



Musica Viva
Australia

VIVA EDGE

MELBOURNE

Choir of Trinity College, Melbourne
Christopher Watson, Director

The Edge, Fed Square
Tue 24 May, 12pm





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Tue 7 Jun, 12pm

Sulki Yu & Laurence Matheson

Tue 2 Aug, 12pm

Emily Sun, Nicolas Fleury & Amir Farid

Tue 18 Oct, 12pm

Michelle Nicolle Quartet

The Edge, Fed Square

Tickets now available - from \$48
musicaviva.com.au/viva-edge
1800 688 482



Musica Viva Australia acknowledges the Traditional Custodians of the many lands on which we meet, work, and live. We pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

P R O G R A M

Celia McDOWALL (b 1951)

The Lord is Good (2012)

6 min

Thomas TALLIS (c. 1505-1585)

Lamentations of Jeremiah I (c. 1560)

9 min

Sarah Elise THOMPSON (b 1996)

Sundance (2021)

8 min

Thomas TALLIS

Te lucis ante terminum I (1575)

2 min

Brooke SHELLEY (b 1973)

Te lucis ante terminum (2021)

3 min

Thomas TALLIS

Te lucis ante terminum II (1575)

2 min

Roxanna PANUFNIK (b 1968)

Deus, deus meus (1997)

6 min

Thomas TALLIS

A new commandment (c. 1549)

3 min

Brooke SHELLEY

A New Commandment (2019)

11 min

ABOUT THE ARTISTS

In its current form, the Choir of Trinity College, Melbourne was formed in 1977 by Peter Dennison, who was previously Director of Music at Clare College, Cambridge.

During term time, the Choir of Trinity College is primarily involved in the singing of services in the College Chapel. Evensong is sung every Sunday during term time, except for two Sundays a year, when the Choir sings a Choral Eucharist.

The Choir has collaborated with various orchestras, instrumental ensembles and conductors, including performances of J S Bach's *St Matthew Passion* with Jeremy Summerly in 2011, the *St John Passion* with Stephen Layton in 2012 and Handel's *Messiah* in 2016. In 2018, the Choir performed the role of the semi-chorus in Edward Elgar's *The Dream of Gerontius* with the Melbourne Symphony Orchestra and Sir Andrew Davis.

The Choir has undertaken nine international tours, most recently to the USA and Canada at the start of 2020. Over the past ten years the Choir has also visited Germany, Singapore, Malaysia, New Zealand, the Baltic States, Russia, the UK, France and Spain.

Trinity College is particularly interested in championing new music by Australian composers. Recent performances include works by Alice Chance, Richard

Mills, Daniel Riley, Brett Dean, Lachlan McDonald, Joseph Twist, Calvin Bowman, Nigel Westlake, Brooke Shelley and Sarah Elise Thompson. In 2019 the Choir released a new recording including a Mass by Ross Edwards and new commissions from Alice Chance and Daniel Riley, and gave the first performance of *A New Commandment* by Brooke Shelley. 2020 saw the release of *Walking on Waves*, a collection of Australian and American compositions and arrangements of folk songs and art songs.

The Choir is comprised of students studying a wide range of subjects, many of whom are residents at Trinity College, but with others drawn from other Universities in Melbourne.

The current Director of Music, Christopher Watson, has been at the college since the start of 2017. Christopher moved to Australia from the UK where he was a long-standing member of the vocal ensembles the Tallis Scholars and Theatre of Voices alongside many of the other great choirs in Europe, including Tenebrae and Collegium Vocale Gent. Christopher was also active as a soloist, particularly he Evangelist role in the Passions of J S Bach, and has been directing choirs since he was a university student. Immediately prior to arriving at Trinity he was Director of Music at St Edmund Hall, one of the oldest of the colleges of University of Oxford.





Choir of Trinity College, Melbourne

Christopher Watson, Director

Soprano

Bria Rechner
 Lily Flynn
 Marjorie Butcher
 Marion Wilson
 Laura Tatti
 Lucy Scales
 Amelia Baluch
 Olivia Johnson (soloist in *Deus, deus meus*)
 Caroline Smith

Tenor

Edward Lovell
 Matthew Cook
 Charles Hannah
 David Lee
 Ben Slavec
 Jonathan Glenning

Alto

Phillipa McQuinn (soloist in *The Lord is Good*)
 Amy Cutter
 Gabrielle McDonald
 Lucie Williams
 Mia Robinson (soloist in *The Lord is Good*)
 Charlie Lines-Perrier

Bass

Alasdair Stretch
 Paul McDonald
 Daipayan Mukhopadhyay
 Ethan Flemming
 Michael von Güttner
 Joe Clark
 Tom Law
 Jem Herbert
 Ben Tao
 Leyland Jones

V I V A E D G E P A R T N E R S



ABOUT THE MUSIC

The genesis of this concert program was the idea that for our next CD recording we would focus on contemporary female composers, and in particular composers who have written music for Trinity, or for other choirs with which I have been connected. While not necessarily ideal as a concert program, I am hoping that this will end up as an interesting and engaging recording project that just happens not to feature any male composers!

While planning this concert we discussed the idea of including some pieces by longer-established composers, and as I always like to program by looking at the texts of the pieces performed, I quickly realised that Thomas Tallis's music would work well as a thread through the program. Cecilia McDowall's *The Lord is Good* was written for my Oxford choir, Sospiri, for a recording based on the Old Testament book The Lamentations of Jeremiah, and Tallis's setting of words from the same book is one of his best-loved pieces. Similarly, both of Brooke Shelley's pieces (which were written for Trinity) have direct pairings in pieces by Tallis.

When Sarah Elise Thompson and I were discussing her 2021 commission for Trinity, I mentioned that I would love to have a setting of the Cardinal John Henry Newman prayer 'May the Lord support us' but that she should also feel free to choose a text that meant something to her. In the event, Sarah gave us a wonderful piece in two halves that move seamlessly from one to the next. Roxanna Panufnik wrote her *Westminster Mass* in 1997, when I was a member of Westminster Cathedral Choir. Alongside the Mass she set psalm 63(62), which was a favourite of the great 20th century English Cardinal, Basil Hume, who died in 1999. As I was getting to know Sarah's new piece, I noticed the similarities between the text that she had chosen and the words of Roxanna's piece, and I thought that they would make an excellent pairing. And, as you will hear, Roxanna makes good use of the 'spicy' false relation, a technique beloved of 16th century English composers such as Tallis, where two horizontally moving vocal lines deliberately clash against each other with delicious dissonance.

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Musica Viva Australia: Making Australia a more musical place

Paul Kildea, Artistic Director

We are proud to be one of the world's leading presenters of chamber music. Passionate about creating a vibrant musical future for Australia's artists and audiences, we feel fortunate to nurture both established and emerging talent from around the country. We're also committed to learning from our First Nations friends and colleagues how to most effectively include in our work the many peoples and languages that, together, comprise the oldest living culture in the world.

Musica Viva Australia is committed to the future of classical music, and to being at the forefront of its evolution. Our dedication to the commissioning and programming of new Australian works is key to our vision, and through eclectic and thoughtful programming, we endeavour to lead the industry in presenting concerts that challenge and thrill all audiences.



Musica Viva Australia

More Music



As Australia's flagship music education and non-profit touring company, we continuously strive to provide more for all music lovers – more music education and teacher professional development opportunities to help feed young imaginations everywhere; more exceptional artists on stage performing on metropolitan and regional stages and online to bring audiences together across the country; and more creative projects to promote a continuously evolving and vibrant music sector.

For more information:
Caroline Davis,
Individual Giving Manager
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Musica Viva
Australia

A Winter's Journey Allan Clayton & Kate Golla

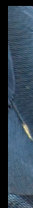
Melbourne Recital Centre

Saturday 16 July, 7pm | Tuesday 19 July, 7pm

musicaviva.com.au/a-winters-journey

1800 688 482

Fresh from triumphant seasons as Hamlet (The Met) and Peter Grimes (Covent Garden), tenor Allan Clayton joins pianist Kate Golla for Schubert's immortal songs of love and loss. Director Lindy Hume and videographer David Bergman weave a magical Australian setting from Fred Williams' wondrous landscapes.



This tour is generously supported by
Peter Griffin AM & Terry Swann.