

# Mp3 Various Artists - An Australian Festival



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A mix of modern sacred and secular music by Australian and US composers: fine organ playing of modern religious works, historic church recordings contrasting with dynamic solo piano music depicting the age of Atlantis. 18 MP3 Songs in this album (63:57) ! Related styles: CLASSICAL: Contemporary, REGGAE: Calypso People who are interested in Sergei Rachmaninoff Frederick Delius Frnois should consider this download. Details: Jade CDs are widely heard on national and fine music stations throughout Australia, and are recognised as a valuable resource by educational authorities as being uniquely representative of the work of Australian composers. They are manufactured in limited runs of 500 and stocks are therefore may be regarded as collectors' items! All Jade CD covers are distinctive. Most Jade CDs have an anthology format and include works by several composers. It's great to have these CDs on offer for a wider audience at CD Baby. "AN AUSTRALIAN FESTIVAL" JADCD 1095 Works by: Tomas Luis de Victoria, Robert Allworth, Carson P. Cooman, Lawrence Bartlett, Derek Strahan, Ann Carr-Boyd, Eric Gross, Duration: 64'09" Summary: This CD displays a characteristic feature of Jade releases - a combination of sacred and secular music. The colourful cover illustration of St. George slaying a dragon, illustrates the opening 4'30" track by Allworth: Prelude for the Most Holy Name of Jesus and Saint George and The Dragon (1990) which is followed by Allworth's 6 Meditations on Early English Saints (1990). Both works are for organ and are given a vivid interpretation by US organist and composer, Carson P. Cooman, on the organ of the Harvard University Memorial Church. Two contrasting works by Cooman follow -Tenebrae Canticle(2001), exploring ideas of liturgical darkness, and the sprightly Dawning, a birthday portrait for a friend. Two historical recordings made in 1979 at Sydney's Christ Church St. Lawrence capture the ambience of this location as Colin Sapsford directs the choir in settings by Tomas Luis de Victoria (1548-1611) of Missa O Magnum Mysterium and a Good Friday Hymn.

Bartlett's own Ceremonial Te Deum (1988) is heard, as sung by choir and organ at a special service of Morning Prayer, at St, Andrews Cathedral, Sydney, in the presence of the Prince and the Princess of Wales, during the 1988 Bicentennial celebrations. In secular mode, Gross contributes two works: Rondino Pastorale for flute and Plectrum Ensemble (1962), and Prefatory Sonnet (1984) one of 3 Songs for soprano or tenor, clarinet and piano, in this instance sung by Anthony Walker. Strahan's Atlantis Variations for Solo Piano, Pt. 2, (1992) is one of several works developing material for a proposed 4-opera cycle on Atlantis, this one centred around the character of Calypso, a rebellious daughter of Atlas. The CD closes with Carr-Boyd attractive miniature for piano, Maladies Of Love (1982). Track list: - with more details about each piece and the performances. Prelude and Meditations by ROBERT ALLWORTH (b.1943) Tracks 1 - 7 were recorded by CARSON P. COOMAN in the Memorial Church at Harvard University, USA on the ISHAM MEMORIAL ORGAN on the 17th of May 2002 for the 60th Birthday year of the Composer. Track 1- PRELUDE FOR THE MOST HOLY NAME OF JESUS AND SAINT GEORGE AND THE DRAGON. The organ prelude, composed in 1990, is derived from two themes in the slow movement of the composer's orchestral work PLATEAU which was recorded by PATRICK THOMAS conducting the QUEENSLAND SYMPHONY ORCHESTRA in 1974. MEDITATIONS OF EARLY ENGLISH SAINTS (1990) Track 2 - SAINT GILES AND SAINT CHAD. Saint Giles - ninth century, with 150 Churches dedicated in his honour, in Great Britain. He is the patron Saint of Cripples and the Indigent. Saint Chad - Bishop in Northumbria, died in 672 at Lichfield where he founded a Monastery. Track 3 - SAINT RICHARD OF CHICHESTER. Bishop 1244, died at Dover, 1253. He became Chancellor of his University. SAINT THOMAS OF HEREFORD, Bishop at Hambleton in Buckinghamshire, died in 1282. Educated at Oxford and ordained a priest by Pope Innocent IV. Track 4 - SAINT DUNSTAN, Bishop, born near Glastonbury in 909. He restored monastic life at Glastonbury which had ceased to exist since the Scandinavian invasions. In 959 he was made Archbishop of Canterbury. SAINT CUTHBERT, Bishop, died 687, buried at Lindisfarne. His remains were removed after the Viking Raids. His remains were placed in Durham Cathedral. In 1827, the Medieval shrine was rediscovered in Durham Cathedral. Track 5 - SAINT CHARLES died in 945 at Glastonbury. A monk who had visions of the Holy Family. Many miracles of healing have been attributed to this saint. SAINT ALBAN is venerated as the First Martyr in the Island of Britain. He was martyred in 209. Track 6 - SAINT JOSEPH OF ARIMATHAEA. First century. The Apostle Paul sent Joseph to be a missionary in the Island of Britain, whose first church he founded at

Glastonbury. SAINT WILLIAM OF NORWICH died at Norwich in 1144. William was venerated locally as a martyr, after his mutilated body was found in a wood outside Norwich. He was 12 years old when he died.

Track 7- SAINT ROBERT OF NEWMINSTER died 1159 He was accepted by Saint Bernard of Clairvaux into the Cistercian Order and then at Newminster. SAINT PETER OF SALISBURY died in Kent in 542. He was an assistant of the Augustian Friars, founded in 520. Tracks 8/9: Two Works for organ by CARSON P. COOMAN performed by the composer on the ISHAM MEMORIAL ORGAN in the Memorial Church at Harvard University, USA. Track 8 - Tenebrae Canticle (2001) was written for Rochester Christian Reformed Church and an Advent 2001 service Of darkness. It is a work exploring ideas of liturgical darkness, inspired by a verse from the Psalms (18:11): He made darkness his secret place; his pavilion round about him were dark waters and thick clouds of the skies. Track 9 - Dawning (2002) for Organ was written for and is dedicated to Sandra Gay, on her birthday. The work is vibrant and vital (a personality portrait). Two fast outer sections surround a slower, more lyrical one. HISTORICAL RECORDINGS OF TWO WORKS BY TOMAS LUIS DE VICTORIA (1548-1611) MADE IN CHRIST CHURCH ST. LAWRENCE, SYDNEY, AUSTRALIA. Track 10 - KYRIE ELEISON - GLORIA IN EXCELSIS DEO from MISSA O MAGNUM MYSTERIUM Performance: Choir of Christ Church Saint Laurence Conductor - Colin Sapsford. Soprano - Diana Sapsford; Alto - Lyn Moffat; Tenor - Charles Dale; Bass - Neil McEwan.(Track to recorded in 1979) Track 11 - GOOD FRIDAY HYMN - THE ROYAL BANNERS FORWARD GO - translated by J.M. Neale from the Latin of BISHOP VENANTIUS FORTUNATUS, 530-606.Tune: ANDERNACH from the ANDERNACH GESANGBUCH .1608. Sung by the Choir and Congregation of Christ Church St. Laurence. with Colin Sapsford at the organ. Track 12 - CREMONIAL TE DEUM (1988) by LAWRENCE BARTLETT (1933-2002) Performance: Choir of St. Andrews Cathedral conducted by Michael Deasey; Bransby Byrne, organist. Lawrence Bartlett was for many years rector of St. Michael's Anglican Church, Vaucluse, Sydney, Australia, and also preceptor at St. Andrews Cathedral, Sydney. He composed a considerable amount of fine choral and organ music, including this work which was composed as part the Australian Bicentennial celebrations of 1988. It was sung at a special service of Morning prayer, in the presence of their Royal Highesses, Prince Charles, and the late Princess Diana. Track 13 - RONDINO PASTORALE OP. 33 (1962) by ERIC GROSS (b.1926) Performance: Michael Scott, flute and the Sydney Mandolins. A brief work designed to convey a relaxed, pastorle atmosphere. originally composed as a piece for flute and harp, and subsequently arranged by the composer for

various other instrumental combinations. Track 14 - PREFATORY SONNET OP. 139/1(1984) by ERIC GROSS (b.1926) Setting of a poem by Henry Kendall Performance: Anthony Walker, tenor; Ingrid Pearson, clarinet; Peter Maddox, piano. ATLANTIS VARIATIONS FOR SOLO PIANO PART 2 (1992) by DEREK STRAHAN (b.1935) Derek Strahan, piano Composer's notes: Written in 1992, Atlantis Variations for piano (in 3 parts) is one of four works written developing material for use in a proposed 4-opera cycle dealing with antediluvian civilisations of antiquity. Musical ideas for the third opera, Calypso In Exile, are developed in Atlantis Variations Part 2, heard here. Part 1 develops ideas for the second opera, and Part 3 for the final opera in which Atlantis is destroyed. Ideas for the first opera dealing with the Edenic era were developed in my vocal work Eden In Atlantis (1996), released on an earlier Jade CD (JADCD 1074). Atlantis Variations Pt. 2 may be heard on An Australian Festival: JADCD 1095, and other Atlantis works on Jade CD Voodoo Fi re (JADCD 1063). An adaption of the libretto for Eden In Atlantis can be heard on the spoken word CD Past Life Recall RDS005. These CDs are available at CD Baby. Strahan writes: According to the Greek philosopher, Plato, Atlantis was a patriarchal society founded by Poseidon. He divided his kingdom among his ten sons, of whom the most celebrated was Atlas. Among the children of Atlas was a rebellious daughter, Calypso. She was expelled from Atlantis for practising witchcraft, this being a remnant of the earlier matriarchal culture which prevailed in Eden. Like Circe, she set up her own kingdom (queendom?) on one of the many islands which dotted the Atlantic in antediluvian times (when the sea level was lower). In my libretto, when we first meet Calypso, she is a rather frivolous young woman who has a particular fondness for sailors. She is annoyed when her father deprives her of the fun of living in a bustling seaport by banishing her, for 'promoting riotous living'. She regards her father's religion as rather pompous. In the opera her careless attitude towards men is later changed when she encounters a sailor with whom she actually falls in love - Ulysses! The opera also deals with military conflict between warring male- and female-dominated tribes. Among the latter are the Gorgons and the Amazons of West Africa, who attempt an invasion of Atlantis. In preparation for writing the opera , Atlantis Variations Part 2 explores the extremes of female/male polarity. Thus it is written in two sections:- Track 15 - FEMALE MAGIC: Musical ideas emerged from the following pathology: 'Alluring, unnerving: that which understands logic and implies one premise but acts on another; that which seduces by promises of the expected, but retains power by delivering the unexpected; that which appears familiar, but remains elusive...' Three extended musical themes are introduced and explored through a succession of

variations. Maya is a universal deity common to Greek Maia), and to Indian and Amerindian myth. Maya I theme is melodic, and is heard first. Maya II is a chordal progression. They can be played separately or in polytonal combination. Maya is also heard in combination with Calypso's theme. The latter then assumes a Dance form to conclude this section. Other musical phrases are interwoven, which denote herbs and potions of natural medicine, used in the casting of spells. Track 16 - PATRIARCHY: This shorter section embodies various musical themes, processional, forceful, intense, which arose from the following pathology: 'Law-maker, law-breaker, moral angst, phallic imperative, existential rage, scientific curiosity, religious fervour'. Antique themes representing Poseidon and Atlas also figure prominently in the opening and at the close. Atlantis Program Notes Copyright 2002 Derek Strahan Track 17 - FANDANGO (1982) by ANN CARR-BOYD (b.1938) Performance: Sydney Mandolins large ensemble conducted by Adrian Hooper. FANDANGO was composed 20 years ago at the request of ADRIAN HOOPER, Director of the SYDNEY MANDOLINS. During those 20 years, Fandango has had an adventurous career. In live performance, it has been performed in many parts of Australia and internationally in Italy and the United States, amongst other countries. In its 20 year history Fandango has been arranged for and performed by string orchestra, guitar trio, mandolin orchestra and most recently for mandolin quintet by Sydney Mandolins director Adrian Hooper. In this recording made in 1982 by the Australian Broadcasting Corporation in 1982 we hear it in its original form for mandolin ensemble. Track 18 - MALADIES OF LOVE (1992) by ANN CARR-BOYD (b.1938). Played here by the composer at the piano, the work was composed for the opening of an ART SHOW of works by VENITA SALNAJS at the HOLDSWORTH GALLERIES, Sydney 5/12/92. Maladies of love is published by RED HOUSE Editions, Melbourne 1992 and is on the recommended list of AMEB 6th Grade Piano works.

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