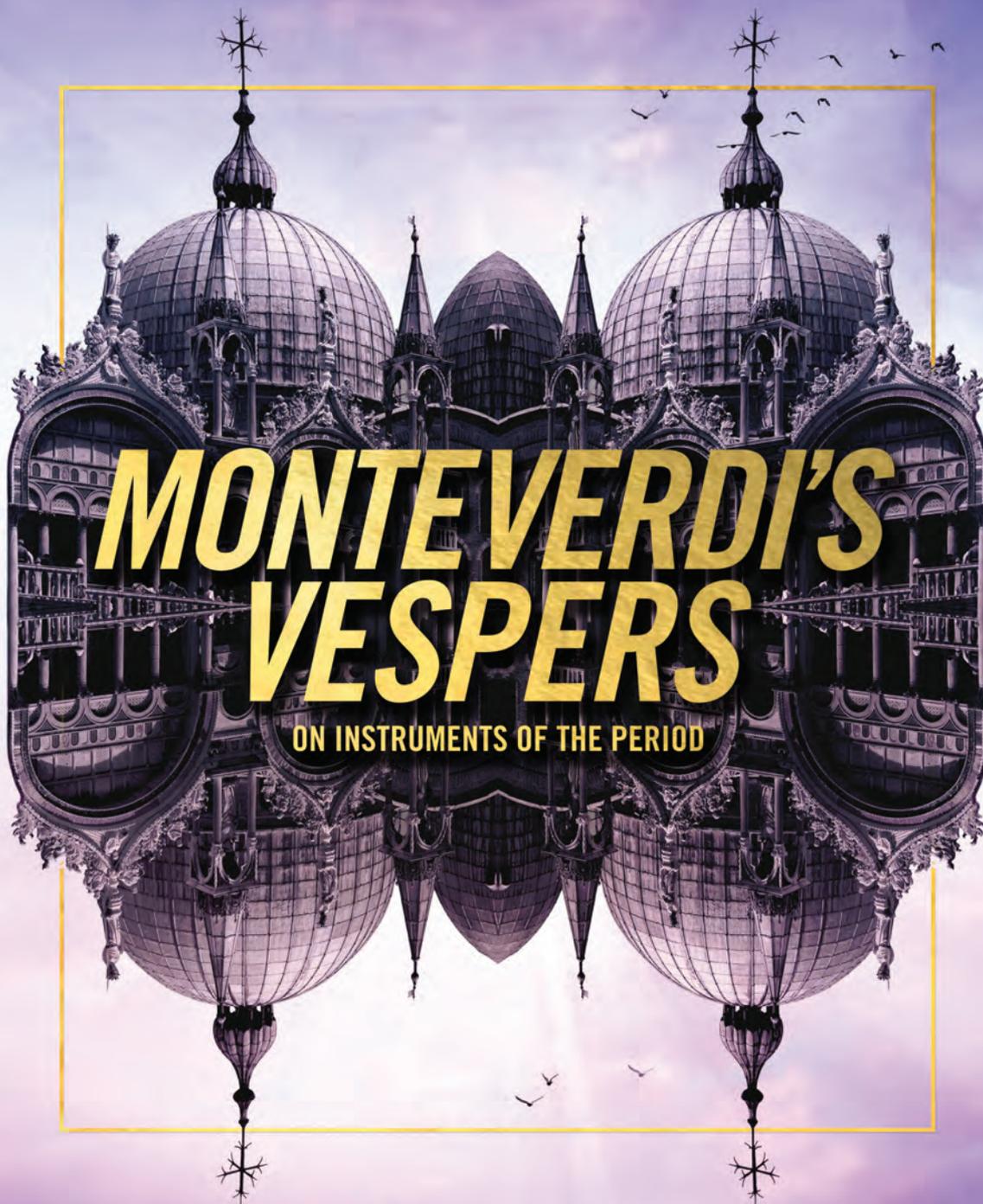


MELBOURNE RECITAL CENTRE PRESENTS

CONCERTO ITALIANO
& RINALDO ALESSANDRINI



**MONTEVERDI'S
VESPERS**

ON INSTRUMENTS OF THE PERIOD



MELBOURNE
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RINALDO
ALESSANDRINI





MELBOURNE RECITAL CENTRE PRESENTS

CLAUDIO MONTEVERDI (1567–1643)
Vespro della Beata Vergine (1610)

CONCERTO ITALIANO
RINALDO ALESSANDRINI, Director

Elisabeth Murdoch Hall, Melbourne Recital Centre
7.30pm, Tuesday 23 February 2016
7.30pm, Wednesday 24 February 2016

Duration: Two hours including one 20-minute interval

Pre-concert presentation: Rinaldo Alessandrini in conversation
with Marshall McGuire, Elisabeth Murdoch Hall, 6.30pm

These performances are generously supported by Yvonne von Hartel AM
and Robert Peck AM, and Lady Primrose Potter AC.

Melbourne Recital Centre



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WELCOME TO THE AUSTRALIAN DEBUT PERFORMANCES OF CONCERTO ITALIANO

Since its founding by Rinaldo Alessandrini in 1984, Concerto Italiano has been at the forefront of the early music movement, particularly in the Baroque music of Italy. In the intervening three decades, Concerto Italiano has toured the world, premiered and recorded lost masterpieces by Vivaldi and Monteverdi and delighted audiences with the spontaneity and drama of its live performances. Monteverdi's *Vespers of 1610* is one of the jewels of Concerto Italiano's extensive repertoire and is one of the most glorious works of art of any era. The *Vespers* is the perfect introduction to the art of Concerto Italiano, and a splendid way to inaugurate the Centre's eighth season.

It is Melbourne Recital Centre's privilege to present the most exceptional international orchestras and ensembles. Concerto Italiano joins the Mahler Chamber Orchestra, Hespèrion XXI with Jordi Savall and Les Arts Florissants in this stellar roster. The visits of ensembles like Concerto Italiano contribute to Melbourne's internationally-celebrated artistic vibrancy. Your support as ticket-buyers and donors makes it possible for us to bring the best musicians from around the world to Melbourne to perform in this extraordinary space, a hall that was designed to capture and communicate this music in all its thrilling detail and emotion. Thank you for joining us tonight. I look forward to sharing this unforgettable performance with you.



Mary Valentine

MARY VALLENTINE AO
Chief Executive Officer, Melbourne Recital Centre

RINALDO ALESSANDRINI

DIRECTOR

In addition to his activities as founding director of Concerto Italiano, Rinaldo Alessandrini is renowned as a recitalist on the harpsichord, fortepiano and organ, and is considered one of the most authoritative interpreters of Monteverdi worldwide. His profound knowledge and love of the Italian repertoire is naturally reflected in carefully selected programs which seek to reproduce the essential, but often elusive, expressive and cantabile elements fundamental to Italian music in the 17th and 18th centuries.

He has performed in Japan, Canada, the U.S.A. and throughout Europe, and is in increasing demand by the world's leading orchestras, including: Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, Freiburger Barockorchester, Boston Handel and Haydn Society, Orchestra of Lyon Opera House, Munich Radio Orchestra, Philharmonia Baroque Orchestra, Melbourne Symphony Orchestra, Washington Symphony Orchestra, New World Symphony Orchestra in Miami, Orchestra of Santiago Opera House (Chile), Capitole Orchestra in Toulouse, San Francisco Symphony Orchestra, Basel Kammerorchester, Seattle Symphony Orchestra, Italian Radio Orchestra, Genève Chamber Orchestra and Bergen Philharmonisch Orchestra. Recent engagements include Mozart's *Entführung* in Cardiff and Strasbourg, Galuppi's *Inimico delle donne* in Liege, Handel's *Semele* in Toronto and Gluck's *Orfeo* in Oslo. He has also conducted and directed a new production of *L'incoronazione di Poppea* in Salamanca.

Alessandrini is conducting the complete Monteverdi cycle at La Scala, with several opera and concert productions in Paris (*L'incoronazione di Poppea*), Bergen (*Don Giovanni*), Naples (Jommell's *L'isola disabitata*), Sao Paulo (Mozart's Requiem), Liege (*Don Giovanni*), Oslo (*Nozze di Figaro*) Lyon National Orchestra, Toulon (Handel's *Giulio Cesare*), Muenchen Radio Orchestra (Mozart's *La finta semplice*), DSO Berlin, and Hamburg Symphoniker.

His recordings (for Opus III, Astrée, Arcana, Deutsche Harmonia Mundi) include not only Italian music, but Bach and his contemporaries as well. He has garnered the highest critical plaudits including three Gramophone Awards, two Grand Prix du Disque, three Deutscher Schallplattenpreis, Prix Caecilia, the Premio Cini and four Midem Awards in Cannes.

Rinaldo Alessandrini was nominated Chevalier dans l'ordre des Arts et des Lettres by the French Minister of Culture and together with Concerto Italiano he was awarded the Italian music critics' prestigious Premio Abbiati. He has been the editor for the editions of Monteverdi's *Orfeo* and *Il ritorno d'Ulisse in patria* for Bärenreiter Verlag.



CONCERTO ITALIANO

Concerto Italiano has achieved international benchmark status for ground-breaking interpretations of 17th and 18th-century Italian music. The ensemble's recordings have revolutionised our perception of Baroque masterpieces and the ensemble has firmly established itself with critics and audiences as the finest of its kind in Italy today.

In addition to vibrant performances and recordings of familiar Baroque masterpieces Rinaldo Alessandrini's ensemble has also restored, for modern audiences, works that have languished in obscurity for centuries. The ensemble's current repertoire features, amongst others, sacred music by Handel, Scarlatti, Legrenzi, Vivaldi, Melani, Pergolesi and Stradella; instrumental works by Bach, Vivaldi, Corelli, Geminiani, Locatelli and Rossini; vocal music by Monteverdi, Marenzio, De Wert, Charpentier, Nenna and De Monte.

Recent projects include Monteverdi Vespers, Brandenburg Concertos and Monteverdi's *L'incoronazione di Poppea* in a newly-staged production in Salamanca; the complete Sixth and Eighth books of Madrigals by Monteverdi in France, Spain and Italy; a year-long tour with Monteverdi's *Orfeo* in Italy, Belgium and Spain; a recording and performance of Pergolesi's *Missa Romana*; Scarlatti's Christmas Mass during the opening concert of the Resonanzen festival in Vienna; a spectacular Monteverdi cycle of five concerts with all books of madrigals at Edinburgh International Festival; Vivaldi's *Armida* with concerts in Paris and Vienna and a DVD recording of Vivaldi's Gloria, Antonio Bononcini's *Stabat Mater* and Mass in Vienna. Concerto Italiano is involved with a full Monteverdi opera cycle at La Scala under the direction of Robert Wilson. In 2016 the group tours New Zealand and Australia, performing the Monteverdi Vespers in Perth for the Perth International Arts Festival and in Wellington at the New Zealand Festival.

These performances at Melbourne Recital Centre are Concerto Italiano's Australian debut.

Concerto Italiano records exclusively for Naïve. Recent releases include Monteverdi's *Vespri Solemni per la Festa di San Marco*, Caccini's *Euridice*, a collection of sacred works by A. Scarlatti, Monteverdi's complete Eighth Book and Bach's Brandenburg Concertos. The latter was acclaimed by *BBC Music Magazine* as the best version ever recorded. The impressive array of critical awards received for these recordings confirms the outstanding quality of their performances, now recognised as a unique force in the interpretation of early music.

CONCERTO ITALIANO

Rinaldo Alessandrini, Director

Anna Simboli	soprano
Monica Piccinini	soprano
Andrea Arrivabene	alto
Andres Montilla	alto
Raffaele Giordani	tenor
Mauro Borgioni	baritone
Matteo Scavazza	baritone
Furio Zanasi	baritone
Salvatore Mario Vitale	bass
Matteo Bellotto	bass
Nicholas Robinson	violin
Laura Corolla	violin
Marco Frezzato	cello
Matteo Coticoni	double bass
Doron Sherwin	cornett
Edgar Josue Melendez Pelaez	cornett
Andrea Inghisiano	cornett
Mauro Morini	trombone
David Joseph Yacus	trombone
Ernes Giussani	trombone
Ugo Di Giovanni	theorbo
Craig Michael Marchitelli	theorbo
Francesco Moi	organ



CLAUDIO MONTEVERDI

(b. Cremona, Italy, 1567 - d. Venice, Italy, 1643)

Vespro della Beata Vergine (1610) SV 206

Domine adiuuandum me festina

Psalm: Dixit Dominus

Motet: Nigra sum

Psalm: Laudate pueri

Motet: Pulchra es

Psalm: Laetatus sum

Motet: Duo Seraphim

Psalm: Nisi Dominus

Interval: 20 minutes

Motet: Audi coelum

Psalm: Lauda Ierusalem

Sonata sopra Sancta Maria

Hymn: Ave maris stella

Magnificat I a 7

Magnificat

Et Exultavit

Quia Respexit

Quia Fecit Mihi Magna

Et Misericordia

Fecit Potentiam

Deposuit Potentes

Esurientes

Suscepit Israel

Sicut Locutus Est

Gloria Patri

Sicut Erat

Texts and translations, p.12

ABOUT THE MUSIC

In a period of enormous political, scientific, and religious upheaval, **Claudio Monteverdi (1567-1643)** was at the cutting edge of musical movements that sought to redefine expression through the blending of ancient rhetorical practice with modern compositional approaches. Monteverdi is often viewed as the composer whose work embodies the transition from the Renaissance style-period into the Baroque. Major reasons can be traced to specific compositional techniques, especially his manner of setting text to music. Monteverdi's substantial output - including three major surviving operas, many collections of secular vocal works (especially madrigals), and diverse sacred music - demonstrates the development of his approach, and provides a vivid reflection of many of the radical aesthetic and musical transformations that took place in his lifetime. His **Vespers for the Blessed Virgin** of 1610 are regarded amongst the most expressive and florid sacred works of the period. The works within this collection were intended for performance in the Roman Catholic liturgy of Vespers, celebrated as part of the Divine Office.

Contexts: Roman Catholic Liturgy

The Catholic liturgy has two major components:

the **Mass** and the **Divine Office**. The Mass has its regular texts (the **Ordinary**) and special texts for specific holy days (the **Proper**). Prior to major reforms made by the Second Vatican Council (1962-1965), the **Divine Office** was a complex liturgy in which the entire **Book of Psalms** (150 Psalms) would be sung each week, in a series of daily services named Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline, complemented by antiphons (texts appropriate for the day), prayers, readings, and **canticles** (including the **Magnificat**, or Song of Mary), as well as other vocal and instrumental music. Given the sheer amount of text to be sung, and the number of religious institutions around Europe engaged in this devotion, most music was in plainchant (Gregorian chant), but in larger institutions or for special occasions polyphonic settings - sometimes with elaborate instrumental accompaniment - would be performed.

Monteverdi in Mantua

From 1590 or 1591, Monteverdi worked in the court of the Gonzaga family in Mantua. His duties mostly involved producing music for entertainment and special festivities, but he also composed and performed sacred works for the spiritual devotions of Vincenzo Gonzaga. His publications of canzonettas and madrigals achieved acclaim, but attracted harsh criticism from the theorist Giovanni Maria Artusi, who in 1600 accused him of not following the rules of counterpoint correctly. This led to a fierce debate over the relative importance of text and music. Monteverdi and his brother Giulio Cesare were part of a movement that explored new ways of setting words to music, in which the text reigned supreme and the music supported and facilitated its expressive potential. They called this new approach *seconda pratica* (second practice), as opposed to the 'first practice' of Renaissance composers such as Lassus and Palestrina. Such a deliberate aesthetic shift - thought to emulate the approach of the ancient Greeks to words and music - represents a crucial turning point in Western art music, and signalled an increasing emphasis on exploiting textual expression in vocal music.

This was especially the case for opera, which had arisen as a new genre in the final years of the 16th century. While in Mantua, Monteverdi began to compose operas, including his early masterpiece *Orfeo* (1607) and the lost work *Arianna* (1608), of which only the final lament survives.

It was possibly partly in response to criticism levelled by influential music theorists that Monteverdi prepared for publication a large collection of sumptuous sacred music for vocal and instrumental forces: a six-voice Mass written in a conservative learned style, proving his skill in *prima pratica*, settings of Psalms and Magnificats in the most modern style (but still based on *canti fermi*), and virtuosic 'sacred concertos', all in honour of the Virgin Mary. (In Italy at this time the word 'concerto' referred to an ensemble piece for voices and instruments; these works can also be termed 'motets'.)

He had the collection published in Venice in 1610, and dedicated it to Pope Paul V. The title page refers to the suitability of these works for 'the chapels or chambers of princes', who would be most likely to employ the musical forces necessary for their performance.

There has been much speculation over Monteverdi's motives for publishing these works. He was evidently aiming to bolster his credentials as a composer who was capable of writing serious church music in the spirit of the Counter Reformation - as demonstrated in the Mass setting - which above all sought clarity in the setting of texts.

Monteverdi was keen to secure a church post in Mantua or elsewhere, which he probably saw as a more regular kind of employment, governed more by ecclesiastical duties and a standard liturgical framework, rather than the whims of secular employers. The demands placed on him by the Gonzaga family in the years prior to 1610, and the death of his wife in 1607, led him to request his release from service, but this was not granted. The publication of these sacred works could be a calling card for ecclesiastical institutions seeking a new *maestro di cappella* (literally 'chapelmaster', or director of music).

When Monteverdi travelled to Rome in 1610 to present his new publication to the pope, and to rub shoulders with influential ecclesiastical leaders (and potential new patrons), he may have raised the eyebrows of his employers, but at least he had the excuse of going there to try and find a place for his son in a seminary. In 1612, Vincenzo Gonzaga died, and his successor dismissed Monteverdi, leaving him unemployed for over a year.

In a fortuitous turn of events, however, the prestigious post of *maestro di cappella* in the Basilica of San Marco, Venice, became vacant in 1613, and Monteverdi was appointed. The reputation of his published sacred works likely influenced the decision of the panel. Monteverdi would go on to a long and illustrious period of musical creativity in Venice, where he died in 1643.



The Psalms, Sacred Concertos, and Magnificat

Of Monteverdi's sacred works, the Vespers of 1610 have come to feature among his best-known and most performed compositions, since their first complete modern performance in 1935. One of the unifying features of the Vespers setting as a whole is Monteverdi's assertion that the Psalm and Magnificat settings are 'composed on *canti fermi*' - that is, each of his complex polyphonic settings take thematic material from the plainchant melody (*cantus firmus*) to which each item was traditionally sung, elaborating them with the most modern and inventive music. Meanwhile, the sacred concertos (or motets) bring the full weight of his experience as a composer of madrigals and dramatic music into an ecclesiastical context.

The introductory versicle and response **Domine ad adiuvandum me** opens with a simple homophonic choral setting of the text, accompanied by the same toccata flourish used in the opening of *Orfeo* (1607), played by cornettos, violins, violas, and basso continuo. Each line of the text is followed with a triple-time *ritornello* (a returning instrumental passage), and the voices join the instruments for the final instance, singing 'Alleluia'. **Dixit Dominus** (Psalm 109) opens with a tenor singing the *cantus firmus*, imitated by other voices before developing into a complex six-part contrapuntal texture. The more elaborate parts of this Psalm, featuring exciting passages in triple time and in dotted rhythms, alternate with passages of *falsobordone*. In *falsobordone*, a kind of homophony, the voices sing the same text in rhythmic unison, but in a harmonised version of the main melody. Three instrumental *ritornelli* are placed between pairs of verses. Every Psalm and Canticle ends with a text known as the Doxology ('Glory be to the Father...'), and in this case the tenor sings the plainchant before the bass takes it over, with the chorus weaving a complex syncopated texture above.

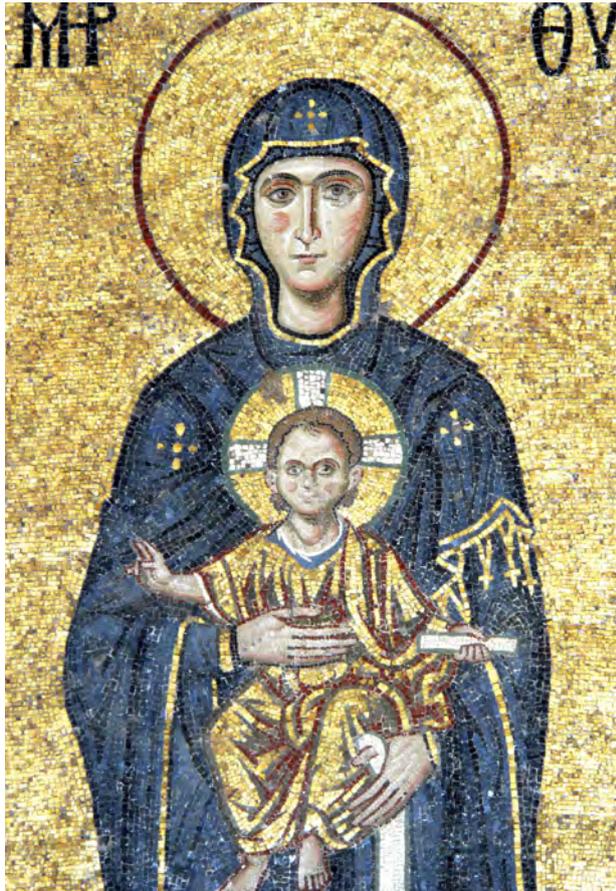
The six sacred concertos in this publication, set from one to six voices, were clearly intended for the kinds of virtuosic voices found in courts and wealthy ecclesiastical institutions, making use of some of the most florid vocal techniques emerging in Italy from the late sixteenth century onwards. Many of these concertos feature texts that allude to the Virgin Mary. **Nigra sum** is sung by a solo tenor, accompanied by basso continuo, with a sensuous and expressive setting of a text paraphrased from the Bible's Song of Songs (Song of Solomon). The following Psalm, **Laudate pueri** (Psalm 112), is scored for eight voices and basso continuo, with the main melody of the plainchant shared between several voices in the opening verse.

For almost the entire first half, one voice sings the plainchant while two other voices engage in intricate duets. The chorus then erupts with thrilling eight-voice texture alternating with occasional appearances of a solo voice. The concerto (or motet) **Pulchra es** is set for two sopranos and basso continuo; like *Nigra sum*, its text is also paraphrased from the Song of Songs, this time taking on the male persona. The voices often sing in thirds, but one voice engages in a long solo passage imploring the female beloved to avert her eyes, since they are overwhelming. This is then repeated as a duet.

The six-voice setting of Psalm 121, **Laetatus sum**, opens with a clear rendition of the plainchant melody above a jaunty walking bass line, before it merges into contrapuntal invention. The Psalm features virtuosic vocal passage-work, some woven around the main melody, but some decorating it in another part. The next concerto, **Duo Seraphim**, is one of the most evocative settings in Monteverdi's publication. Two tenors initially take the role of the text's two Seraphim and proclaim the holiness of God in highly ornamented passage-work. A third tenor joins at the point that the text announces that 'there are three in Heaven', with a triad (three-note chord) resolving to a unison in setting the words 'these three are one'. The fully-notated ornamentation hearkens to the descriptions of Giulio Caccini published in 1602, including a kind of vocal tremolo (or fast repeated articulations of the same note in the throat) known then as *trillo*.

Psalm 126, **Nisi Dominus**, begins with a full texture of two five-voice choirs, rather than opening with a solo voice intoning the melody of the plainchant. Canonic entries set one crotchet beat apart create overlapping waves of sound in the whole vocal ensemble, accompanied by instruments, before the voices separate into two five-voice choirs and alternate in the singing of emphatic homophonic renditions of the text. They sometimes dovetail in their entries and join with different verses, before combining for a thrilling Doxology. In the second part of the Doxology ('as it was in the beginning, is now, and ever shall be'), Monteverdi reflects the text by reusing musical material from the opening of the Psalm. Throughout this setting, the plainchant melody is distributed between a tenor voice from either choir.

The concerto **Audi coelum**, whose non-biblical text is a devotion to Mary, makes full use of the expressive capacities of the recitative style, with elaborate vocal passage-work decorating the most important words. An additional voice echoing the end of each phrase heightens the sense of drama.



The text is cleverly designed so that the repetition of the last few syllables of each line forms a new word that responds to the preceding sentence or answers a question. The full complement of six voices makes a stunning entry at the phrase ‘Omnes hanc ergo sequamur’ (‘Let us all therefore follow her’); this then moves into a slower-moving and affectionate chorus blessing the Virgin Mary. Psalm 147, *Lauda Ierusalem*, is scored for seven voices and bears the Psalm plainchant prominently in the tenor part throughout most of the setting. Like the *Nisi Dominus*, this Psalm features a full-voiced texture, and has interplay between several sets of voices. The *Lauda Ierusalem* and the Magnificat were both originally notated in high clefs called *chiavette*, and musicological debates of the 1970s and 1980s concluded that these were likely transposed down a fourth, a solution adopted here.

The *Sonata sopra Sancta Maria* showcases the virtuosity and expressive capacity of the instrumental ensemble, in eight parts with basso continuo (in this case theorbos, organ, and bass viol). It sounds like a typical instrumental sonata of the early 17th century, and immediately brings to mind the well-known Venetian writing of Monteverdi’s contemporary Giovanni Gabrieli. In this case, though, there is the addition of a *cantus firmus* sung by soprano, floating above the luminous sounds of the instrumental band.

This was a relatively new technique in the early 17th century. In the hymn *Ave maris stella*, Monteverdi sets the simple plainchant melody in a variety of ways, from eight-part harmony to solo voice with continuo, interspersing instrumental *ritornelli* between the verses. As was common at the time, he does not specify which instruments should play which parts in the *ritornelli*, leaving scope for diverse choice.

In the Office of Vespers, some of the most elaborate music was reserved for setting the canticle known as the *Magnificat* (the text sung by the Virgin Mary when she visited her cousin Elizabeth, after the Angel Gabriel announced Mary’s pregnancy).

In his 1610 publication, Monteverdi provided two different versions of the Magnificat: one for seven voices, six instruments, and basso continuo, and another setting for six voices and basso continuo. This evening we hear the first version, a sumptuous display of compositional skill to which Monteverdi brings the full range of his experience as a composer of dramatic music. The plainchant settings are clearly identifiable in many parts of the Magnificat, with elaborate instrumental and vocal writing often woven around them. The settings of different parts of the canticle range from the triumphal, as in ‘Quia fecit mihi magna’ (‘For He that is mighty hath done great things to me’), to the gentle and mellifluous, as in ‘Et misericordia...’ (‘And His mercy...’). It is difficult not to hear in this Magnificat the influence of Monteverdi’s recent opera *Orfeo* (1607), especially in the ‘Deposuit’ verse (‘He hath put down the mighty from their seat’), which resembles Orpheus’s aria ‘Possente spirito’ with its pairs of enchanting instruments. Echo effects are used to great effect here, between pairs of violins and cornettos, as well as between two tenors in the final ‘Gloria’ of the Doxology. Throughout this Magnificat, Monteverdi combines ancient plainchant with the most modern virtuosic styles, and creates drama with deliberate contrasts between simple and complex textures. In setting the very words of the Virgin Mary, in this collection of works devoted to her, he displays his compositional mastery in representing sacred mysteries. In the Office of Vespers, the ritual censuring of the altar (the wafting of burning incense) traditionally took place during the Magnificat, and it is difficult to imagine a more transcendent musical accompaniment to this act in early 17th century Italy.

David Irving © 2016

David Irving is a Senior Lecturer at the Melbourne Conservatorium of Music, The University of Melbourne, and a Fellow of the Australian Academy of the Humanities.

Deus in adiutorium meum intende | PSALM 69 (70): 2

VERSICLE

Deus in adiutorium meum intende.

O God, make speed to save me.

RESPONSE

*Domine ad adiuvandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen. Alleluia.*

O Lord, make haste to help me.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen. Alleluia.

Dixit Dominus | PSALM 109 (110)

*Dixit Dominus Domino meo:
sede a dextris meis, donec ponam inimicos tuos,
scabellum pedum tuorum.*

The Lord said unto my Lord:
sit thou at my right hand, until I make thine enemies
thy footstool.

RITORNELLO

*Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
in splendoribus sanctorum:
ex utero ante luciferum genui te.*

The Lord shall send the rod of thy strength out of Sion:
rule thou in the midst of thine enemies.
Thine is the foundation in the day of thy power;
in the beauties of holiness I have born thee
from the womb before the morning star.

RITORNELLO

*Iuravit Dominus et non penitebit eum;
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.*

The Lord hath sworn and will not repent;
thou art a priest for ever
after the order of Melchisedech.
The Lord at thy right hand has broken
kings in the day of his anger.

RITORNELLO

*Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

He will judge the nations,
he will fill them with ruins:
he will break the heads in the populous land.
He shall drink of the torrent on the way;
therefore he shall lift up his head.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Nigra sum | SONG OF SONGS 1: 4; 2: 10-12

*Nigra sum sed formosa filiae Ierusalem.
Ideo dilexit me Rex, et introduxit me
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.*

I am a black but beautiful daughter of Jerusalem.
So the King loved me, and led me
into his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone
and flowers have appeared in our land;
the time of pruning has come.

Laudate pueri | PSALM 112 (113)

*Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.*

*Excelsus super omnes gentes Dominus,
et super caelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in caelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.*

*Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

Praise the Lord, ye children,
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.
From sunrise to sunset,
the Lord's name is worthy of praise.

The Lord is high above all nations
and his glory above the heavens.
Who is like the Lord our God,
who dwells on high and looks down on
the humble things in heaven and earth,
raising the helpless from the earth
and lifting the poor man from the dungheap,
to place him alongside princes,
with the princes of his people?
He makes a home for the barren woman,
a joyful mother of children.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Pulchra es | SONG OF SONGS 6: 3-4

*Pulchra es, amica mea,
suavis et decora filia Ierusalem.
Pulchra es, amica mea,
suavis et decora sicut Ierusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt*

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

Laetatus sum | PSALM 121 (122)

*Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri
in atriis tuis Ierusalem.
Ierusalem, quae aedificatur ut civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel
ad confitendum nomini Domini.*

*Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Ierusalem
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.*

*Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet were standing
within thy gates, O Jerusalem.
Jerusalem, which is built as a city
that is compact together.
For thither ascended the tribes,
the tribes of the Lord, to testify unto Israel,
to give thanks to the name of the Lord.

For there sat the seats of judgement,
the seats over the house of David.
O pray for the peace of Jerusalem
and may prosperity attend those who love thee.
Peace be within thy strength,
and prosperity within thy towers.
For my brothers' and my neighbours' sake,
I will ask for peace for thee;
for the sake of the house of the Lord our God
I have sought blessings for thee.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Duo Seraphim | ISAIAH 6: 2-3; 1 JOHN 5: 7

*Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus;
et hi tres unum sunt.*

Two Seraphim were calling one to the other:
Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.
There are three who give testimony in heaven:
the Father, the Word and the Holy Spirit:
and these three are one.

Nisi Dominus | PSALM 126 (127)

*Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit
desiderium suum ex ipsis:
non confundetur
cum loquetur inimicis suis in porta.*

*Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

Except the Lord build the house,
they have laboured in vain that build it.
Except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise before dawn:
to rise when you have sat down,
ye who eat the bread of sorrow.
When he has given sleep to those he loves,
behold, children are an inheritance of the Lord,
a reward, the fruit of the womb.
As arrows in the hand of the mighty,
so are children of the vigorous.
Blessed is the man who has fulfilled
his longing by them:
he shall not be perplexed
when he speaks to his enemies at the gate.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.



Audi coelum

*Audi coelum verba mea,
plena desiderio
et perfusa gaudio.*

AUDIO.

*Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?*

DICAM.

*Dic, nam ista pulchra ut luna,
electa ut sol replet laetitiam
terras, coelos, maria.*

MARIA.

*Maria Virgo illa dulcis,
praedicata de propheta Ezechiel
porta orientalis?*

TALIS.

*Illa sacra et felix porta,
per quam mors fuit expulsa,
introducitur autem vita.*

ITA.

*Quae semper tutum est medium
inter homines et Deum,
pro culpis remedium.*

MEDIUM.

*(Choir) Omnes!
Omnes hanc ergo sequamur,
qua cum gratia mereamur
vitam aeternam. Consequamur.*

SEQUAMUR.

*Praestat nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen.*

AMEN.

*Benedicta es, Virgo Maria,
in saeculorum saecula.*

Hear, O heaven, my words,
full of desire
and suffused with joy.

I HEAR.

Tell me, I pray, who is she
who, rising like the dawn,
shines, that I may bless her?

I SHALL TELL YOU.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

MARY.

Mary, that sweet virgin
foretold by the prophet Ezechiel,
gate of the orient,

SUCH IS SHE!

That holy and happy gate
through which death was driven out,
but life brought in.

EVEN SO!

Who is always a sure mediator
between man and God,
a remedy for our sins.

A MEDIATOR.

All!

So let us all follow her
by whose grace we gain
eternal life. Let us seek after her.

LET US FOLLOW.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

AMEN.

Blessed art thou, Virgin Mary,
world without end.

Lauda Ierusalem | PSALM 146 (147): 12-20

*Lauda Ierusalem, Dominum
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo eius.
Qui dat nivem sicut lanam
nebulam sicut cinerem spargit.
Mittit cristallum suum sicut bucellas
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquae.
Qui annuntiat verbum suum Iacob
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi
et iudicia sua non manifestavit eis.*

*Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Praise the Lord, O Jerusalem:
praise thy God, O Zion.
For he hath strengthened the bars of your gates:
he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth:
his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like morsels:
who will stand before his cold?
He will send out his word and melt them:
he will cause his wind to blow and the waters will flow.
He announces his word unto Jacob,
his statutes and judgements unto Israel.
He hath not dealt so with any nation:
and he has not shown his judgements to them.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, now and for ever,
world without end. Amen.

Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

Ave maris stella

*Ave maris stella,
Dei mater alma,
atque semper virgo,
felix coeli porta.
Sumens illud ave
Gabrielis ore,
funda nos in pace
mutans Evae nomen.*

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.
Receiving that 'Ave'
from the mouth of Gabriel,
keep us in peace,
reversing the name 'Eva'.

RITORNELLO

*Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cunctis posce.*

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.

RITORNELLO

*Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.*

Show yourself to be a mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.

RITORNELLO

*Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.*

Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.

RITORNELLO

*Vitam praesta puram,
iter para tutum,
ut videntes Iesum
semper collaetemur.*

Grant us a pure life,
prepare a safe journey,
so that seeing Jesus
we may rejoice for ever.

*Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus.
Amen.*

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit,
triple honour in one.
Amen.

Magnificat | LUKE 1: 46-55

Magnificat

Magnificat anima mea Dominum

Et Exultavit

Et exultavit spiritus meus in Deo salutari meo.

Quia Respexit

*Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.*

Quia Fecit Mihi Magna

*Quia fecit mihi magna qui potens est
et sanctum nomen eius.*

Et Misericordia

*Et misericordia eius a progenie in progenies
timentibus eum.*

Fecit Potentiam

*Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.*

Deposuit Potentes

*Deposuit potentes de sede
et exaltavit humiles.*

Esurientes

*Esurientes implevit bonis,
et divites dimisit inanes.*

Suscepit Israel

*Suscepit Israel puerum suum,
recordatus misericordiae suae,*

Sicut Locutus Est

*Sicut locutus est ad patres nostros,
Abraham et semini eius in secula.*

Gloria Patri

*Gloria Patri, et Filio,
et Spiritui Sancto.*

Sicut Erat

*Sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.*

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my saviour.

For he hath regarded the lowliness of his handmaiden,
for behold from henceforth
all generations shall call me blessed.

For he that is mighty hath magnified me,
and holy is his name.

And his mercy is on them that fear him
throughout all generations.

He hath shewed strength with his arm; he hath
scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat
and hath exalted the humble and meek.

He hath filled the hungry with good things
and the rich he hath sent empty away.

He has helped his child Israel,
mindful of his mercy,

As he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father and to the Son
and to the Holy Ghost.

As it was in the beginning is now and for ever,
world without end. Amen.

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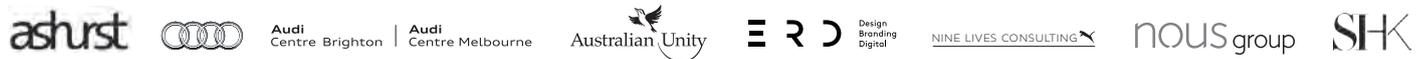


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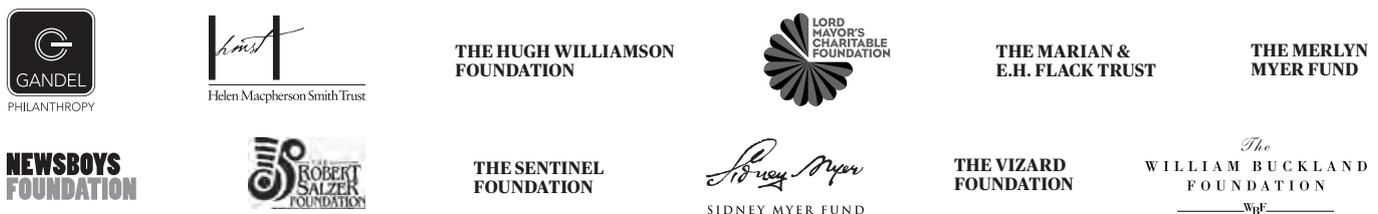
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