com/CIZHD 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 the 14th Annual Windfire Festival of Music. I hope you take the time to carefully read through this Festival program and attend as many events as possible. As artistic director, I have included a range of music styles and programs; something for all to enjoy. There are a number of local and visiting musicians, both professional and amateur performing in various venues. We all look forward to what this Festival brings to Geelong and relish the opportunity to re-kindle fellowship. Your continuing support and encouragement is appreciated. I wish to thank my committee and the various volunteers for their dedication and support. I also thank the various clergy of the participating churches and the City of Greater Geelong for its continued support. Finally, thankyou to all the musicians who will bring excellent music for you 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 14th 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 TRENT SULLIVAN - MAYOR, CITY OF GREATER GEELONG

Council is a proud supporter of the annual Windfire Music Festival. Now in its 14th year, the festival has become a vital part of Geelong's Clever and Creative cultural scene. It is a great example of the community spirit that shines bright in Geelong. The festival is a collective effort, bringing together several church communities and numerous volunteers to deliver a wide-ranging event

I congratulate everyone who has contributed to this compelling and eclectic program, which provides performances for all music lovers to enjoy.

MUSIC AT THE BASILICA COMMITTEE MEMBERS



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CLASSICAL ECHOES: A JOURNEY THROUGH CENTURIES GEELONG CHAMBER ORCHESTRA

Friday 6th October, 8.00 pm The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Jamie Parker - Artistic Director

Overture to "L'Olimpiade" Antonio Vivaldi (1678 - 1741)

Adagio in G Minor for Strings and Organ Remo Giazotto (1910 - 1988) (on a theme by Albinoni)

> "Lascia Ch'io Pianga" George Frideric Handel (1685 - 1759) featuring Lee Abrahmsen - soprano

"No, Non Turbati" Aria Ludwig van Beethoven (1770 - 1827) featuring Lee Abrahmsen

Divertimento in D Major, K.136 Wolfgang Amadeus Mozart (1756 - 1791)

INTERVAL

Harpsichord Concerto No. 1 in D Minor, BWV 1052 Johann Sebastian Bach (1685 - 1750) featuring Joy Lee - harpsichord

Overture to "L'Olimpiade"

An energetic introduction to the opera "L'Olimpiade," composed by Antonio Vivaldi, a master of the Italian Baroque. This overture encapsulates Vivaldi's dramatic rage. With its strong characterisation and expressive prowess and sets the stage for a riveting musical journey. range, "No, Non Turbati" offers an exciting foray into the

Adagio in G Minor for Strings and Organ (on a theme by Albinoni)

attributed to Tomaso Albinoni, was largely constructed by D Major is a work of youthful exuberance. This threethe 20th-century musicologist Remo Giazotto. Based on a movement piece showcases Mozart's ability to combine fragment of a theme found in Albinoni's archives, this piece invites reflection with its slow tempo and deep emotional resonance, enriched by the grandeur of the organ accompaniment.

"Lascia Ch'io Pianga"

This beautifully moving aria from Handel's opera "Rinaldo" is a highlight of the Baroque vocal repertoire. With the simplicity of its melody and its emotive harmonic structure, it creates a powerful musical statement of longing and sorrow. Vocalist Lee Abrahmsen lends her exquisite voice to this piece, offering a compelling interpretation.

"No, Non Turbati" Aria

This concert aria by Beethoven is a dramatic gem, featuring Lee Abrahmsen in a confrontation of passion and emotional depths of Beethoven's vocal works.

Divertimento in D Major, K.136

This introspective and poignant work, while commonly Composed when Mozart was just 16, the Divertimento in melodic charm with sophisticated musical structure, creating an engaging and uplifting musical experience.

> Harpsichord Concerto No. 1 in D Minor, BWV 1052 Closing the concert is Bach's Harpsichord Concerto No. 1, a cornerstone of the Baroque concerto repertoire. The work, featuring Joy Lee as the harpsichord soloist, showcases a dynamic conversation between the solo instrument and the string ensemble, capturing Bach's innovative approach to form and harmony. The complex textures and rhythmic drive of this piece provide a thrilling conclusion to the concert.

CLASSICAL ECHOES: A JOURNEY THROUGH CENTURIES



Born and based in Geelong,

Jamie Parker's musical journey began at the tender age of four, inspired by his violin-playing sibling and a passionate high school music teacher. While his primary instrument is the violin, Jamie's unique approach to

teaching and playing is shaped by his dual expertise in music and osteopathy, a field he was driven to explore by his university teacher, Dr. Curt Thompson, at the Melbourne Conservatory of Music.

Jamie's musical career is marked by a number of notable achievements. He was the first-prize winner of the regional section of The Australian Youth Classical Music Competition in 2012, and a finalist for Melbourne Recital Centre's Bach Competition in 2011 and 2012. Jamie has performed as a soloist with Orchestra Geelong, showcasing works such as Sarasate's "Zigeunerweisen" and Mozart's D Major Concerto K.218. He's been an associate concertmaster and a member of the Geelong Symphony Orchestra since 2016.

A dedicated music educator, Jamie has tutored annually at Geelong Summer Music Camp since 2013 and currently teaches violin and conducts the senior orchestra at Geelong Grammar School. In 2022, he founded the Geelong Chamber Orchestra, where he serves as the artistic director and concertmaster.

In 2023, he established the Geelong String Quartet, adding to his impactful contributions to the Geelong musical community. Jamie has a history of active performance as a freelance musician with various orchestras and ensembles throughout Melbourne and Geelong.

Beyond music, Jamie is passionate about chess and frequently engages in online and local chess games. For the upcoming concert at St Mary's Basilica, he eagerly anticipates the collaborative performance with talented soloists and the opportunity to showcase the Geelong Chamber Orchestra.

With plans to continue cultivating Geelong Chamber Orchestra and Geelong String Quartet, Jamie aspires to invigorate the classical chamber music scene in Geelong and inspire the younger generation to participate in the diverse classical string groups that Geelong has to offer.



Joy Lee is a versatile harpsichordist and pianist living in regional Victoria on the land of the Wadawurrung people. She possesses a particular passion for contemporary music, engaging in active collaboration with both Australian and international composers to realise new

works for piano, harpsichord, and clavichord. As a harpsichordist, Joy's repertoire spans from the late Renaissance and Baroque eras to contemporary pieces composed in the present year.

Joy's flexible approach and broad musical interests have led to frequent solo and chamber performances in several esteemed concert series. These include the Astra concert series, collaborations with the Arcko

Symphonic Ensemble, Homophonic!, the INLAND performance series, among others. She is a founding member of the Prog-Baroque quartet Croissants & Whiskey, an ensemble dedicated to infusing new energy into old instruments.

Joy completed her studies in piano and fortepiano at the University of Western Australia and the Australian National University, where she earned First Class Honours and Master's degrees in performance. She studied harpsichord under the esteemed guidance of Ann Morgan. Beyond her musical pursuits, Joy enjoys surfing along the Victorian coast and frequently engages in cycling.



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 multiaward-winning soprano both on the operatic stage and concert platform.

She has performed as soloist with several prestigious organisations such as Opera Australia, Opera Queensland, Melbourne Symphony, Sydney Symphony, Queensland Symphony, Omega Ensemble, Melbourne Opera, Victorian Opera, and Geelong Symphony. Internationally, her performances include the Edinburgh Festival in Scotland, St Martin in the Fields in London, and recital tours in China and Japan.

Lee is the recipient of numerous opera awards in Australia including the prestigious Herald Sun Aria, Opera Awards Royal Overseas League Award and performance prize, and the Acclaim Awards first prize. Recently, Lee received a Green Room Award nomination for best performance in the role of Brünnhilde in Siegfried for Melbourne Opera, and received the Opera Chaser's outstanding female in a lead role for Isolde in Tristan und Isolde. Other Green Room nominations include Senta in Der Fliegende Holländer, Die Marschallin in Rosenkavalier and Valencienne in Merry Widow, all for Melbourne Opera. Her principal roles include Isolde in Tristan und Isolde, Brünnhilde in Siegfried, Sieglinde in Die Walküre, Senta in The Flying Dutchman, Die Marschallin in Der Rosenkavalier, Leonora in Fidelio, Elisabeth in Tannhäuser, Freia in Das Rheingold, CioCioSan in Madame Butterfly, Konstanze in Die Entführung (all for Melbourne Opera), Countess in Le Nozze di Figaro Australia), (Australian Discovery (Opera Tosca Orchestra), Donna Anna in Don Giovanni (Opera Queensland), and Violetta in La Traviata (CoOpera). Recent concert performances include Richard Strauss Four Last Songs with Omega Ensemble at the Sydney Opera House, soprano solo in Brahms' Requiem with Melbourne Symphony Orchestra, Recitals at the Port

Fairy Festival with Caroline Almonte, Fifth Maid in Elektra with Sydney Symphony, a recital with Stefan

Cassomenos for the Wagner Festival in Bendigo,

appeared on Qantas In-Flight Entertainment singing

Strauss Four Last Songs with Omega Ensemble and

sang the National Anthem at the Ashes Cricket Tests in

Sydney and Melbourne.

SWEET STAY A WHILE LOVE SONGS FROM 17th CENTURY ENGLAND

Saturday 7th October, 3.00 pm Sacred Heart College Chapel, 61 Retreat Road, Newtown

PROGRAM

Vivien Hamilton - soprano Helena Ekins - mezzo soprano Rosemary Hodgson - lute

Sweet stay a while

John Dowland (c. 1563 - 1626)

Wilt though unkind thus reave me

John Dowland

Sleep wayward thoughts Come away come sweet love John Dowland John Dowland

Have I sighed for him that hears me not

Thomas Campion (1567 - 1620)

Lute solos

Robin

John Dowland

Galliard

Robert Johnson (c. 1583 - 1633)

Deceiptful fancy

John Coprario (c. 1570 - 1626)

Oh sweet flower

John Coprario

Lute solos Light of love, The Scottish hunts up The Turtle Dove

All ye whom love or fortune

John Dowland

Like hermit poore

Alfonso Ferrabosco the younger (c. 1575 - 1628)

Lute solo

Fantasie

John Dowland

Sweet exclude me not Come you pretty false eyes wanton

Thomas Campion
Thomas Campion

SWEET STAY A WHILE LOVE SONGS FROM 17th CENTURY ENGLAND

From ancient times, the lute has been a symbol of love. Long before Frank Sinatra crooned a Gershwin classic or the eighties power ballads pulled on our heart strings, romantic songs were being sung to the sweet sound of the lute. The program today explores love songs as they were in sixteenth and seventeenth century England; themes of devotion, infatuation, and heartbreak were as true then as they are today. Our journey begins with the beautiful words of John Donne, one of the most famous metaphysical poets, who beckons the lover to stay, and enjoy being adored. This setting of Sweet stay a while by John Dowland was printed in A Pilgrims Solace 1612. John Dowland further explores the physical side of romantic love in Wilt though unkind thus reave me where he is begging the sweetheart to kiss sweetly, and not leave!

In *Sleep wayward thoughts*, John Dowland shows how a traditional dance form of the galliard can be employed to gently woo, in a most tender way, looking upon the lover as they sleep, contrasted by another galliard *Come away come sweet love* that is urging the lover to quickly steal away so they might follow their heart desires.

The lover lost and heartbroken, is the subject of Thomas Campion's *Have I sighed for him that hears me not.* From his third and fourth book of songs, this song is one of unrequited love, that was so common in songs of this time. The use of stunning harmony to portray languishing in pain, is an exquisite example of word painting that is a feature of the intimate lute song. In the melancholic keys of d minor are the lute solos Robin by John Dowland and an accompanying Galliard by Robert Johnson. The longer title "My Robin is to the greenwood gone" or "Bonny Sweet Robin" is an English popular tune from the Renaissance, and many composers wrote variations on it such as Giles Farnaby and Thomas Robinson. It is also thought to have connection with Shakespeare's Ophelia in *Hamlet*

Deceitful fancy and Oh sweet flower are wonderful contributors to our program by John Coprario. Coprario, was writing at a time when Italian cultyre attracted great favour in the court and people even Italianised their names to improve their popularity. And so it was that John Cooper became known as John Coprario and wrote these charming duets for the Prince Henry, eldest son of James I, who had the most cultured court in England.

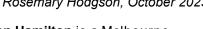
Lute solos *Light of love & The Turtle Dove* which frame delightful dance *The Scottish hunts up* are both ballad settings of tune that would have originally featured in Jacobean entertainments called Maskes composed by Ben Jonson. They became popular tunes of the day and are featured in the lute manuscripts of Jane Pickeringe and Margaret Board.

Our program takes a turn towards the poignancy of love lost with John Dowland's All ye whom love or fortune hath betrayed. This is a love song at its most melancholic and desperate. Dowland uses fascinating,

grinding chromaticism to portray the complexity of these human emotions. *Like hermit poore* by Alfonso Ferrabosco is a tribute to solitude and desperation that occurs when love has gone deeply wrong, and the only things to do is sit in it. *Fantasie* by John Dowland is a lute solo, whereby the breadth of love's experience and tribulations are expressed instrumentally. There are numerous changes of sections and tempi, showcasing Dowland's virtuosic yet intimate use of the lute as a vehicle for his artistry.

The program concludes with Sweet exclude me not and Come you pretty false eyes wanton two works by Thomas Campion, that serve to remind us of the more carnal and frivolous side of romantic love songs.

Rosemary Hodgson, October 2023





Vivien Hamilton is a Melbournebased singer who has chalked up forty years in the music profession as both singer (soloist and ensemble singer) and music educator. Throughout her career she has explored a vast array of music - from the medieval era to the

21st century - and has become known for the vibrant clarity and lyricism which infuses her singing. She enjoys performing in intimate settings, and with Rosemary Hodgson in *Auncient Hermony*, has for many years explored the intimate emotional nuance of word and melody required of late-Renaissance and Elizabethan music.



Helena Ekins studied Music at the Melbourne University's Conservatorium, and completed postgraduate studies in Early Music in London, at Guildhall. She enjoyed several years as a session singer in London and has sung on numerous

ABC and BBC live broadcasts. Helena has appeared in various festivals including the London Bach Festival, and the Melbourne Festival with the Australian Brandenburg Orchestra, and has toured Europe, Asia and the UK with ensembles. Helena founded the Melbourne Octet in 2019; she loves ensemble singing most of all.



Australian lutenist, **Rosemary Hodgson** maintains a vibrant career as soloist and chamber musician. Known for her remarkable sensitivity and technique, she has established an international reputation for outstanding concert presentations and solo lute recordings

of captivating subtlety.

A graduate of Melbourne University studying with John Griffiths, Rosemary completed her post graduate studies at the Royal College of Music London, with Jakob Lindberg. She is a founding member of world-renowned period instrument ensemble La Compania and teaches lute at the University of Melbourne, Conservatorium of Music.

NOT ALL WHO WANDER ARE LOST TRIO STELLAR

Saturday 7th October, 8.00 pm City on a Hill, 230 McKillop Street, East Geelong

PROGRAM

Markus Allport - violin
Alison Feiner - viola
Carter Harris-Smith - cello
Associate Artist: Emily Treloar - clarinet

String Trio in G Major

Ernest Moeran (1894 - 1950)

Quartet for Clarinet, violin, viola and Cello in E flat Major Johann Nepomuk Hummel (1778-1837) Special guest: Emily Trealor, Clarinet

String Trio No 3 G-Major Op. 9 No. 1 (violin, viola, violoncello)

Ludwig van Beethoven (1770 – 1827)

After completing BA/Arts- Music at the Victorian College of Arts, Alison Feiner worked with Orchestra Victoria playing for the Australian Opera and Ballet. Later Alison worked as a freelance viola player with the MSO for more than 30 years. She also recorded music for film scores and worked with other orchestras such as Aussie Pops the Melbourne Opera, and the Royal Melbourne Philharmonic Orchestra with whom she played during the 2022 Andrea Bocelli and Delta Goodrem tour. Alison has also toured extensively overseas as a performer. Alison taught viola and violin in Melbourne until moving to the Bellarine in 2008. Alison is currently principal Viola with the Geelong Symphony Orchestra and Geelong Chamber Orchestra. In addition to performing Alison has coached and conducted string groups in Geelong. Alison plays in Trio Stellar which

functions. This year, Alison
performed with Melbourne Opera
again, playing the Wagner Ring Cycle
in Bendigo, and as a principal player
along with Markus was sent to perform

performs for concerts and

Wagner's Siegfried Idyll down the Central Deborah Gold Mine in Bendigo.

Completing his Masters in Music at the Conservatori-

um, the University of Melbourne, **Markus Allport** continued as a freelance performer including being awarded a Fellowship with the Tasmanian Symphony

Orchestra and touring internationally with the Geminani Chamber Orchestra and the Australian Youth Orchestra Camerata. Markus has also recorded music for film scores, as a soloist for recording artists and conducted master classes. He is also a member of the Royal Melbourne Philharmonic Orchestra, and recently performed as a principal player with the Melbourne

Opera 90 piece Orchestra for their performance of Wagner's Ring Cycle in Bendigo. Along with Alison, he was sent down the mines. Markus is currently principal second violinist with the Geelong Symphony Orchestra, and the Associate Concertmaster of the Melbourne Sinfonia. He also teaches part time.

A well known in demand classical cellist, Carter Harris–Smith also is at the forefront of musical experimentation and frontiers, successfully expanding the boundaries of musical expression by combining the elegance of classical cello with the infectious energy of electronic dance music. An accomplished classical performer, Carter has worked with many orchestras

and chamber groups over his twenty year playing career. Currently Carter is associate principal cellist with the Geelong Symphony Orchestra, principal cellist with the Geelong Chorale Orchestra and is active in Melbourne performing with various corporations. In 2022 Carter joined the Royal Melbourne Philharmonic Orchestra as part of the Andrea Bocelli/Delta Goodrem tour.

NOT ALL WHO WANDER ARE LOST



Emily Treloar is a 16 year old clarinetist and composer, and enjoys playing a wide range of genres, including classical, jazz and klezmer. She is in Year 11 studying at Christian College Geelong, and is very grateful for the amount of support she has received from the music department. Emily has

recently performed in the VCE Top Class 2023, playing her composition "Livroakh", and meeting many other young composers and musicians alike. She has been playing music for most of her life, and plans to continue on with her music studies in the future to share her passion of music to many audiences!

String Trio in G Major - Ernest Moeran

Ernest J Moeran was born December 31, 1894 in Heston, England. In 1913 he entered the Royal College of Music in 1913 studying composition under Stanford and later Ireland. The Great War in 1914 saw Moeran posted to France, where in 1917 he was severely wounded. The resulting trauma inflicted not only severe and incapacitating lifelong physical injury, but also a deep psychological scar manifesting in lifelong periods of deep depression. Reestablished and prolific as a composer, by the early 1930s Moeran was however living itinerantly, moving house frequently likely out of a restlessness borne of his deteriorating mental health and subsequent alcoholism. Nevertheless Moeran's deep love for rural Ireland and northern England is woven through his music from the joyous folkloric lyricism to raw emotion - consequentially his composition voice is unique among his better-known contemporaries yet equally laudable. Moeran died in 1950, aged 55.

The String Trio in G Major, was composed in 1931 (dedicated to the Pasquier Trio). Comprising of four movements, the opening Allegretto in 7/8 – unusual, yet quite evocative followed by the Adagio - in contrast very emotionally raw, eliciting a range of colours via broadly contrasted dynamics. Instead of a jovial scherzo, Moeran bemusedly inserts a ferocious Moto Vivace which via the viola resolves into an enchanted Andante grazioso, culminating in a robust Presto.

Quartet for Clarinet, violin, viola and Cello in E flat Major – Johann Nepomuk Hummel

Johann Nepomuk Hummel is perhaps not as well known today as deserved, especially given his then contemporary acclaim. Born 1778 in Pressburg, Kingdom of Hungary, by the age of four he was recognised as a prodigy leading to his family moving to Vienna in order for the boy to receive tuition from Mozart. By 1788 he was already touring Europe and gained reputation as a piano virtuoso, later as one of Europe's most important composers whose style today is recognised as the bridge between the passing

Viennese classical and emerging romantic eras. Works by Hummel were performed prolifically for decades after his death (Weimar, 1837) into the early 20th Century. For a giant of his day, a well travelled and famous wanderer among the great halls and palaces of Europe, he has faded into some measure of obscurity today.

The Quartet for Clarinet, Violin, Viola and Cello in E flat major was composed in 1807. The role of the clarinet, unusually for the time, is not a dominant soloist, rather is an integral part of the ensemble. The opening Allegro Moderato comprises of two themes, the first of which pays homage to Mozart briefly and singly via the clarinet pays a brief and single homage to Mozart, the second theme evolving into considerably altered material. The next movement is simply titled La Seccatura, "the annoyance", more for the musicians than the audience, as each part has a different time signature - a very original if not cheeky concept, the predicted chaos never eventuates. A minuet with trio featuring the cello provides a link then to the final and happy Rondo. This work remained lost and unpublished until the 20th Century.

String Trio No 3 G-Major Op. 9 No. 1 (violin, viola, violoncello) – Ludwig van Beethoven

Ludwig van Beethoven (1770 - 1827) remains today one of the greatest, most influential and powerful composers in the history of Western Music. His works are among the most performed, and stylistically range from a the classical era extending to the emerging chromaticism of the Romantic, all in the space of his 57 years. Born in Bonn and raised in a dysfunctional household, Beethoven was a child prodigy on the piano and violin. As he progressed, he soon received the patronage of Prince Lichnowsky and the Archduke Rudolf of Austria - during which time he produced his piano works and his first major orchestral work, the first symphony. His first string quartets appeared in 1801, followed by Symphonies three (1804) and five (1808), and his incredible violin concerto (1806). The last of his piano concertos, the Emperor, Op 73 No 5 was dedicated to the Archduke, however by 1814 Beethoven was completely deaf with a rare type of condition that is still quoted in medical journals today. Retreating from public life, Beethoven found solace wandering the forests in the bucolic beauty of Heiligenstadt, then a small town outside Vienna (now absorbed by suburban sprawl). After a long period of illness, he died in 1827.

The String Trio in G Major is one of three such trios composed 1797-98 and dedicated to his patron, Johann Graf von Browne. Like its siblings, this trio has four movements. A bright and rapid Allegro opens the work after a triumphant unison prelude morphing into swift passages of almost symphonic depth. The Adagio is deeply emotional yet contemplatively beautiful, until the Scherzo following brings one back into an almost humorous liveliness. The final witty Presto adds weight to the general consideration that of the three trios, this one is the most vigorous.

THE GLORY OF BRASS LYREBIRD BRASS ENSEMBLE

Sunday 8th October, 3.00pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Lyrebird Brass and students from the Melbourne Conservatorium of Music Tim Buzbee - Conductor

Suite of Old French Dances

Claude Gervaise (1525 - 1583) and Pierre d'Attaignant

(c. 1494 – late 1551 or 1552) arranged by Peter Reeve

Allemande Gailliarde Pavane d'Angleterre

Basse Danse "La Volunté" Pavanne Passamaize Branle de Bourgogne, Simple, et Gay

O Magnum Mysterium

Giovanni Gabrieli (1557 - 1612) arranged by Andrew Bishop

Fanfare for the Melancholy

Katy Abbott (b. 1971)

Gathering of the Armies

Richard Wagner (1813 - 1883) arranged by Jay Friedman

PAUSE

Sonata XIII

Giovanni Gabrieli

Three Horn Quartets Nicolai Nikolazevich Tcherepnin (1873 - 1945)

An Old German Song

The Hung

Dancers

Misty Mountain Cold

Howard Shore (b. 1946)

arranged by Scott Sutherland

Gaudete Fanfare

Maria Grenfell (b. 1969)

O Magnum Mysterium

Morten Lauridsen (b. 1943)

Inspire

Louisa Trewartha

On a Hymn Song of Phillip Bliss

David Holsinger (b. 1945)

Canzon in Echo a 10 Duodecimi Toni, Ch 180

Giovanni Gabrieli (edited by Joel Brennan)

THE GLORY OF BRASS



Lyrebird Brass

Joel Brennan & Rosie Turner, trumpet Carla Blackwood, horn Don Immel, trombone Tim Buzbee, tuba

Students from the Melbourne Conservatorium of Music

Trumpet: Catherine Andronis, Jack Gardiner, Jules Broeren

Horn: Emily Miers, Tom Allen, Lucy Smith, Benjamin Heath

Trombone: Thomas Grayden, Steph Burger, Jacob O'Hara, Archer Byrett

Tuba: Finnlay Hansen



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THE GOLDBERG VARIATIONS: **BACH'S HARPSICHORD MASTERPIECE TERRY NORMAN**

Friday 13th October, 7.30pm St Paul's Anglican Church, Latrobe Terrace, Geelong

PROGRAM

Terry Norman - harpsichord

The Goldberg Variations, BWV 988 - Johann Sebastian Bach (1685 - 1750)

Aria

Variation 1 for 1 manual Variation 2 for 1 manual

Variation 3 for 1 manual - Canon at the unison

Variation 4 for 1 manual

Variation 5 for 1 or 2 manuals

Variation 6 for 1 manual - Canon at the second

Variation 7 for 1 or 2 manuals

Variation 8 for 2 manuals

Variation 9 for 1 manual - Canon at the third.

Variation 10 for 1 manual - Fughetta

Variation 11 for 2 manuals

Variation 12 Canon at the fourth, by inversion

Variation 13 for 2 manuals

Variation 14 for 2 manuals

Variation 15 for 1 manual - Canon at the fifth by inversion - Andante (G minor)

Short interval (2 minutes)

Variation 16 for 1 manual - Overture Variation 17 for 2 manuals Variation 18 for 1 manual Canon at the sixth Variation 19 for 1 manual Variation 20 for 1 manual Variation 21 Canon at the seventh G minor Variation 22 for 1 manual Alla breve Variation 23 for 2 manuals

Variation 24 for 1 manual - Canon at the octave,

Variation 25 for 2 manuals G minor

Variation 26 for 2 manuals

Variation 27 for 2 manuals - Canon at the ninth.

Variation 28 for 2 manuals

Variation 29 for 1 or 2 manuals

Variation 30 for 1 manual - Quodlibet

Aria

THE GOLDBERG VARIATIONS: BACH'S HARPSICHORD MASTERPIECE

The title that Bach chose for his multi-volume keyboard music series, could hardly have been plainer, duller, or more innocuous. Yet behind the bland heading Clavier-übung (keyboard Practice or Keyboard Exercise) is conceptually the most innovative, stylistically the most varied, technically the most advanced, and in sum the most ambitious and demanding published collection of keyboard music from the first half of the eighteenth century.

So wrote Christoph Wolff, perhaps the foremost Bach scholar of our time, in his recent book "Bach's Musical Universe".

The Goldberg Variations constitute part IV of this monumental collection. They date from 1741, and hence were written at a time when Bach had attained supreme mastery of compositional techniques. The anecdote of how the work came into

being has been handed down to us by Forkel, one of Bach's earliest biographers.

Forkel tells us that the Russian ambassador in Dresden, count Hermann Carl von Keyserlingk, often suffered from sleepless nights, at which times he would ask his harpsichordist Johann Gottlieb Goldberg to play the harpsichord to him. The Count is said to have asked Bach to compose some pieces for Goldberg to play, to which Bach is said to have responded with the Goldberg Variations.

Later writers have cast doubts on this story, mainly on the basis that the autograph of the Goldberg Variations lacks a formal dedication to Keyserlingk, as would have been required by 18th century protocol, and further by the age of Goldberg – a mere 14 at the time. Whatever the circumstances surrounding the composition of the work, it remains one of the great works of the harpsichord repertoire.

The work is based on a 32 bar air, which first appeared in the "Notebook for Anna Magdalena Bach" of 1725. The variations are based, not on the melody (stunningly beautiful though it is) but on the bass line or series of harmonies. The theme and all variations are in binary form (two sections) with each section repeated. In today's performance, all repeats will be observed.

The overall structure of the work is carefully laid out. We hear the theme at the beginning, and again at the end. Every third variation is in the form of a canon, with variation 3 being a canon at the unison, variation 6 a canon at the second, variation 9 a canon at the third, up to variation 27 which is a canon at the ninth. In between Bach explores every possible aspect of harpsichord.

sound combining a sure mastery of compositional technique with a dazzling and seemingly endless imagination and, what must have been for the time, extraordinary daring.

While most variations are in G major, there are a few in G minor; he explores some 9 different time signatures; varied tempos (al tempo di giga, andante, alla breve, and adagio, to mention only the ones which Bach names), he explores canon, fugetta, and overture, plus a plethora of expressive devices not easily categorised.

The final variation is a quodlibet - a form much loved by the Bach family. We are told that at Bach family gatherings, it was common for them to improvise a quodlibet — a piece in which the performer spontaneously combined a number of well-known tunes.

If the work was indeed intended to be an antidote to sleeplessness, it must surely be one of the least successful pieces ever written.

The harpsichord used for this concert is a French double manual instrument built by Jean-Louis Cocquillat in 1983. It is a copy of an instrument by Dumont from 1707.

Terry Norman holds a Master of

Music specialising in organ performance, a Ph.D. in Musicology and a Diploma of Education. He studied organ and church music in Vienna, and later studied the English Special Course in Music Education at the Orff Institute in Salzburg.

He has held academic and church positions in several Australian states and in Somerset in the UK, and has given recitals on both organ and harpsichord, both solo and in concertos and ensembles, throughout Australia, as well as in the UK, Europe, and the USA.

He has also conducted secular choirs: In Ballarat he founded and conducted the chamber choir Musica da Chiesa, and in Armidale founded the chamber choir Fiori Musicali, and the New England Children's Choir, and was the founder and director of the New England Bach Festival. In December 2004 he was awarded the City of Armidale Australia Day award.

In Melbourne he was a music lecturer at the Music School of the Victorian College of the Arts, and organist at Christchurch, Brunswick, He lived for two years in Somerset where he was Director of Music at St. Mary's Church in Bridgwater, and Director of Music at Rossholme School.

He has now retired to the Bellarine Peninsula, where he continues to perform on organ and harpsichord, and to conduct choirs.

GLORIA IN EXCELSIS EXCELSIS CHOIR

Saturday 14th October, 8.00pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Tom Buchanan, OAM - Musical Director

Gloria In Excelsis Deo Antonio Vivaldi (1678 - 1741)

Anima Christi Jandi Arboleda, arr. Arnold Zamora

Ave Verum Philip W.J. Stopford (b. 1977)

Ubi Caritas Ko Matsushita (b. 1962)

A Farewell Molly Ijames (b. 1978)

May It Be Eithne Ni Bhraonain, Nicky Ryan and Roma Ryan,

arr. Mark A. Brymer

Praise His Holy Name! Keith Hampton (b. 1957)

Pemulwuy Paul Jarman (b. 1971)

Hush: On the Death of a Bush Church lain Grandage

Dahil Sa Iyo Miguel Velarde, Jr. (1913 - 1986),

arr. Fabian Obispo, Jr.

Amami Wilfred Tanguid, Manuel Francisco SJ,

Nonoy Diestro

A Blessing Tom Buchanan

How Great Thou Art Stuart K. Hine (1899 -1989), arr. Dan Forrest

GLORIA IN EXCELSIS



Excelsis is one of Melbourne's most exciting and dynamic choirs, singing predominantly for Catholic liturgical events and also giving regular concert performances. In recent years, highlights for the choir have included performing to capacity audiences at St Patrick's Cathedral, St Paul's Cathedral, the Melbourne Recital Centre and Deakin Edge (Federation Square). Excelsis has also given two concert tours of the Philippines, in 2015 and 2019. The choir sings an extremely varied repertoire of both secular and sacred incorporating classical European works, music, hymnody, contemporary music, traditional African pieces, spirituals, gospel songs and Broadway favourites. Excelsis takes its name from the Latin word, meaning 'highest'. Through the music which it sings, the choir aims to achieve the highest musical and performance goals.

Excelsis is a traditional four-part mixed choir (Soprano/ Alto/Tenor/Bass). Choristers range from the very young, to the very young at heart, and all singers share a love of inspiring people and entertaining them through the gift of music.

In 2023, Excelsis is celebrating its 10th Anniversary. This year of celebration has already included a boutique candlelit concert in Melbourne, a full-length concert as part of the Mornington Winter Music Festival, and the choir's 10th Anniversary Concert with the Yarra Philharmonic Orchestra, which attracted a capacity audience at St Paul's Cathedral. The choir is thrilled to be returning to Geelong for the Wind Fire Festival in 2023, and to be singing in the beautiful St Mary of the Angels Basilica. In wrapping up its 10th Anniversary year, Excelsis looks forward to marking Christmas with a Nine Lessons and Carols service in December, and a third tour of the Philippines in January, 2024.



Tom Buchanan, OAM, is a well-known Melbourne-based conductor, currently directing Excelsis, the Yarra Philharmonic Orchestra, the Mornington Peninsula Welsh Ladies Choir and the Australian Welsh Male Choir.

In addition to these roles, Tom directs and accompanies choirs and instrumental ensembles at Kingswood College (Box Hill) where he is the Head of Music.

In recent years Tom has conducted performances extensively throughout Australia, as well as performing internationally in the Philippines, China, Taiwan, Hong Kong, the United Kingdom and the USA. In 2017 Tom was invited to conduct the Male Choirs Association of Australia biennial festival in Wollongong, and in October of 2018 he was proud to take on the role of Deputy Conductor for the 26th London Welsh Festival of Male Choirs at the Royal Albert Hall, London. In addition to his experience as a choral conductor, Tom has also had the opportunity to conduct professional and community bands and orchestras in many major local and international venues.

Tom is a composer and arranger of choral music and has had his work published in Australia (Willow Publishing) and the United Kingdom (Banks Music Publications). Tom's compositions and arrangements have received performances in Australia, China, Taiwan, Hong Kong, the United Kingdom and the USA. Tom established Excelsis in 2013 and has been the choir's Musical Director throughout its first ten years. Some highlights in conducting Excelsis have included concerts at the Melbourne Recital Centre, Federation Square, The Edge, St Paul's Cathedral, St Patrick's Cathedral and two concert tours of the Philippines. In recognition of his service to music, particularly through choirs, Tom was awarded the Medal of the Order of Australia in January, 2023.

THROUGH THE GRILLE MELBOURNE WOMENS CHOIR

Sunday 15th October, 3.00pm
The Basilica of St Mary of the Angels, 136 Yarra Street, Geelong

PROGRAM

Conductor - Faye Dumont Accompanist - May Gavin Flute - Monique Kuhn

Litaniae Lauretanae Johann Adolf Hasse (1699 - 1783)

Kyrie eleison soli: Genevieve Sathiaseelan & Christine Lin

Sancta Maria soprano: Elaine Potter soprano: Christine Lin speculum Justitiae alto: Blanka West

Rosa mystica mezzo-soprano: Genevieve Sathiaseelan

Stella matutina soprano: Mary-Anne Allen

Regina Angelorum duo: Mary-Anne Allen & Elaine Potter

Agnus Dei soprano: Sophie Hoffman

Kyrie from Mass 7 Antonio Lotti (1667 - 1740)

Crucifixus Antonio Lotti

Laetatus sum Nicola Porpora (1686 - 1768) alto solo: Blanka West soprano solo: Christine Lin

Dixit Dominus Baldasarre Galuppi (1706 - 1785)

INTERVAL

Miserere mei, Deus Gregorio Allegri (1582 - 1652) Gregorian chant: Monique Kuhn soprano: Mary-Anne Allen

Ave Maria IV Rihards Dubra (b.1964)

Laudate Dominum Rihards Dubra

Psalm 8 Dan Forrest (b.1978)

Shalom Dan Forrest

Translations will be available at the concert

THROUGH THE GRILLE



The music here sung of Hasse, Lotti, Porpora and Galuppi (collective dates from 1667 – 1785) was written for young female musicians of the ospedale – orphanages – of Venice. In each of the four orphanages singers and instrumentalists – maybe 40 in number – were trained to be virtuoso musicians, whose reputation for excellence was legendry. The Incurabili was of highest excellence.

Litaniae Lauretanae in G - Johann Adolph Hasse

The Litany of Loreto, in honour of the BV Mary, was originally a Greek Akathist hymn, translated into Latin in about AD 800. We sing the honours designated in Venice in the 1700's. J A Hasse was born in Hamburg but lived much of his life in Vienna and in Venice. He was Italy's foremost composer of operas (49 works). He wrote for and taught voice in the Ospedali degli Incurabili across c. 60 years.

Kyrie and Crucifixus - Antonio Lotti

Lotti, from Hanover, Germany, was studying opera and sacred music in Venice by age 17 and soon involved in St Marks as a singer, organist and choir master. He taught singing and wrote music for the Ospedale degli Incurabili for many years, including 3 oratorios, Mass settings, sacred solos, cantatas and motets, sometimes without accompaniment so that the words and musical painting were clear.

Laetatus sum - Nicola Porpora

Porpora was also famous in his time as an opera composer and throughout his life as an excellent singing teacher (including the castrati Farinelli and Caffarelli). Between c.1725 and 1752 he wrote music for, and held various appointments at, the Ospedale degli Incurabili. In late life he lived in Vienna and was singing teacher and composition guide to the young Joseph Haydn.

Dixit Dominus - Baldasarre Galuppi

Galuppi made his name with operas, 101 of them, comic and serious; and also as a keyboard player. His ospedale music leadership experience was first at the Mendicanti from 1740-1747 and at the Incurabili from 1770-1782. Oratorios (26) and Mass movements, motets and psalms (23) for the girls he called his 'nightingales' included *Dixit Dominus* – Psalm 110, written in 1775.

Miserere mei, Deus - Gregorio Allegri

Allegri, a boy chorister from 9-14 years, was later a tenor singer in churches in Rome, eventually in the Papal Choir, and late in life its maestro di cappella. He

wrote church music in old and new styles. *Miserere mei, Deus* of 1638 is in simple chords and in two choirs of 5 and 4 parts. Embellishments were made across centuries. We sing an arrangement made from several manuscripts and versions.

Ave Maria IV (2005) and Laudate Dominum – Rihards Dubra

Born in Riga, Latvia, Dubra studied at the Latvian Academy of Music – composition and symphonic conducting. He is currently a teacher at the Jurmala School of Music. In composition mixed choir and organ music predominate, in addition to symphonic, symphonic band, chamber (to 12 saxophones!), film, stage music & some for women. A spiritual, meditative atmosphere prevails across many works.

Psalm 8 (2010) and Shalom (2020) - Dan Forrest

American composer Dan Forrest began learning the piano at age 8 years and has continued piano performance gaining a BMus and a MMus in piano and a Doctorate in composition. His music is predominantly choral, often with small or large orchestral ensembles, but he has also written for orchestra and symphonic band. His main publisher is Beckenhorst and he is also self-published.

The Melbourne Women's Choir

The Melbourne Women's Choir is in its 30th year in 2023. The first performance was in a Melbourne-hosted Women Composers Conference. The choir has sung with the Melbourne, Sydney and Stonnington symphony orchestras, has appeared on the TV Football Show, and in the year 2000 was one of the choirs in the Classical Spectacular with the Melbourne Symphony on Rod Laver Arena. It has appeared in a gospel musical in St Patrick's Cathedral, travelled to Adelaide for a women's choir festival in 2006, has sung a Sister Act gig in costume at the Sofitel Hotel, has shared concerts with women's choirs - the Kanazawa Choir of Japan, Cecilian Singers of NZ, Women of Note of Bendiqo and has hosted 10 national Voices of Women festivals. It has sung concerts with the Gwent Male Choir of Wales. Adelaide Male Choir and Melbourne Mastersingers. It has shared with the Melbourne Chamber Choir hosting of 17 Victorian Choral@Montsalvat festivals. The choir has provided the Valour Hymn for the Victoria Police Force and backing music for a film and a video game. For many years it sang at the Student Mass at St Carthage's, Parkville and for the City of Kew Interfaith Service; and continues in the *Carol Evening* of the Carmelite Monastery in Kew. MWC has 3 CD's – *Virtuoso* Women; My Song in the Night; And the Angels Sing. It has twice travelled to Europe: 2016 singing with Trinity College Choir in Greenwich, a concert in Cambridge, in Paris at La Madeleine and St Eustache churches, in Geneva at The Salon and the Episcopal Church, and in La Pieta in Venice; in 2019 in Vienna, a Mass and concert in St Stephen's Cathedral and a concert in St Peters, in Prague in St Martin in the Wall and at St Nicholas churches, at Nymphenburg Palace in Munich and in La Pieta in Venice.

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Beverley Phillips - harpsichord



Thursday 12 October St Luke's Church, 17 Pride Street, Torquay

Tom Healey - organ



BARWON HEADS

Friday 13 October All Saint's Anglican Church, 61-63 Hitchcock Avenue, Barwon Heads

Jim Minchin - piano Lyndon Green - tenor

Featuring music composed by Jim Minchin

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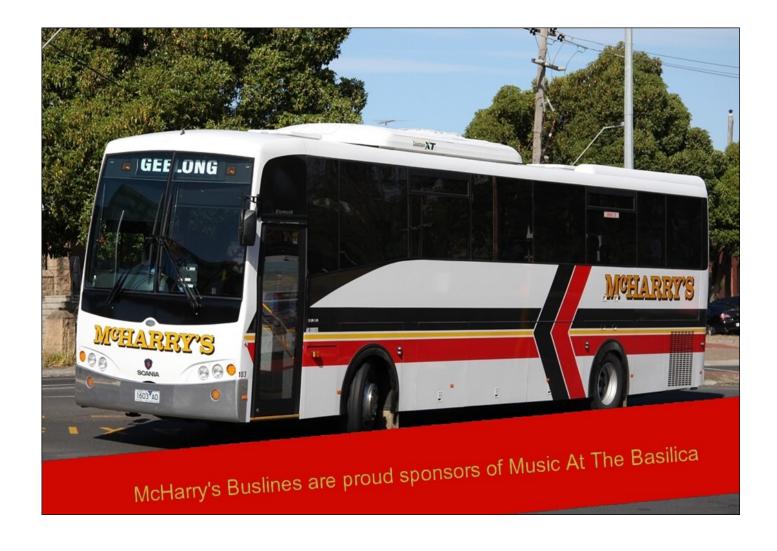
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TO FR JIM CLARKE AND THE PARISH OF ST MARY'S GEELONG for permitting the use of The Basilica of St Mary of the Angels for our presentations;

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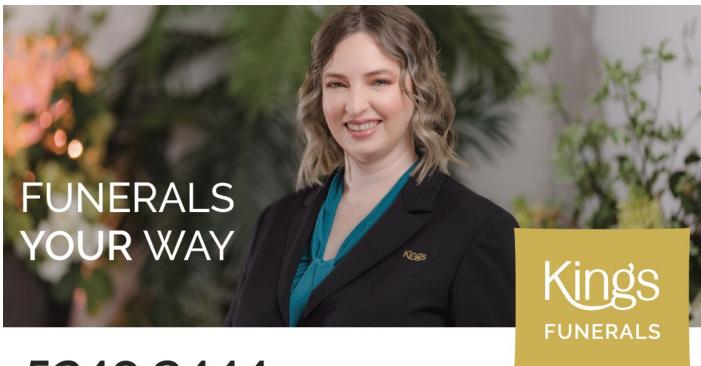
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The Basilica of St Mary of the Angels – Geelong. From Watercolour by Barry Bell, 2006

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