

# VAN DIEMEN'S BAND

## SYMPHONIAE SACRAE

WED 16 SEPTEMBER | ST JAMES' SYDNEY

### PROGRAM

|                                   |                                                                                                                                                                                                                                                              |
|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| GIOVANNI GABRIELI (c.1554/7-1612) | Sacrae Symphoniae Liber 1 (Venice 1597)<br><i>Sonata per sonar duodecimi toni à 10 Ch 178</i>                                                                                                                                                                |
| ANDREA GABRIELI (c.1532-1585)     | Symphoniae Sacrae Liber 2 (Venice 1615)<br><i>Confitebor tibi Domine à 13 (Venice 1565)</i>                                                                                                                                                                  |
| HEINRICH SCHÜTZ (1585-1672)       | Sacrae Symphoniae I (Venice 1629)<br><i>Fili Mi Absalon SWV 269</i>                                                                                                                                                                                          |
| BROOKE SHELLEY                    | <i>Et Versa et Victoria (Sydney 2026)</i>                                                                                                                                                                                                                    |
| G. GABRIELI                       | Symphoniae Sacrae Liber 2 (Venice 1615)<br><i>Sanctus - Benedictus</i>                                                                                                                                                                                       |
| JOHANN SCHOP (c.1590-1667)        | Paduan à 6 (Hamburg 1633)                                                                                                                                                                                                                                    |
| H. SCHÜTZ                         | Symphoniae Sacrae III Opus 12 (Dresden 1650)<br><i>Hütet euch, daß eure Herzen nicht beschweret werden SWV 413</i>                                                                                                                                           |
| ALICE CHANCE (b.1984)             | <i>Au Nord (Sydney 2026)</i>                                                                                                                                                                                                                                 |
| CLAUDIO MONTEVERDI (1567-1643)    | Vespro della beata Vergine (Venice 1610)<br><i>Deus in adiutorium SV 206</i><br><i>Selva morale et spirituale (Venice 1641)</i><br><i>Dixit Dominus Secondo SV 264</i><br><i>Laudate Dominum omnes gentes Primo SV 272</i><br><i>Beatus Vir Primo SV 268</i> |

### SOLOISTS

AMY MOORE, MICHELLE RYAN SOPRANO HANNAH FRASER MEZZO SOPRANO  
LOUIS HURLEY, MATTHEW BEALE TENOR ANDREW O'CONNOR BASS-BARITONE

### CHOIR OF ST JAMES THOMAS WILSON DIRECTOR

CLAIRE BURRELL-MCDONALD, FIONA ARAUXO, JOSEPHINE BRERETON, JOSIE RYAN, ANNA MANCHESTER,  
VERONICA VELLA, LUCY BLOMFIELD, MICHAEL BURDEN, ELINOR TREVELYAN-JONES, HARPER BILINSKI,  
LUKE IREDALE, AARON ERDSTEIN, IAN MCCAHERN, SEBASTIAN STAGG, PHILIP MURRAY, ANDREW FYSH,  
NICHOLAS SUTCLIFFE, JONATHAN BRUHL

## VAN DIEMEN'S BAND

JULIA FREDERSDORFF  
ARTISTIC DIRECTOR, BAROQUE VIOLIN

SIMONE SLATTERY BAROQUE VIOLIN

KATIE YAP, JOHN MA BAROQUE VIOLA

LAURA VAUGHAN VIOLA DA GAMBA

MATTHEW MANCHESTER CORNETTO

NIGEL CROCKER TENOR SACKBUT

BRETT PAGE BASS SACKBUT

SIMON MARTYN-ELLIS THEORBO

ERIN HELYARD HARPSICHORD

THOMAS WILSON ORGAN

BEN HOADLEY DULCIAN

Founded in 2016 by violinist Julia Fredersdorff, VDB delivers extraordinary performances across Lutruwita/Tasmania as well as online. Varying in size from an intimate chamber group to a larger orchestra, VDB explores the creativity and expressiveness of the Baroque while also performing new works on original instruments.

Always seeking to break new ground, VDB has collaborated with guest artists such as French Baroque specialist Martin Gester, Persian/Afghani musicians Ensemble Kaboul and Tasmanian mandolin player Luke Plumb.

VDB has performed for Ten Days on the Island, Dark Mofo and Mona Foma, toured nationally for Musica Viva Australia and internationally for Chamber Music New Zealand, and has recorded for ABC Classic and prestigious Swedish label BIS.

## SOLOISTS & CHOIR

Sydney-based British soprano **Amy Moore** worked with virtually all the leading UK ensembles before moving to Australia in 2015, where she is a Principal Artist with The Song Company, and has appeared with Australian Brandenburg Orchestra, Pinchgut Opera and many more.

**Michelle Ryan** (soprano) has appeared with Bach Akademie Australia, Cantillation, Opera Australia, Pacific Opera and Staatstheatre Wiesbaden.

Mezzo soprano **Hannah Fraser** specialises in historically informed performance, performing with some of Australia's most esteemed ensembles and orchestras, including Pinchgut Opera, Bach Akademie Australia, Tasmanian Symphony Orchestra and Australian Vocal Ensemble.

Tenor **Louis Hurley** is a passionate operatic and concert performer in repertoire spanning the Baroque through to the 21st Century, and has appeared with the London Symphony Orchestra, ACO and Sydney Philharmonia Choirs.

**Matthew Beale** (tenor) has a rich history as a professional choral singer, with ensembles such as the Tallis Scholars and The Sixteen, and as an operatic soloist at opera houses including the Royal Opera House Covent Garden, Berliner Staatsoper, La Fenice and Glyndebourne Festival.

Bass-baritone **Andrew O'Connor** rounds out this impressive lineup of soloists. His busy freelance career encompasses opera, the concert platform, vocal chamber music, and the classroom, appearing regularly in both a solo and ensemble context with Australia's finest music organisations.

One of Australia's foremost Anglican choirs, the **Choir of St James'**, conducted by **Thomas Wilson**, consists of professional singers who are an eclectic mix of instrumentalists, vocal soloists, teachers, jazz musicians, composers, artistic administrators, musical theatre performers and lawyers. It has become known and highly regarded for its artistically outstanding performances, from small choral pieces to large-scale choral and orchestral works and new Australian works.

## BROOKE SHELLEY: ET VERSA EST VICTORIA

I was thrilled to be asked to write a companion piece to a work by Heinrich Schütz. Why? First of all, German baroque music is stunning - especially the vocal music (I'm a little biased). Secondly, writing companion pieces to renaissance/baroque music is an indulgent privilege - learning directly from the masters themselves - like opening the back cover of a work of art composed hundreds of years ago to see what's inside; rather akin to when I was young and used to pull calculators apart to see how they were made.

Schütz's *Fili mi Absalom* is a setting of a mournful, grieving text from the second book of Samuel (Chapter 18, verse 33). Rather than try to put a positive spin on this, I chose to set text following on in Chapter 19, verse 2: *And the victory that day was turned into mourning unto all the people: for the people heard say that day: The king grieveth for his son.*

In continuing along the grief curve, I tried to make the music wallow in mourning and crying (hence the descending 'flowing tears'), anger and disbelief, finally moving to acceptance via harmonic repetition and a clichéd ending.

Harmonic repetition for me creates a sense of calm. The repetition enables you to know what's coming. The clichéd ending – something I usually try to avoid, if possible – is an attempt to illustrate the fact that we all know how it ends – in death.

And hopefully it's a tidy one at that: V-II!

## ALICE CHANCE: AU NORD

*Au Nord* is a piece about yearning. When Julia Fredersdorff approached me with the idea to record a new work alongside the Buxtehude cantata *Mein herz ist bereit*, with text from the Psalm meaning 'my heart is ready', it prompted me to reflect on situations where our heart is ready for something and yet, for whatever reason, we don't get it.

In late 2025, I was very fortunate to undertake the All That We Are residency thanks to the Peggy Glanville Hicks Trust. I set aside the week to compose this piece. Unable to resist the beauty and drama of the surrounding landscape, I found I spent a lot more time trudging through the bush than at the studio desk. While walking on paths like the Tangara trail, I could often see the sparkling Pipe Clay Lagoon through the trees. However, as much as I wanted to go there, the paths remained stubbornly parallel. Seeing those aquamarine hues through the scraggly cage of layered tree branches, I found I had been given the perfect parallel for the yearning I wanted to express in the music.

We all follow paths which are perfectly sensible and deemed right by our entourage. Much of the time, following these paths leads to attaining many of our society's indicators of success. We 'head north' in the widely accepted sense. But perhaps there is another north. A truer, more personal one, belonging to an inner compass. Perhaps it's one we'd prefer to ignore, thereby avoiding the risk of heartbreak if we can't get there.

In terms of the lagoon, I did eventually get there and dip my fingers in the cold, crystal water. I relished my time at the edge, watching birds and collecting oyster shells. The scene was all the more beautiful for the many unsuccessful attempts I'd made to get there.

## THANKYOU

Continuo organ by Henk Klop, Garderen, Nederland 2007, courtesy of Cantillation & Pinchgut Opera. Italian Harpsichord by Colin Booth, UK 1999, courtesy of Pinchgut Opera.

Early Keyboards prepared by Carey Beebe.

VDB would like to thank the following people for their generous help with this performance:

Thomas Wilson & The Choir of St James, Alison Johnston & the team at Pinchgut Opera - and all of our audiences and supporters.

This project has been made possible with the generous support of:



Van Diemen's Band is supported by Arts Tasmania. Commissioned works by Alice Chance and Brooke Shelley were supported by Create NSW / NSW Government. Alice Chance's work was developed with the kind assistance of the Peggy Glanville-Hicks Trust and All That We Are.

## **Confitebor tibi, Domine**

Confitebor tibi, Domine,  
in toto corde meo;  
in consilio justorum, et congregatione.  
Magna opera Domini,  
exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus;  
et justitia ejus manet  
in saeculum saeculi.  
Memoriam fecit mirabilium suorum,  
misericors et miserator et justus.  
Escam dedit timentibus se.  
Memor erit in saeculum testamenti sui.  
Virtutem operum suorum  
annuntiabit populo suo.  
Ut det illis  
hereditatem gentium:  
opera manuum ejus  
veritas et judicium.  
Fidelia omnia mandata ejus,  
confirmata in saeculum saeculi,  
facta in veritate et aequitate.  
Redemptionem misit Dominus populo suo;  
mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen ejus:  
Initium sapientiae timor Domini;  
intellectus bonus omnibus facientibus eum.  
Laudatio ejus manet in saeculum saeculi.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
et in saecula saeculorum. Amen.

## **Fili mi, Absalon**

Fili mi, Absalon!  
Quis mihi tribuat  
ut ego moriar pro te.  
Fili mi, Absalon!

## **Et Versa Est Victoria**

Et versa est victoria  
in luctum in die illa omni populo:  
audivit enim populus in die illa dici:  
Dolet rex super filio suo.

## **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.

## **Hütet euch, daß eure Herzen nicht**

Hütet euch, daß eure Herzen nicht beschweret  
werden  
mit Fressen und Saufen, und mit Sorgen der  
Nahrung,  
Und komme dieser Tag schnell über euch,

I will praise you, O Lord,  
with my whole heart;  
in the council of the just, and in the congregation.  
Great are the works of the Lord,  
made excellent by all his choices.  
His work is praiseworthy and magnificent;  
and his justice continues  
from generation to generation.  
He has made a remembrance of his wonders;  
being merciful and gracious and just.  
He provided food for those that fear him.  
He will be forever mindful of his covenant.  
The power of his works  
he will make known to his people.  
So that he may give them  
the inheritance of the Gentiles:  
The works of his hands  
are truth and good judgment.  
All his commandments are trustworthy,  
confirmed from generation to generation,  
created in truth and equity.  
The Lord has sent salvation to his people;  
he has mandated his covenant for ever.  
holy and terrifying is his name:  
The beginning of wisdom is the fear of the Lord;  
all who practice this fear have a good understanding.  
His praise endures from generation to generation.  
Glory be to the Father, the Son, and the Holy Spirit.  
As it was in the beginning, is now, and ever shall be,  
world without end. Amen.

My son, Absalom!  
Who would grant  
that I should die in your place?  
My son, Absalom!

And the victory that day was turned into mourning  
unto all the people:  
for the people heard say that day:  
The king grieveth for his son.

Holy, holy, holy, Lord God of Sabaoth!  
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.

Be on guard, that your hearts are not weighed down  
With gluttony and drunkenness, and with worry over  
subsistence,  
that this day might not come quickly upon you;  
for like a snare it will come upon everyone

Denn wie ein Fallstrick wird er kommen  
Über alle, die auf Erden wohnen.  
So seid nun wacker allezeit, und betet,  
Daß ihr würdig werden möget  
zu entfliehen diesem allen, das geschehen soll,  
und zu stehen für des Menschen Sohn.

### **Au Nord (Alice Chance)**

Le chemin qui mène au nord  
Promet de me combler  
Il s'ouvre sur la verdure  
Et la lumière diffusée

Le regard fixé tout droit  
Permet d'imaginer  
Qu'ici se trouve tout ce dont  
J'ai le droit de rêver

Et pourtant, en me tournant  
Je vois des lueurs bleus, des étincelles  
Au delà des branches, les flots qui dansent  
Une mosaïque vivante, qui m'appelle

Vers l'autre nord  
Celui d'une rose des vents encore naissante  
Mon propre nord  
Celui de la seule boussole qui a du sens

Ces flots me transformeraient  
Mon cœur a beau être prêt  
Le chemin m'emmène  
Ailleurs

Je m'écarte en le visant  
Il suffit de quelques pas  
Des grands portails, des serpents sifflants  
Me font rebrousser chemin

Et pourtant, en me tournant  
Je vois des lueurs bleus, des étincelles  
Au delà des branches, les flots qui dansent  
Une mosaïque vivante, qui m'appelle

Vers l'autre nord  
Celui d'une rose des vents encore naissante  
Mon propre nord  
Celui de la seule boussole qui a du sens

Ces flots me transformeraient  
Mon cœur a beau être prêt  
Le chemin m'emmène  
Ailleurs

—Alice Chance

### **Deus, in adjutorium**

Deus, in adjutorium meum intende:  
Domine, ad adjuvandum me festina.  
Gloria Patri et Filio  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in sæcula sæculorum. Amen.  
Alleluja.

that lives on the earth.  
Therefore be alert all the time, and pray,  
So that you might be worthy  
to escape all these things that will happen,  
and to stand before the Son of Man.

### **Toward North (English Translation)**

The northbound path  
Promises fulfilment  
It opens onto greenery  
And diffused light

With my eyes fixed straight ahead  
It's easy to imagine  
That this place provides everything  
I'm allowed to dream of

And yet, when I turn  
I see blue glimmers and sparkles  
Beyond the branches, dancing tides  
A living mosaic which calls me

Towards the other north  
The one of a compass rose which is still blossoming  
My own north  
Belonging to the only compass which makes sense

These tides would transform me  
Even though my heart is ready  
The path leads me  
Elsewhere

I divert, heading towards it  
It only takes a few steps  
Before big gates and hissing snakes  
Force me to retrace my path

And yet, when I turn  
I see blue glimmers and sparkles  
Beyond the branches, dancing tides  
A living mosaic which calls me

Towards the other north  
The one of a compass rose which is still blossoming  
My own north  
Belonging to the only compass which makes sense

These tides would transform me  
Even though my heart is ready  
The path leads me  
Elsewhere

Make haste, O God, to deliver me:  
make haste, O Lord, to help me.  
Glory be to the Father and to the Son  
and to the Holy Spirit.  
As it was in the beginning, is now, and ever shall be,  
without end. Amen.  
Allelujah

## Laudáte Dóminum

Laudáte Dóminum omnes gentes  
omnes populi;  
Quóniam confirmáta est  
súper nos misericordia eius  
et véritas Domini mánet in æternum.  
Glória Patri et Filio  
et Spiritui Sáncto.  
Sicut érat in pricipio et nunc et semper  
et in sáecula sáeculorum Amen.  
Laudáte Dóminum omnes gentes  
omnes populi;  
Quóniam confirmáta est  
súper nos misericordia eius  
et véritas Domini mánet in æternum

Praise the Lord, all ye nations,  
praise him, all ye peoples.  
For his loving kindness (mercy)  
has been bestowed upon us,  
and the truth of the Lord endures for eternity.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning is now, and ever shall be,  
world without end. Amen.  
Praise the Lord, all ye nations (peoples),  
praise him, all ye peoples.  
For his loving kindness (mercy)  
has been bestowed upon us,  
and the truth of the Lord endures for eternity.

## Beatus vir

Beatus vir, qui timet Dominum:  
In mandatis eius rolet nimis.  
Potens in terra erit semen eius;  
Generatio rectorum benedicetur.  
Gloria et divitiae in domo eius;  
Et iustitia eius manet in saeculum saeculi.  
Exortum est in tenebris lumen rectis:  
Misericors, et miserator et justus.  
Jucundus homo qui miseretur et commodat.  
Disponet sermones suos in iudicio:  
Quia in aeternum non commovebitur.  
In memoria aeterna erit justus.  
Ab auditione mala non timebit.  
Paratum cor eius sperare in Domino;  
Confirmatum est, cor eius:  
Non commovebitur,  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus:  
Iustitia eius manet in saeculum saeculi,  
Cornu eius exaltabitur in gloria.  
Peccator videbit, et irascetur;  
Dentibus suis fremet et tabescet.  
Desiderium peccatorum peribit.

Blessed is the man who fears the lord:  
He delights greatly in his commandments.  
His seed will be mightily on earth;  
The generation of the upright will be blessed.  
Wealth and riches are in his house;  
And his righteousness endures for ever and ever.  
Unto the upright there arises light in the darkness:  
He is gracious, and full of compassion, and  
righteous.  
Good is the man who is full of compassion and  
lends.  
He will guide his affairs with discretion:  
Because he will not be moved for ever.  
The righteous will be in everlasting remembrance.  
He will not be afraid of evil tidings.  
His heart is fixed, trusting in the lord;  
His heart is established:  
He will not be moved,  
Until he gazes at his enemies.  
He has dispersed, he has given to the poor:  
His righteousness endures for ever and ever,  
The strength of his soul will be exalted with honour.  
The sinner will see it, and will be grieved;  
He will gnash with his teeth, and melt away.