

Ash Wednesday
Wednesday, 9 March, 6pm

The solemnity of Ash Wednesday is marked by Palestrina's *Missa Brevis*, highlighted by the dignified melodic motifs and careful interaction of the polyphonic lines. Composed in the "free style", the soaring lines of the Sanctus and the apparent simplicity of the second Agnus Dei especially provide the perfect compliment to commence this penitential season.

Palm Sunday
Sunday, 17 April, 9:30am

Former Organist and Master of Choristers, Dr Philip Matthias, composed the *Missa Brevis* specifically for the combination of choir, organ and acoustic that we enjoy in this Cathedral. The triumphant setting of the Kyrie and Sanctus herald Christ's triumphant entry, while the haunting beauty of the Agnus Dei turn our thoughts to the events that unfold in Holy Week.

Tenebrae
Wednesday, 20 April, 7:30pm

This liturgy, based on the ancient offices used in the final days of Holy Week, is one of contrasts: darkness and light, sound and silence. The liturgy draws on Victoria's *Tenebrae Responses* and various psalms to contrast readings from the scripture as we reflect on our own personal journeys through Holy Week.

Maundy Thursday
Thursday, 21 April, 7:30pm

At Holy Thursday, we hear Jesus' command to love one another in service and eucharist. This mandatum is captured musically with Philip Matthias' *Festive Mass*. Composed for the consecration of Bishop Graeme Rutherford in 2000, the setting provides a strong organ part reminiscent of the great French Masses, a bold congregational refrain in each movement, and strong choral leadership.

Good Friday
Friday, 22 April, 12 midday

The Agnus Dei is taken from Byrd's *Mass for five voices*, a hauntingly beautiful setting of the Eucharistic texts. This liturgy will also include Bob Chilcott's arrangement of *Were you there*, John Sanders' *Reproaches* and Allegri's setting of Psalm 51, *Miserere*, one of the most beautiful choral works ever written.

Easter Day
Sunday, 24 April, 10am

The most joyous day in the Christian calendar, celebrating the Resurrection of our Lord, is observed musically with Schubert's *Mass in G*. Composed in less than a week (March 2 - 7, 1815), this orchestral setting brings with it an overall devotional atmosphere, enhanced by Schubert's vocal writing, especially that for the soprano soloist.

Ascension
Thursday, 2 June, 6pm

The 40th day after Easter is observed by Harold Darke's setting of the *Communion Service in E*. Composed for the Choir of King's College, this work is Darke's *Collegium Regale*, and features high, soaring passages for the choir, lush harmonies and a powerful organ accompaniment. The choir will also sing Sweelinck's setting of the text, *Viri Galilei*.

Pentecost
Sunday, 12 June, 9:30am

Vierne's *Messe Solennelle* combines the force of two organs and choir to highlight God's gift of the Holy Spirit. From the bold solemnity of the Kyrie, the work moves through a triumphant Gloria and Sanctus, before the long-breathed phrases of the Agnus Dei, echoed between choir and "grand orgue", bring the work to a wonderfully serene conclusion.

Trinity Sunday
Sunday, 19 June, 9:30am

Haydn's *Missa Brevis in F*, scored for orchestra, choir and two soprano soloists. The beautiful lines of the soprano soloists, expertly interplayed by this master of the Classic style, is contrasted with the joyous writing for strings and declamatory passages for the choir.

Cathedral Flower Festival
Sunday, 11 September, 9:30am

As we take a moment to reflect on the beauty of God's creation, we celebrate liturgically with Mozart's *Missa Brevis in C (K220)*, colloquially known as the *Sparrow Mass*, so-called for the violin's chirpy imitation of a bird call. Join us as we reflect on the beauty of God's gift of nature.

All Souls'
Wednesday, 2 November, 6pm

As we remember those who have gone before us to their eternal reward, we recall the beauty and fragility of human life with Faure's *Requiem*. Faure saw death as a happy deliverance, an aspiration towards happiness above. Perhaps for this reason this great work is seen as a "lullaby of death", rather than the fiery and fearful projection of earlier settings.

Christ the King
Sunday, 20 November, 9:30am

The culmination of the Kingdom Season and the liturgical year is marked by Mozart's *Coronation Mass*. This is perhaps one of Mozart's greatest known and loved orchestral settings. Jubilant and triumphant in nature, it is the perfect compliment to this joyous festival.

Advent Carols Service
Sunday, 27 November, 7pm

As is tradition in our fine Cathedral, the commencement of this preparatory season is marked musically with the Advent Carols Service. Featuring music from a range of styles and periods, this is a most appropriate musical reflection on our journey through Advent.

Nine Lessons and Carols
Saturday, 24 December, 7:30pm

As we celebrate the birth of our Saviour, the Cathedral Choirs and Organists observe this season through music. Join us for your favourite congregational carols, and a selection of anthems from across the world, reflecting the meaning of Christmas to humans throughout the ages.

Christmas Day
Sunday, 25 December, 8:30am

Haydn's *Little Organ Mass* is named for the delicate organ solo throughout the Benedictus, contrasting the soaring soprano line. This orchestral setting somehow reflects the miracle and simplicity of human life in its infant form, as our heart and mind are drawn to contemplate the birth of our Lord.

Correct at time of printing. Details subject to change without further notice.
Further details available at.
www.newcastlecathedral.org.au

FEAST DAYS AND FESTIVALS



CHRIST CHURCH CATHEDRAL

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