

ST PETER'S CATHEDRAL MUSIC FOUNDATION
CONCERT SERIES
2022

Good Friday Meditation

FRIDAY 15th APRIL, 2022
3:00PM



*Presented by the
St Peter's Cathedral Music Foundation
www.musicfoundation.org.au*

Welcome to St Peter's Cathedral.

Here in the Cathedral's magnificent acoustic and sacred space, we are fortunate to enjoy an abundance of fine music making, from our spectacular pipe organ, our regular fine choral music, and visiting artists.

The Cathedral Music Foundation exists to support and ensure the longevity and expansion of this music program at the cathedral. It funds an annual grant to support the music tradition and other varied extensions of the music program, such as choral and organ scholarships, commissions of new music, and other resources for the music program such as contributing to the long term care of the pipe organ.

The 2022 Concert Series will celebrate the great musical tradition here at the Cathedral, showcase the organ played by some of the finest recitalists, and support the ongoing work of the Music Foundation. We hope to see you at future concerts.

This performance takes place on Kurna land and we pay respects to Elders past, present and emerging. We respect and recognise their cultural heritage, beliefs, and spiritual relationship with the land and we recognise that music and story-telling has been central to Aboriginal cultures for over 60,000 years.

Program

St Peter's Cathedral Choir

Anthony Hunt – Director of Music

David Heah – Cathedral Organist

Respice exaudi me – Rachel Bruerville

Commissioned by the Music Foundation

Psalm 91 – Anthony Hunt

*Commissioned by the Arnold Family in dedication
to Jean Arnold on her 92nd birthday.*

'Forsaken' – Psalm 22 – Jodie O'Regan

Commissioned by the Music Foundation

Emma Woehle – Contralto

Alex Roose – Baritone

Ali O'Connell – Handbells

*The concert is an opportunity for meditation and reflection. In keeping with
the character of Good Friday, please refrain from applause, and leave the
Cathedral quietly.*

Program Notes

The Psalms are around 3000 years old. Their wide-ranging themes provide a resource of such colour and versatility that the Psalms have remained a fixture of daily worship in all the Judeo-Christian religions. Particular psalms or particular verses are as essential to the great rhythms of the church year as oils are to a painter.

Good Friday has its own particular colour. The altar is stripped: there is an air of quiet expectation and reflection. The focus is on the cross.

Psalm 13

Psalm 13 speaks of a life undergoing trials, wrestling with difficult thoughts and with enemies that might triumph over them. The psalmist is seeking help and reassurance.

The 3rd verse, set here by Rachel Bruerville, is a simple exhortation to God for wisdom and help. Beginning with a contemplative chant, this seed then unfolds and builds, as the psalmist exhorts God to "lighten my eyes, that I sleep not in death." The core message is one of pleading – "hear me, God".

Psalm 91

Psalm 91 is a great cry for protection, that was a regular part of Good Friday services in medieval times.

It begins with the statements that those who believe in God shall be protected, that God is a stronghold, and the psalmist affirms "My God, in him will I trust."

There follows a catalogue of misfortunes from which God might protect the writer - pestilence and plague, war, and the terrors of the night - but the believer shall not be touched, and they shall see with their own eyes the misfortunes of others.

Program Notes

God is confirmed as hope, and that in his house is safety, with angels to watch over.

From verse 14, the psalm repeats (in a sort of chiasmus) the mantras of protection from the opening - but this time the psalmist is now speaking in the voice of God - *I will deliver, I will honour, I will show salvation.*

'Forsaken' – Psalm 22

Jodie O'Regan's setting of Psalm 22 uses a mix of different sources for the text.

It begins not with the Psalm, but with selections from some of the Passion story, describing the journey to Golgotha, the crucifixion, and how at the ninth hour darkness came over the land. In the Gospel, Jesus's final words directly echo the opening of Psalm 22 – "My God, my God, why have you forsaken me?"

Jodie says:

I have been at Good Friday services where people have wept during readings of Psalm 22, and that was on my mind when I was setting this piece. I drew on ideas from The Messiah, Elijah, Adagio for Strings, Rachmaninoff's All Night Vigil and (surprise!) Bohemian Rhapsody.

Emotionally the Psalm has two distinct voices – the anguished despair of the first verses contrasts with the expansive assertion of faith in the second half. I wanted the gravitas of a baritone voice for the despairing verses. Inspired by Mendelssohn's Elijah where a contralto responds to Elijah's anguish so beautifully with "O rest in the Lord", I decided to have a contralto for the other voice.

Texts

Psalm 13, v. 3

Respice exaudi me, Domine Deus
meus :
Illumina oculos meos, ne umquam
obdormiam in morte.

Consider and hear me, O Lord my
God :
lighten mine eyes, that I sleep not in
death.

Psalm 91

- 1 Whoso dwelleth under the defence of the most High :
shall abide under the shadow of the Almighty.
- 2 I will say unto the Lord, Thou art my hope, and my stronghold :
my God, in him will I trust.
- 3 For he shall deliver thee from the snare of the hunter :
and from the noisome pestilence.
- 4 He shall defend thee under his wings, and thou shalt be safe under
his feathers :
his faithfulness and truth shall be thy shield and buckler.
- 5 Thou shalt not be afraid for any terror by night :
nor for the arrow that flieth by day;
- 6 For the pestilence that walketh in darkness :
nor for the sickness that destroyeth in the noon-day.
- 7 A thousand shall fall beside thee, and ten thousand at thy right
hand :
but it shall not come nigh thee.
- 8 Yea, with thine eyes shalt thou behold :
and see the reward of the ungodly.
- 9 For thou, Lord, art my hope :
thou hast set thine house of defence very high.
- 10 There shall no evil happen unto thee :
neither shall any plague come nigh thy dwelling.

Texts

11 For he shall give his angels charge over thee :
to keep thee in all thy ways.

12 They shall bear thee in their hands :
that thou hurt not thy foot against a stone.

13 Thou shalt go upon the lion and adder :
the young lion and the dragon shalt thou tread under thy feet.

14 Because he hath set his love upon me, therefore will I deliver
him :

I will set him up, because he hath known my Name.

15 He shall call upon me, and I will hear him :
yea, I am with him in trouble; I will deliver him, and bring him to
honour.

16 With long life will I satisfy him :
and shew him my salvation.

Translation – Book of Common Prayer 1662

Texts

1. Forsaken

They brought Jesus to Golgotha, which means the place of the skull.
They offered him wine mixed with myrrh. But he did not take it.
And at the third hour they crucified him.
And at the sixth hour darkness fell over the land.
At the ninth hour Jesus cried out:

2. Psalm 22

My God, my God; why have you forsaken me?
Trouble is near and there is no-one to help.
I call out by day but you do not answer,
and by night I find no rest.P

From my mother's womb you have been my God.
Now do not be far from me.
Why have you forsaken me?

The bulls of Bashan encircle me.
They open up their mouths wide against.
They pierce my hands. They pierce my feet.
Why have you forsaken me?

They look! They stare at me.
They divide my clothing among them,
and cast lots for my garments.
I am poured out like water,
and all my bones are out of joint.
My heart is like wax, it melts within me.
My strength is dried up, like fragments of pottery.
I can count all my bones.
You have laid me in the dust of death.

Texts

Do not be far from me.
Save my soul from the sword.
Deliver me from the sword,
from the mouth of the lion,
the power of the dog.
Lord, do not be far from me.
You are my strength.

You have heard my cries.
You have not turned from me.
Then I will proclaim your name.
All the ends of the earth will turn to face you.
All the rich from the earth will bow before you.
All who have gone, have gone to dust.
Who cannot keep themselves alive,
will kneel in worship.

Emma Woehle



Emma has extensive experience as an opera and concert performer. She has graced the stage not only in Australia but also in the UK, Germany, Sweden, China and Japan. Her expansive career of over 25 years has been filled with various roles including the title role of Tancredi in the Australian premiere of the Rossini opera to critical acclaim with the Australian Opera Studio.

She has also performed internationally as Hänsel in "Hänsel und Gretel", Suzuki in "Madama Butterfly", Cherubino in "The Marriage of Figaro", Maddalena in "Rigoletto", as well as multiple performances of Oratorio and concert programs.

Since returning to Australia and raising a family, Emma has performed predominantly concert works including Mozart Requiem, the Sorceress in Purcell "Dido and Aeneas", Bach Johannes Passion, Verdi Requiem and Duruflé Requiem.

Emma is currently also a core member of the world-renowned and award winning Adelaide Chamber Singers, featuring in their recent season of "Watershed: The Death of Dr Duncan", by Joseph Twist for the Adelaide Festival 2022.

Alex Roose



Alex began singing as a chorister here in the St Peter's Cathedral Choir. He studied Modern European Languages at the Australian National University (ANU) and Music at the University of Melbourne.

Having returned to Adelaide in 2017 after ten years in the UK, Alex has become much in demand as an ensemble singer, soloist, and conductor. He is a member of State Opera of SA chorus, and has recently appeared as a soloist with Ensemble Galante and the Adelaide Cantata Band.

During his time in the UK Alex enjoyed a varied career, primarily as an ensemble singer, including over 100 performances at St Martin-in-the Fields, regular broadcasts on BBC radio and television, and recitals and oratorio concerts throughout the UK and continental Europe. As a soloist he performed with the BBC Concert Orchestra on Radio 2, and appeared with Dame Emma Kirkby and James Bowman for the 2012 Brighton Fringe.

He was Music Director of the New Sussex Singers and Assistant Chorus Master for Brighton Festival Chorus. Alex is now Director of Music at Church of the Epiphany, Crafers, and directs The Fleurieu Singers and the Lobethal Harmony Club.

Ali O'Connell



Ali O'Connell is one of Australia's leading handbell musicians, and is the director of Synergy Handbell Ensemble and the handbell program at St Andrew's School. Ali has attended a number of national and international festivals as a performer, clinician and conductor, including many Australasian Handbell Festivals and International Symposia. In 2013, she was selected to perform in the All-Star Handbell Choir at the National Seminar held in Portland, USA. Ali also is an adjudicator at the annual Singapore Youth Festival Arts Presentation.

Ali is passionate about excellence in handbell ringing and music education. When not ringing or conducting, Ali works as an arts administrator, currently at Pulteney Grammar School, and formerly with the Australian String Quartet, Adelaide Festival Centre and Adelaide Festival of Arts. She is also a stage manager specialising in classical music concerts, predominantly with the Adelaide Symphony Orchestra.

Rachel Bruerville



Rachel Bruerville (b. 1991) is an Australian composer, arranger, cellist, singer, and writer, who proudly calls Adelaide her home. She writes music for the concert hall, the theatre, and other collaborative work. Represented by the Australian Music Centre, she has held the position of Young Adelaide Voices' 2019/20 Composer in Residence, supported by a 2019 Carclew Fellowship.

Rachel recently composed a new work commissioned by the Adelaide Symphony Orchestra in partnership with CanDo4Kids, Access2Arts, Tutti Arts, and the City of Adelaide. Based on the Australian children's book "Milli, Jack and the Dancing Cat" by Stephen Michael King, the new work featured in the ASO's very first relaxed concert in June 2021, designed with accessibility in mind.

More composition highlights include being commissioned by The Hush Foundation for the 2018 album "Collective Wisdom", writing music to reduce stress in children's hospital environments; a nomination for Vocal/Choral Work of the Year in the APRA AMCOS/Australian Music Centre 2019 Art Music Awards for "In Due Season", commissioned by the Adelaide Chamber Singers; and a Sydney Opera House premiere with Young Adelaide Voices at the opening of the Gondwana World Choral Festival, July 2019.

Jodie O'Regan



Jodie is an Australian composer, librettist, pedagogue and performer who specialises in writing for singers - choral, vocal and theatre works.

The heart of her composing is an enduring love of the melodies and stories of celtic folk music. After learning folk songs from her mother, Jodie became an acoustic singer/songwriter, before forming an a cappella duo with her husband Emlyn. They have crafted, performed and taught their unique arrangements of celtic and roots folksongs at concerts, festivals and workshops around Australia.

Jodie's larger works include "Forsaken: Psalm 22", the score for Shakespeare's "Pericles", a children's cantata "The Tailor of Gloucester", an immersive comic opera "Polly", and the oratorio "Letters to a Queen". Jodie's recent solo vocal works include the song cycle "Wind Song Wine Songs" for soprano Karina Bailey, and "Fire Songs" for sopranos Bethany Hill and Emma Horwood based on the stories of Irish goddess Brigid. She has set a number of Shakespeare's songs for Matthew Lykos through theatre company Butterfly Theatre.

Jodie is a proud member of the Kodaly community and has created a number of pedagogical pieces for singing technique and sightreading including "Singing The Dots and Sing Well".

WITH THANKS

The Right Rev'd Chris McLeod
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ST PETER'S CATHEDRAL MUSIC FOUNDATION CONCERT SERIES 2022



SAT MARCH 5TH 2PM
ANTHONY HUNT
JESSICA DEAN
OPERA MEETS ORGAN!

FRI APRIL 15TH 3PM
GOOD FRIDAY MEDITATION CONCERT
CATHEDRAL CHOIR
THREE CHORAL WORLD PREMIERES



SAT MAY 14TH 1PM
TRUMPET & ORGAN
DAVID ELTON
ANTHONY HUNT



SAT JULY 2ND 2PM
ANNUAL PATRONAL
FESTIVAL ORGAN RECITAL
THOMAS WILSON



SAT AUGUST 6TH 2PM
MY SONG IS LOVE UNKNOWN
THE GREATEST ENGLISH CHORAL MUSIC
ST PETER'S CATHEDRAL CHOIR & CONSORT

SAT SEPTEMBER 24TH 2PM
ORGAN CONCERTOS
WITH BAROQUE ENSEMBLE
SOLOIST JOSHUA VAN KONKELENBERG

