

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

ARVO PÄRT & JS BACH

FEBRUARY 2019

As breath, as sunlight

Working in the
company of Arvo Pärt,
by Amiel Courtin-Wilson

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Solace and order

Seeking structure in the
music of Arvo Pärt and
JS Bach, by Bernard Rofe

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PEKKA KUUSISTO ARTISTIC DIRECTOR



Richard Tognetti AO, ACO Artistic Director & Lead Violin and Pekka Kuusisto, ACO Collective Artistic Director

Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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WELCOME TO ACO 2019

We open our 2019 Season with a celebration of two towering composers: *J.S. Bach* and *Arvo Pärt*. Despite their separation in time by some 185 years, these two composers are very much connected through common themes and responses to their music.

For these concerts we are joined by the famed Estonian Philharmonic Chamber Choir, whose close relationship with fellow Estonian Arvo Pärt brings a unique insight and intimacy to his music. After a 20-year break, we are delighted to be performing with this extraordinary ensemble once again.

I would like to acknowledge and thank our wonderful national tour partner for these concerts, Johnson Winter & Slattery, who, much like the ACO, combine an unwavering commitment to achieving excellence with a desire to continually push the boundaries.

Welcome to another year of transformative musical experiences. I very much look forward to sharing the journey with you.



Richard Evans

Managing Director

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Coming up



FEB

TarraWarra Festival

23–24 FEBRUARY

Yarra Valley

A weekend-long celebration of music, art, wine and some of the most breathtaking views in the Yarra Valley at the TarraWarra Museum of Art.



MAR

Mozart, Haydn & More

2–9 MARCH

Touring to: Bendigo, Hamilton, Melbourne, Mount Gambier and Wangaratta

Pekka Kuusisto brings his wicked sense of humour to ACO Collective's palindromic adventure through regional South Australia and Victoria.



Beethoven & Prokofiev

7–19 MARCH

Adelaide, Brisbane, Canberra, Melbourne, Newcastle and Sydney

Fiery Italian violinist Lorenza Borrani returns as Guest Director in a concert of emotionally-charged music from Prokofiev and Beethoven.



APR

ACO US Tour

31 MARCH – 14 APRIL

North America

We will embark on a two-week tour of North America in April, giving eight concerts over 15 days in major concert halls including New York's Lincoln Centre, Stanford's Bing Concert Hall and Princeton University's Richardson Auditorium with soloists including pianist Paul Lewis.



MAY

Branford Marsalis

9–22 MAY

Brisbane, Canberra, Melbourne, Perth, Sydney and Wollongong

The American saxophone virtuoso makes his ACO debut in a Latin American jazz inspired program featuring Piazzolla and Villa-Lobos directed by our Principal Violin Satu Vänskä.



JUN

Respighi, Britten & Vasks

4 JUNE

Melbourne

A Melbourne Recital Centre exclusive that explores the beauty of strings through lively dances and ethereal reveries.



Indies & Idols

14–29 JUNE

Brisbane, Melbourne, Newcastle, Perth and Sydney

Compositions from Radiohead's Jonny Greenwood, The National's Bryce Dessner, and Sufjan Stevens presented alongside some of their shared musical influences: Polish composers Szymanowski and Lutosławski.



JUL

Luminous

10–23 AUGUST

Adelaide, Brisbane, Canberra, Melbourne, Perth and Sydney

Ten years since its last performance, we bring back our ground-breaking musical and visual collaboration with photographer Bill Henson, revived and refreshed, and featuring singer-songwriter Lior.

BUILD YOUR 2019 SEASON

Arvo Pärt & JS Bach

With the Estonian
Philharmonic Chamber Choir

2–13 FEBRUARY

Beethoven & Prokofiev

Directed by Lorenza Borrani

7–19 MARCH

Branford Marsalis

Piazzolla, Villa-Lobos
and Ginastera

9–22 MAY

Indies & Idols

Music by Szymanowski, Sufjan
Stevens and Jonny Greenwood

14–29 JUNE

Luminous

Our ground-breaking collaboration
with artist Bill Henson

10–23 AUGUST

Celebrating Mozart

With pianist Dejan Lazić

5–17 SEPTEMBER

Intimate Bach

With Richard Tognetti,
Erin Helyard and Brett Dean

19–30 OCTOBER

Brahms & Dvořák

The Double Concerto
and Eighth Symphony

9–22 NOVEMBER

*Prices vary according to state, venue, concert and reserve. Booking fees apply.
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Satu Vänскä – Principal Violin

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PROGRAM

Richard Tognetti Director
 Australian Chamber Orchestra
 Estonian Philharmonic Chamber Choir

PRE-CONCERT TALK 45 mins prior to the performance mins
 See page 10 for details

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	<i>Zweiter Alleluia</i>	
	<i>Veni Sancte Spiritus</i>	
	<i>Credo</i>	
	<i>Sanctus</i>	
	<i>Agnus Dei</i>	

Please note that the works in each half will be played without a break.

The concert will last approximately one hour and 50 minutes, including a 20-minute interval.

The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.



ACO concerts are regularly broadcast on ABC Classic FM.

Arvo Pärt & JS Bach will be broadcast on ABC Classic FM on 10 February at 12pm.

JOHNSON
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SLATTERY

*Performance at the highest level is critical
in business and in the concert hall.*

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NATIONAL TOUR PARTNER

Johnson Winter & Slattery

For 25 years Johnson Winter & Slattery has been forging a reputation for quality within Australia's legal landscape. With top tier capability, we are focused on impressing our clients with strong legal know-how and commercial awareness. Our brand is recognised as a mark of excellence and we lead the field in delivering client service of the highest calibre.

From modest, but ambitious, beginnings in 1993 to a national firm in five capital cities, we continue to deliver on our commitment to excellence and the development of lasting client relationships.

We take great pride in developing partnerships within the community and have been long-time supporters of the ACO. Like the ACO, Johnson Winter & Slattery has been continuously transforming since its formation. We recognise and applaud the ACO's individuality in pushing boundaries and creating music that takes the listener to another world.

In our sixth year supporting the ACO, we are delighted to be the National Tour Partner of the 2019 opening season concert *Arvo Pärt & JS Bach*. As with every ACO performance, we look forward to an outstanding concert from which we will, no doubt, come away feeling inspired.

Please enjoy the performance.



Peter Slattery

Managing Partner
Johnson Winter & Slattery





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PROGRAM IN SHORT

Your five-minute read
before lights down.

Pre-concert talks

Pre-concert talks take place 45 minutes before the start of every concert, see the ACO information desk for location details.

City Recital Hall, Sydney

Anna Melville

Sat 2 Feb, 6.15pm

Tue 5 Feb, 7.15pm

Wed 6 Feb, 6.15pm

Sydney Opera House

Anna Melville

Sun 3 Feb, 1.15pm

Llewellyn Hall, Canberra

Anna Melville

Sat 9 Feb, 7.15pm

Arts Centre Melbourne

Anna Melville

Sun 10 Feb, 1.45pm

Mon 11 Feb, 6.45pm

Adelaide Town Hall

Anna Melville

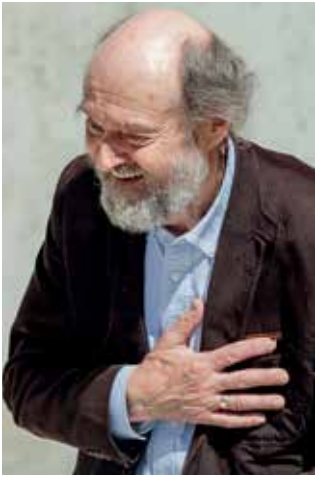
Tue 12 Feb, 6.45pm

Perth Concert Hall

Anna Melville

Wed 13 Feb, 6.45pm

Pre-concert speakers are subject to change.



Arvo Pärt

(Born 1935)

Da pacem Domine

Da pacem Domine (Give peace, O Lord) was composed in memory of the victims of the Madrid train bombings on 11 March 2004. Commissioned by the Spanish conductor and viol player Jordi Savall, a leading figure in early music performance, the piece recalls the undulating textures of Renaissance viol music, as well as liturgical chant.

The music was begun two days after the bombings, with its text a 7th-century hymn derived from three biblical verses. Prayerful and meditative, the music offers little harmonic growth, but hypnotises the listener into a state of calm. Leading Pärt scholar and conductor Paul Hillier describes the notes within the harmonic stasis of the piece as being “carefully placed in position like stones in a Zen garden.”

Summa

Summa was originally conceived in 1977 as a setting of the Credo from the Latin mass for four-part choir, with the composer subsequently adapting it for string orchestra in 1991. Written at a time when professions of faith were outlawed in Estonia by the Soviets, it has the diversionary title “Summa”, meaning summation or total (and perhaps a subtle reference to “totalitarian”).

The great simplicity of the piece masks its complexity, with the composer describing it as “the most strict and enigmatic work” in a series of pieces written in his tintinnabuli style, which at a very basic level sets one voice moving stepwise against another moving in triads. In *Summa*, the first violin and viola voices consist entirely of notes drawn from the G minor triad, while the second violin and cello parts play alternating ascending and descending scales in the Aeolian mode. The underlying rules ensure that an effect of continuous organic change is created whilst still conveying an aura of serene stillness.

Toccata from Collage on B-A-C-H

Living in Estonia under the Soviet regime, Pärt's earliest pieces were subject to the forced doctrine of conservative Socialist realism, with his experiments in avant-garde serialism (where music is composed using strict processes) provoking official disapproval. This tension, combined with his own illicit religious convictions, led to a crisis in his search for a musical identity, resulting in a period of near silence through the 1960s and 70s.

Before emerging from this silence with his signature tintinnabuli style, Pärt turned to early music: Orthodox chant, Renaissance polyphony and Bach. In his 1964 *Collage on B-A-C-H* (Bach's musical signature, B-flat, A, C, B-natural), Pärt juxtaposes a pastiche of Bach's style with his own minimalist, modernist tendencies. The opening Toccata, a kind of moto perpetuo, gradually shifts from B-flat to B minor, Bach's key of suffering and transcendence.

Berliner Messe

Pärt's *Berliner Messe* was composed in 1990 for the 90th *Deutscher Katholikentage* (Catholics Day in German-speaking nations) in Berlin. Pärt had emigrated from Soviet-ruled Estonia, where professions of faith were outlawed, to Vienna and finally to Berlin in 1981. He would have been overjoyed to witness the destruction of the Berlin Wall and the merging of East and West communities.

Pärt's *Mass* makes no direct comment on these historical events, but there is a dignified and profound sense of joy at the heart of the work: the Credo is, in fact, a major-key reworking of his 1977 minor-key Credo known as *Summa*, heard earlier in this program.

The Mass was originally composed for choir and organ, and subsequently orchestrated by the composer for choir and string orchestra. It is intended to be sung during Pentecost and contains the *Veni Sancte Spiritus* (Come, Holy Spirit) sequence specific to that service, though Pärt set two alternative verses allowing the work to be performed during Christmas.

A major work in Pärt's tintinnabuli style, the deceptively simple musical materials are wrought together using strict musical processes whilst maintaining a distinctly archaic sound. The resulting music ranges from the dramatic to the hypnotic; the intense to the serene.



Johann Sebastian Bach

(1685–1750)

Motets:

Komm, Jesu, komm, BWV229

Singet dem Herrn ein neues Lied, BWV225

Lobet den Herrn, alle Heiden, BWV230

Der Geist hilft unser Schwachheit auf, BWV226

Without question, Bach's greatest achievements are his religious sacred music, which include his monumental Passions and Mass in B minor, as well as his 209 or so cantatas written for weekly church services. It is his motets, however, that constitute some of his finest sacred music.

The four motets on this program were written in Leipzig between 1723 and 1729. Some were written for funerals, but with their masterful vocal writing and employment of canon, fugue and counterpoint, they were part of a core repertory that Bach expected all his pupils to sing and master.

Komm, Jesu, komm (Come, Jesus, come) is a setting of text by German poet Paul Thymich, and is the only motet by Bach without biblical text. A funerary motet composed for two antiphonal choirs, the work begins with invocations to Christ, followed by a series of hymns and arias reaffirming that death, far from sorrowful, is a moment of happiness in finally reaching God, "the right path, the truth and life". *Singet dem Herrn ein neues Lied* (Sing a new song to the Lord), is like a concerto for double choir, and is the most "orchestral" of Bach's motets in its use of choral effects. It is reported that the motet was an inspiration to Mozart who, upon hearing it, exclaimed "Now, here is something one can learn from!"

Lobet den Herrn, alle Heiden (Praise the Lord, all ye nations) is another funerary motet in which death is a joyful release from earthly problems. This joy manifests itself in the buoyant music, which almost seems to dance. *Der Geist hilft unser Schwachheit auf* (The Spirit gives strength to our weakness) was composed for a memorial service held on 20 October 1729 for Johann Heinrich Ernesti, headmaster at the Thomasschule where Bach worked.

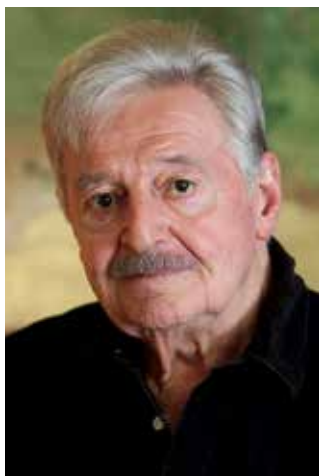


Galina Grigorjeva

(Born 1962)

In Paradisum

Ukrainian-born, Estonian Galina Grigorjeva is one of Estonia's leading composers. Her music is tightly linked to Slavonic sacred music as well as early European polyphony, and is deeply rich in subtle sonorities. *In Paradisum* (Into paradise) was commissioned by the international choir festival *Tallinn 2013*. It uses the text of the antiphon *In Paradisum*, the final part of the canonic mass for the dead. In Grigorjeva's setting, a majestic and increasingly solid feeling of eternal peace prevails along with the joy for returning to the spiritual home.



Peter Sculthorpe

(1929–2014)

Djilile

Djilile is based on an Aboriginal chant from Arnhem Land. The title means "whistling-duck on a billabong", and it has since come to be Sculthorpe's favourite and most-used melody, appearing in such key works as *Port Essington* and *Kakadu*. It has been noted that "something about it seems to encapsulate his creative response to the island continent which has been the single greatest influence on his work." Originally scored for piano, the work exists today in many versions, with this arrangement made especially by the composer for the ACO in 2001.

Celebrating 30 years of partnership

This year marks 30 years of partnership between the Commonwealth Bank and the Australian Chamber Orchestra, the cornerstone of which has been this rare Guaragnini violin, handmade in 1759.

We are delighted to be able to share this special instrument with audiences across Australia, played by Helena Rathbone, the ACO's Principal Violin.







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for this performance.

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aco.com.au



Richard Tognetti
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



Helena Rathbone
Principal Violin

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. Her Chair is sponsored by Kate & Daryl Dixon.



Satu Vänskä
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by Kay Bryan.



Glenn Christensen
Violin

Glenn plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Terry Campbell AO & Christine Campbell.



Aiko Goto
Violin

Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



Mark Ingwersen
Violin

Mark plays a contemporary violin made by the American violin maker David Gusset in 1989. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner.



Liisa Pallandi
Violin

Liisa currently plays Helena Rathbone's violin which is a c.1760 Giovanni Battista Gabrielli. Her Chair is sponsored by The Melbourne Medical Syndicate.



Maja Savnik

Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



Ike See

Violin

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Di Jameson.



Thibaud Pavlovic-Hobba

Violin



Stefanie Farrands

Guest Principal Viola

Stefanie plays her own 2016 viola made by Ragnar Hayn in Berlin. Stefanie appears courtesy of the Tasmanian Symphony Orchestra. The Principal Viola Chair is sponsored by peckvonhartel architects.



Elizabeth Woolnough

Viola

Elizabeth appears courtesy of Melbourne Symphony Orchestra.



Nathan Greentree

Viola

Nathan plays a viola by Štefan Valčuha made in 2008 in New York.



Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss AO.



Melissa Barnard

Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.



Julian Thompson

Cello

Julian plays a 1729 Giuseppe Guarneri filius Andreæ cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. His Chair is sponsored by The Grist & Stewart Families.



Maxime Bibeau

Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.

AS BRE AS SUN

Setting: Working in the company of Arvo Pärt

Words. Amiel Courtin-Wilson

Amiel Courtin-Wilson is an artist and filmmaker.
His feature films include *Bastardy*, *Chasing Buddha*, *Hail, Ruin* and *The Silent Eye*.

Photography. Amiel Courtin-Wilson

ATH, LIGHT

“I once listened to his music continuously for eight hours while writing a screenplay and found in its repetition the foundation for an unbridled outpouring of ever intensifying emotion”

The line I go to is Simone Weil's: “There are only two things that pierce the human heart. One is beauty. The other is affliction.” Always, this quote makes me think of Arvo Pärt's body of work – and certainly it has existed for me as a body, as a weight on my chest, as breath, as sunlight.

Arvo Pärt's music has led me to a place of peace in times of utter chaos. At first, the peace was an unexpected balm. Later, an oft-sought and always reliable sense of the sublime. For me, even in the most delicate moments of his work there is a sense of great violence – a wound preceding the rebirth, a forest fire still felt in the charcoal.

The first time I heard Pärt, I had no idea who I was listening to. I was living with six other people on the floor of an old office building at 401 Swanston Street, Melbourne. It was 1998 and I was 19 years old.

It was a burnt CD-R of Pärt's first ECM recording in 1984, called *Tabula Rasa* – a piece he had composed in the late 70s after a period of “artistic reorientation”. My Latvian friend, the artist Emile Zile, had given me the CD-R without telling me anything about it. He had drawn the name of the album in red and black marker in a dramatic geometric font.

With no context, the two scrawled words on the CD-R – “ARVO”, then “PART” – looked like a Dadaist pseudonym or an anagram. I put the disc in my CD player and listened to the album from start to finish while writing a screenplay I was working on at the time. I remember very vividly that duelling state I was in: not only could I not stop writing but I also couldn’t write fast enough. As soon as the album finished, I hit repeat. The music was so unsettling and so profoundly cinematic that it triggered a geyser of images in my mind.

I felt the ache in his music – the reaching outside of oneself for a thing that has always existed. There was a sense of inevitability – like an eclipse of the sun, or the moon in orbit. Yet his music was also alive with upheaval and invasion. I imagined a huge drill heading straight for the centre of the Earth.

I continued to listen. And I wrote down what his music showed me.

Ten years later, I had grown up with Arvo Pärt’s music. I once listened to his music continuously for eight hours while writing a screenplay and found in its repetition the foundation for an unbridled outpouring of ever intensifying emotion.

I am obsessed with the seemingly endless energy contained in the structures of Pärt’s music – an energy that is so boundless, so generous and forthcoming in its effect on the listener. Music created with such pure intent demands an expanding space inside your body – it demands a contemplative space with which very little else can compete. It is a music so full, so alive with spirit and intent, that it dissolves and dominates everything it touches. It contains the universe.

I feel this is something to do with the idea that his music exists at the very source of creation. It is like a naturally occurring mineral, a beautiful ancient engine transcribed without any pollutants. As Tesla experienced the universe through vibration, so does Pärt hover with mercury at the mouth of the machine. I thank him for his gift. ●



Above. Artist and filmmaker Amiel Courtin-Wilson.



IS THIS HEAVE

Essay: An atheist, an Orthodox Christian
and a Lutheran walk into a bar and
ask the barman, 'Is this heaven?'

Words. Omar Sakr

Omar Sakr is an Arab Australian poet. His debut collection, *These Wild Houses*, was shortlisted for the Judith Wright Calanthe Award and the Kenneth Slessor Prize. His upcoming book is *The Lost Arabs*.

Photography. Kaupo Kikkas



N?

Every artist has an origin myth, a story that signals their power or contextualises their talent. For Arvo Pärt, the Orthodox Christian Estonian composer, it is his escape from the Soviet Union in 1980 with suitcases full of his tapes, where at the Brest train station he and his wife were stopped by border police, who released them upon hearing the music. No border, no nation, could stop him.

For Johann Sebastian Bach, whose myth has grown these past 300 years, it is more diffuse: the orphaned boy-genius, the grieving father of many, who suffered the deaths of nearly a dozen of his children, yet remained a faithful son of the Lutheran Church.

Richard Tognetti is deeply cognisant of the narratives behind the devout musicians; but as an atheist, he is uncommitted to them. Still, he starts off by telling me, in no uncertain terms: “Bach is God to musicians.”

Of course, the language of the sacred is often invoked by nonbelievers and the faithful as a stand-in for the immensity and grandeur of an earthly thing, or to indicate the seriousness of a transgression, as when someone curses by saying “Holy shit” or uses the exclamation “Jesus Christ” as a marker of surprise and wonder and pain. It is possible Tognetti was being figurative, but as he spoke, there was genuine awe in his voice.

“We’re all disciples of Bach, as cringeworthy as that might sound,” Tognetti says. “You can’t help it. Study any piece of his – and, unlike with anyone else, every piece, every damn piece, is the work of the hands and brains of a genius.”

First came Bach, and after – well, after ... Richard races through, words such as maximalist and neo-complexicist standing out, until there is, more than 200 years later, in the small town of Paide, Estonia, largely unaffected by any of it, Pärt. “Out of seemingly nowhere came this Estonian composer writing ecclesiastical, spiritual music, which was really, you know, it wasn’t trendy,” Tognetti says. “But it resonated, and people started listening.”

Previous page. The hands of Arvo Pärt.
Right. Arvo Pärt



“I don’t write for others, but it reverberates with them. I suppose secretly we love one another. Anonymously. It is very beautiful.”

While it may have seemed that way to observers, Pärt’s arrival was by no means sudden. He studied composition with the composer Heino Eller at the conservatory of Tallinn and worked as a sound engineer at the radio station of Tallinn from 1958 to 1967.

At 35, his first record was released in the Soviet Union, in 1970, but it wasn’t until 1976 when he began to distinguish himself through a unique compositional technique he calls “tintinnabula” – taken from tintinnabulum, meaning “little bell” in Latin. This style unites two monodic lines of structure – melody and triad – into one inseparable ensemble and it led him to his game-changing bestseller *Tabula Rasa* – literally, “clean slate” in Latin – in 1977.

After this work, he became an international sensation, beloved by the likes of Björk and used in films such as Paul Thomas Anderson’s *There Will Be Blood*.

Among his many listeners, then, was a young violinist from Wollongong. “You know I remember first hearing it in the 80s,” Tognetti says of *Tabula Rasa*. “And I felt, like everyone else, wow, here was something redolent of Bach, but like nothing else at the same time.”

It is no surprise that Tognetti, for this program, thought to unite these two spiritual musicians separated by distance and time yet alike in a desire to bring their faith to life, to penetrate and create particular silences, as in the aftermath of incredible music, when the mind and body of the listener has been altered.

“It’s in order to resonate, to ring something inner that is living in a corporeal sense right now – Bach was written so long ago, but the composer’s still living with Pärt. This is what’s happening with the vertical line of history.”

In 2010, Estonian music critic Siim Nestor interviewed Pärt, bringing him a myriad of records by artists from around the world and across musical genres, from rock to pop to metal, who claimed to have been influenced by the composer's music. Pärt's most pertinent response to the evidence of his impact was this: "I ... write music ... looking for myself. I don't write for others, but it reverberates with them. I suppose secretly we love one another. Anonymously. It is very beautiful."

It is this question of love and influence and reverberation that warrants further investigation, particularly in light of Tognetti's open admission to "appropriating" the music being performed. "With JS Bach you've got to remember that he was all about the worship of the higher deity, it was about the afterlife and communicating with God," he says. "Now we don't use it like that, or I certainly don't. I separate it as an intellectual exercise to listen to it and to play it, but it wasn't written for that purpose, so therefore I'm culturally appropriating his music."

This may be an overreach – conflating the respectful, credited performance of texts with outright cultural theft – but it's nonetheless fascinating to consider whether the aesthetics and substance of sacred art, or art created by faithful believers, can or should be utilised in a way contrary to their original purpose. Is it akin to watching someone build a stairway to heaven, and then wheeling the structure away and pointing it at your tree house, or perhaps down into your basement, and saying, "This will do equally as well"? Or else marching up the steps so carefully built with worshipful intent and declaring the top empty, but the view from there rather good?

Of course, an undefined "heaven" invites the reader to imagine whatever delights they are capable of, and it is unfair to contrast against a structure as ordinary or mundane as a tree house – although a child or bird may disagree here. What if the original message, however faithful to a man's God, was particularly grim?

"In order to serve the truth, Luther's truth, Bach wrote bitter music, really horror music, music that is quote unquote, 'filth and horror'. It's human's original sin, that humans are helpless, life is pain, and reason a snare," Tognetti says. "But we don't use it in that context. No, we're going to use



Above. View of St. Nicholas' Church in the old town in Tallinn, the capital of Estonia.



it in a context that is agreeable and that brings people together in the church or the concert hall so that they feel elevated in a way that's harmonious."

"Interpretation must live, it must breathe and convince us. Only that has a value and importance."

We cannot question the dead, and so Bach's feelings on this subject cannot be known; but the notion of reinterpreting or recontextualising music is one that Pärt, at least, has previously endorsed. In 1988, when asked by Martin Elste for his thoughts on how his work should be performed, Pärt had this to say: "Interpretation must live, it must breathe and convince us. Only that has a value and importance. Anything else is to my mind mere theory. To listen to different performances of my works is like an open wound. It always aches when you touch it. On the other hand ... Neeme Järvi, who is an excellent conductor and who has done ... all my works, has conducted my *Cantus in Memory of Benjamin Britten* quite a few times, each time differently. Tempo ... articulation – everything. He can't do a composition twice sounding identical. He lives and changes and so does his interpretation. And every time I think: 'Oh, this is pretty, and this here is just gorgeous.' I have learned that each performance is a unique version in which every bit has its own place."

In addition to who is playing what, and how, and why, there is also the notion of the listener or the reader – the famous claim that the author or artist is dead, and only she who receives the work can bring it to life. This is to say that a religious person listening to the show may come away with visions of angels, and a non-religious person may be unable to look away from the men and women wielding the instruments of, and in, their hands, the instrument of their voices, or else will conjure in the non-religious chamber of their mind an extraterrestrial vision, something that is somehow "beyond" the human.



And yet, for all that, nonbelievers still find themselves reaching for the language of holiness, of being heightened or “elevated”. They still invoke the church in the concert hall, still operate within the linguistic parameters of godliness, even if only in defining their position as opposite. Put another way, the author is inescapable, the artist forever present, even if you put your hand over their mouth in order to be heard.

Tognetti is not unaware of this paradox. “Do I find myself flying high with a sense of spiritual awareness or acceptance when listening to music?” he asks rhetorically. “Yes, absolutely. I mean if you look at the stars on a starry night out in the desert, you’re in so much awe, then you just give over and say, *I feel* – I often feel that I’m taken by the numinous. I think that’s a quote of Christopher Hitchens.”

Left. Richard Tognetti,
ACO Artistic Director
and Lead Violin

“Personally, I find that to listen to any music is to become aware that your body is boundless, that you can follow it into the vastness of yourself”

Numinous, derived in the 17th century from the Latin *numen*, literally refers to “a spirit or deity presiding over a thing or space”. More colloquially today, it could perhaps be wrapped up as “supernatural”. The difference is whether you feel you owe any fealty or responsibility to the force registered by the mind in that moment.

Personally, I find that to listen to any music is to become aware that your body is boundless, that you can follow it into the vastness of yourself, and to remember the first abiding sensation we have is the sound of a mother’s beating heart, of a universe permeable to what is heard, or else felt as a thrumming.

It is unsurprising that when faced with our own feminine beginnings in the womb, we scramble for any other word than “mother” to describe the sublime.

The quote Tognetti was thinking of, spoken by Hitchens in various forms, in various debates and ruminations, is this: “I’m a materialist ... yet there is something beyond the material, or not entirely consistent with it, what you could call the Numinous, the Transcendent, or at its best the Ecstatic. I wouldn’t trust anyone in this hall who didn’t know what I was talking about. We know what we mean by it when we think about certain kinds of music, perhaps, certainly the relationship – the coincidence sometimes – that is very powerful between music and love. Landscape, certain kinds of artistic and creative work that appears not to have been done entirely by hand. Without this we really would merely be primates. I think it’s very important to appreciate the finesse of that, and religion has done a very good job of enshrining it in music and architecture.”

That is Pärt and JS Bach: the Numinous, the Transcendent, and even the Ecstatic. ●

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SOLAC AND O

Consider: Structure in the music of Arvo Pärt and JS Bach

Words. Bernard Rofe

Bernard Rofe is the ACO's librarian as well as a composer and arranger. Most recently his arrangement of Paganini's first violin concerto was performed by the ACO and violinist Ilya Gringolts.

Photography. Amiel Courtin-Wilson

E RDER

“Simple, archaic and arrestingly beautiful, his music is heavily process driven and meticulously structured”

Where the soul finds solace, the mind seeks order. So it is in the music of Johann Sebastian Bach and Arvo Pärt: below the holy minimalism and reaching to God is a compelling sense of structure and order. Bach's masterpieces exemplify his rigorous, meticulous counterpoint, his mastery of strict canon and fugue, and a sense of structure and balance within even the largest of his musical constructions. Pärt, who turned to Bach and early music after years of grappling with Socialist Realism and experiments with serialism, has a similar fascination with predetermined schemes and musical processes. At a basic level, his style, known as “tintinnabuli”, derived from the Latin word for “bell”, sets one voice moving stepwise against a second voice moving in triads. Simple, archaic and arrestingly beautiful, his music is heavily process driven and meticulously structured.

As you experience this concert, the structure of these works by Bach and Pärt will speak to you in different ways. At a purely meditational level, the quiet undulations of Pärt's *Da pacem Domine* set a mood of reflective calm that never really goes away as a series of vocal motets and mantra-like chants lulls you into a state of otherworldly peace and clarity.

Perhaps you will sense the journey: from darkness to light, from the physical world to the spiritual, from uncertainty to understanding and transcendence. Pärt's *Da pacem Domine* is sombre, calling for peace in our troubled times. Bach's *Komm, Jesu, komm* calls out to Christ with weary, waning strength, uncertain of its way, but prepared to find a path to life. Pärt's *Summa*, an instrumental version of his 1977 setting of the Credo, reaffirms one's beliefs, and in Bach's *Singet dem Herrn ein neues Lied* we find God's understanding and glory.



After the second half of the concert begins with an overture of Pärt's *Toccata*, we leave the material world, and the music begins to shine with spiritedness in Bach's *Lobet den Herrn, alle Heiden* and *Der Geist hilft unser Schwachheit auf*. The spirit ultimately becomes the focus in these motets, as Galina Grigorjeva's *In Paradisum* breaks through the clouds and into the ethereal.

Those with religious inclinations will notice there are subtle ties to the Requiem and Pentecostal Mass: *Da pacem Domine*, composed in memory of the victims of the 2004 Madrid train bombings, may be considered an introit. *Summa*, being a setting of the Credo, is one of the fundamental sections of the Mass ordinary. As in Gabriel Fauré's Requiem, Grigorjeva's *In Paradisum* continues the spirit's journey into heaven, and interspersed between these are the funerary motets of Bach, singing in praise of God and of conviction in the face of death. Peter Sculthorpe's setting of the Aboriginal melody *Djilile* invokes the sacred spirit of Australia, while Pärt's *Berliner Messe*, a Pentecostal Mass composed for Catholics Day celebrations in 1990, is the culmination and summation of what will be akin to a religious experience for many listeners.

This concert is a union of Lutheran motets, Orthodox chants, Aboriginal melody and a Catholic mass, but one need not be religiously inclined to achieve spiritual transcendence through this sequence of works. We all seek solace and order in an uncertain world, and with music like this, we just might find it. ●

Above. Johann Sebastian Bach. Lithograph after the painting by Elias Gottlob Haussmann.



THE ACO

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– The Australian, 2017

The Australian Chamber Orchestra lives and breathes music, making waves around the world for their explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in their commitment to creating transformative musical experiences.

The Orchestra regularly collaborates with artists and musicians who share their ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to their national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Bach Beethoven: Fugue* and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

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ESTONIAN PHILHARMONIC CHAMBER CHOIR

The Estonian Philharmonic Chamber Choir (EPCC) was founded in 1981 by Tõnu Kaljuste, who was the Artistic Director and Chief Conductor for 20 years. The ensemble's current Artistic Director and Chief Conductor is Kaspars Putniņš, who has held this role since 2013, following on from conductors Paul Hillier (2001-2007) and Daniel Reuss (2008-2013).

The repertoire of the choir extends from Gregorian chant and the Baroque to music of the 21st century, with a special focus on the work of Estonian composers including Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigoryeva, Toivo Tulev and Tõnu Kõrvits.

The EPCC has worked with a number of outstanding conductors and world-class orchestras, and are regularly invited to perform at music festivals and venues all over the world. These include the BBC Proms, the Hong Kong Arts Festival, the Sydney Opera House, Wiener Konzerthaus, the Royal Concertgebouw and Carnegie Hall.

The EPCC has recorded music with labels including ECM, Virgin Classics, Carus, Harmonia Mundi and Ondine and have received 15 Grammy Award nominations for Best Choral Performance, two of which they have won, for Arvo Pärt's *Da Pacem* with conductor Paul Hillier (2007) and Arvo Pärt's *Adam's Lament* with conductor Tõnu Kaljuste (2014).

Soprano

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Hele-Mall Leego
Annika Lõhmus
Karolis Kaljuste
Ülle Tuisk
Miina Pärn
Triin Sakermäe

Alto

Marianne Pärna
Karin Salumäe
Maarja Helstein
Anna Dõtõna
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Tenor

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CHOIR TEXTS

Arvo PÄRT Da pacem Domine

Da pacem Domine in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Give peace, O Lord, in our time
for there is no one else
who will fight for us
if not you, our God.

Text translation: Bernard Rofe

BACH Komm, Jesu, komm, BWV229

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwind't je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg, die Wahrheit und das Leben.

Come, Jesus, come, my body is weary,
my strength deserts me more and more,
I yearn for thy peace;
life's bitter path is too much for me!
Come, come, I will surrender myself to thee,
thou art the right Way, the Truth and the Life.

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt der wahre Weg zum Leben.

And so I place myself in thy hands
and bid thee, world, farewell!
Though the sands of my life are
running out, the spirit is ready.
It shall hover before its maker,
for Jesus is and remains the true way to life.

Text: Paul Thymich

Text translation: Richard Stokes

BACH Singet dem Herrn ein neues Lied, BWV225

Singet dem Herrn ein neues Lied, die Gemeinde
der Heiligen sollen ihn loben. Israel freue sich
des, der ihn gemacht hat. Die Kinder Zion
sei'n fröhlich über ihrem Könige, sie sollen
loben seinen Namen im Reinen; mit Pauken
und mit Harfen sollen sie ihm spielen.

Sing unto the Lord a new song, the congregation
of saints shall praise him. Let Israel rejoice in him
that made him. The children of Sion shall rejoice in
their king, they shall praise his name with dancing,
and they shall play to him with drums and harps.

Wie sich ein Vater erbarmet

Gott, nimm dich ferner unser an,
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da,

As a father takes pity

God, continue to take care of us,
on his own young children,
so does the Lord pity us all,
if we fear him like pure children.
He knows our poor estate,
God knows that we are but dust,
for without thee
all human endeavour is nothing.
like grass that is reaped,
the fading flower and falling leaf.
The wind only has to blow over it,
and it is there no more.

Drum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
also der Mensch vergehet,

Be therefore our shield and light,
and if our hope does not deceive us,
thou shalt continue to be so.
Man thus passes away,

sein End, das ist ihm nah.

Wohl dem, der sich nur steif und fest
auf dich und deine Huld verlässt.

Die Gottesgnad alleine

Gott nimmt sich ferner unser an,
steht fest und bleibt in Ewigkeit,
bei seiner lieben G'meine,
die steht in seiner Furcht bereit,
die seinen Bund behalten.

Er herrscht im Himmelreich.

denn ohne ihn ist nichts getan
mit allen unsern Sachen.

Ihr starken Engel, waltet
sein's Lobs und dient zugleich
dem großen Gott zu Ehren
und treibt sein heilig's Wort!

Drum sei er unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wird er's ferner machen.

Mein Seel soll auch vermehren
sein Lob an allem Ort.

Wohl dem, der sich nur steif und fest
auf dich und deine Huld verlässt.

Text: Genesis 32:26, Erasmus Alberus

and his end is near.

Blessed is he who steadfastly
relies on thee and thy grace.

God's grace alone

God continues to take care of us,
is steadfast and lasts forever,
with his dear congregation,
that stands in fear of him
and keeps his Testament.

He reigns in the kingdom of heaven.

for without him
all human endeavour is nothing.

You mighty angels hold sway,
praise him and serve him,
honour the great God,
and obey his holy word.

Let him therefore be our shield and light,
and if our hope does not deceive us,
he shall continue to be so.

My soul shall also continue
to praise him everywhere.

Blessed is he who steadfastly
relies on thee and thy grace.

Text translation: Richard Stokes

BACH Lobet den Herrn, alle Heiden, BWV230

Lobet den Herrn, alle Heiden, und preiset ihn,
alle Völker! Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit. Alleluja.

Text: Psalm 117:1-2

Praise the Lord, all ye nations: praise him,
all ye people. For his merciful kindness
and truth endureth for ever. Alleluia.

Text translation: Richard Stokes

BACH Der Geist hilft unser Schwachheit auf, BWV226

Der Geist hilft unser Schwachheit auf, denn
wir wissen nicht, was wir beten sollen, wie
sich's gebühret; sondern der Geist selbst
vertritt uns aufs Beste mit unaussprechlichem
Seufzen. Der aber die Herzen forschet, der
weiß, was des Geistes Sinn sei; denn er vertritt
die Heiligen nach dem, das Gott gefällt.

Du heilige Brunst, süßer Trost,
nun hilf uns, fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja, halleluja.

Text: Romans 8:26-27, Martin Luther

The Spirit helpeth our infirmities, for we know
not what we should pray for as we ought: but
the Spirit itself maketh intercession for us with
groanings which cannot be uttered. And he that
searcheth the hearts knoweth what is the mind
of the Spirit, because he maketh intercession
for the saints according to the will of God.

O heavenly ardour, sweet comfort,
help us now with joy and confidence
to remain steadfast in thy service,
and not to be deflected by affliction.
O Lord, prepare us by Thy might
and strengthen the feeble flesh
that we may strive valiantly here
to attain to Thee through death and life.
Alleluja, Alleluja!

Text translation: Richard Stokes

Galina GRIGORJEVA In Paradisum

In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiant
et cum Lazaro quondam paupere
aeternam habeas requiem.

May the Angels lead you into paradise;
may the martyrs greet you at your arrival
and lead you into the holy City, Jerusalem.
May the choir of Angels greet you
and like Lazarus, who once was a poor man,
may you have eternal rest.

Arvo PÄRT Berliner Messe

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis:
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu: in gloria Dei Patris.
Amen.

Glory to God in the highest
And on earth peace to men of good will.
We praise you, we bless you,
we adore you, we glorify you,
We give you thanks for your great glory,
Lord God King of heaven,
God the father almighty.
Lord only begotten son, Jesus Christ
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
Have mercy on us:
You who take away the sins of the world,
Receive our prayer.
You who sit at the right hand of the Father,
Have mercy on us.
For you only are holy, You only are Lord,
You only are most high, Jesus Christ,
With the Holy Spirit: in the glory of God the Father.
Amen.

Erster Alleluiavers

Alleluia. Alleluia.
Emitte Spiritum tuum et creabuntur:
et renovabis faciem terrae.
Alleluia.

Alleluia. Alleluia.
Send out your Spirits and they shall be created:
And you shall renew the face of the earth.
Alleluia.

Zweiter Alleluiavers

Alleluia. Alleluia.
Veni Sancte Spiritus, reple tuorum corda fidelium:
et tui amoris in eis ignem accende.
Alleluia.

Alleluia. Alleluia.
Come, Holy Spirit, fill the hearts of your faithful:
And ignite the fire of your love within them.
Alleluia.

Veni Sancte Spiritus

Veni Sancte Spiritus, et emitte
caelitus lucis tuae radium.
Veni pater pauperum, veni dator prunerum,
veni lumen cordium.
Consolator optime, dulcis hospes anime,
dulce refrigerium.
in labore requies, in aestu temperies,
in fletu solatium.
O lux beatissima, reple cordis intima
tuorum fidelium.
Sine tuo numine nihil est in homine,
Nihil est innoxium.
Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus
in te confidentibus
sacrum septenarium.
Da virtutis meritum,
da salutis exitum,
da perenne gardium.
Amen. Alleluia.

Come, Holy Spirit, and give out
The heavenly radiance of your light.
Come, father of the poor, come, give of gifts,
Come, light of all hearts.
Best of comforters, sweet guest of the soul,
Refreshingly sweet.
Rest in labour, calm in storm,
Solace in weeping
O most blessed light, fill the inmost heart
Of thy faithful
Without your power there is nothing in a man,
Nothing is wholesome.
Wash what is soiled,
Water what is parched,
Heal what is wounded.
Bend what is set firm,
Warm what is cold,
Rule over what has gone astray.
Give to your faithful,
Who trust in you,
Your sevenfold gifts.
Reward the virtuous
Release the rescued
Give joy for ever.
Amen. Alleluia.

Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem caeli et terrae,
visibilibus omnium, et invisibilibus.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis. Et incarnatus est
de Spiritu Sancto ex Maria Virgine:
et homo factus est. Crucifixus etiam pro nobis
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos
et mortuos, cuius regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem: qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur: qui locutus est per Prophetas.
Et unam, sanctam, catholicam

We believe in one God, Father almighty,
Maker of heaven and earth
Of all visible and invisible things.
And in one Lord Jesus Christ,
The only begotten son of God,
Born of the Father before all ages,
God from God, light from light,
True God from true God,
Begotten not made, consubstantial with the Father:
By whom all things were made.
Who for us men, and for our salvation,
Came down from heaven, and was incarnate
By the Holy Spirit through the virgin Mary:
And was made man. He was also crucified for us
Under Pontius Pilate he died and was buried.
And on the third day he rose again in accordance
With the scriptures. And ascended into heaven:
He sits at the right hand of the Father.
And he will come again with glory to judge the living
And the dead: there will be no end to his kingdom.
And in the Holy Spirit, Lord and
Giver of life: who comes from the Father and the Son,
Who with the Father and the Son together is adorned
And glorified: who spoke through the prophets.
And in one, holy, catholic

et apostolicam ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

And apostolic church, I confess one
Baptism for the remission of sins.
And I await the resurrection of the dead,
And the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy.
Lord God of hosts.
Heaven and earth are full of your glory,
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Lamb of God, you who take away the sins
of the world: have mercy on us.
Lamb of God, you who take away the sins
of the world: grant us peace.

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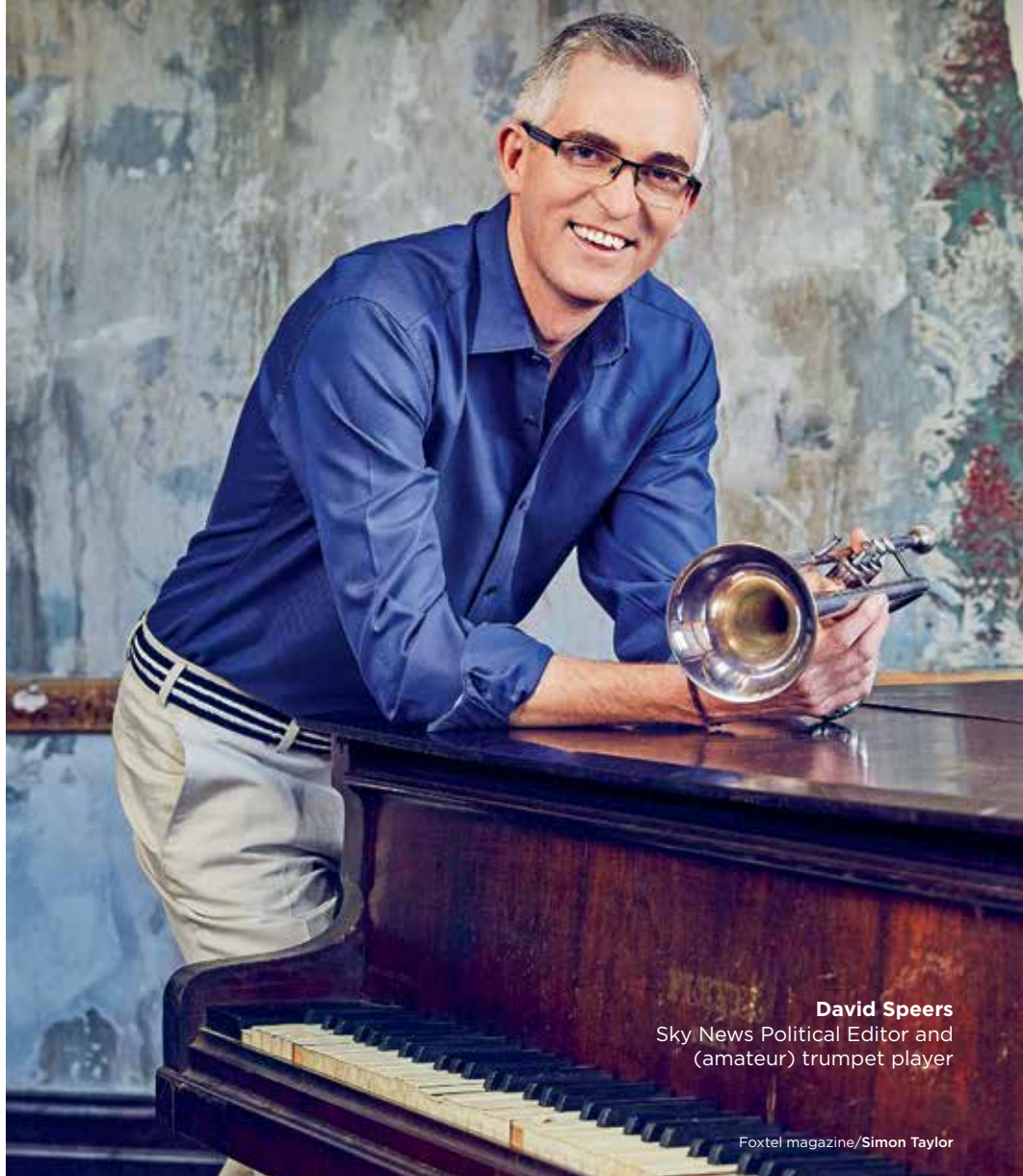
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The ACO thanks the following people for their generous support of the revival of *Luminous*, the ACO's collaboration with artist Bill Henson, in 2019. For details on how you can be involved, please contact Jill Colvin, Director of Philanthropy, (02) 8274 3835.

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The Reconciliation Circle directly supports our music education initiatives for Aboriginal and Torres Strait Islander students, with the aim to build positive and effective partnerships between Aboriginal and Torres Strait Islander peoples and the broader Australian community. To find out more please contact Sarah Morrisby, Philanthropy Manager, on (02) 8274 3803.

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 (02) 8274 3827
Lillian.Armitage@aco.com.au

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 (02) 8274 3828
Tom.Tansey@aco.com.au

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Philanthropy Manager
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Sarah.Morrisby@aco.com.au

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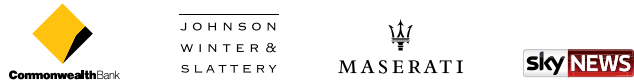
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