



GRAZIE IN GRAZIA IN THANKSGIVING

PROGRAM

Sunday 13th November 2.30pm
Our Lady of Dolours, Chatswood

Monday 14th November 7pm
City Recital Hall

Bach
AKADEMIE
AUSTRALIA

Bach AKADEMIE AUSTRALIA

BACH AKADEMIE AUSTRALIA LTD

A not-for-profit company registered in NSW

ABN 64 617 435 588

AUSTRALIAN PATRON

The Hon. Margaret Beazley AO KC

CHAIRMAN

The Hon. Anthony Whealy KC

DIRECTORS

Anne Cahill OAM, Matthew Campbell,
Chrissie Goldrick, Antony Jeffrey AM,
Ian McGaw, Wendy McLeod

INTERNATIONAL PATRON

Sir John Eliot Gardiner

GENERAL MANAGER

Katie Miller-Crispe

AMBASSADOR

Annie Whealy

ADMINISTRATOR

Stephen Bydder

Bach Akademie Australia acknowledges the donations of Jonathan Horton KC, Sarah Prichard SC, and Brett Walker SC, whose generosity has made possible our performance at City Recital Hall this evening.

WEBSITE: www.bachakademieaustralia.com.au

POST: PO Box 2166 Strawberry Hills NSW 2012

PHONE: 1300 785 377

CONNECT #BAA2020

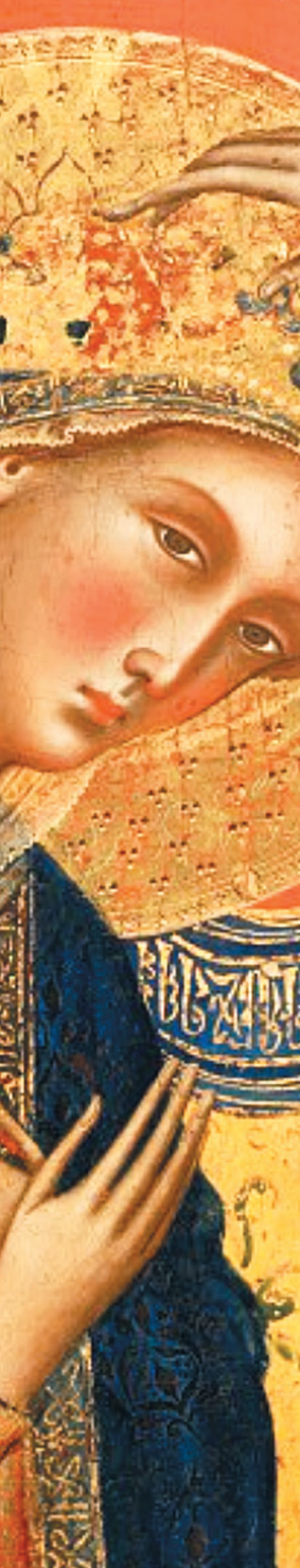
TWITTER @BachAkademieOz

FACEBOOK @BachAkademieAustralia

INSTAGRAM @bach_akademie_australia

YOUTUBE youtube.com/BachAkademieAustralia

DESIGN: Justin Archer | JellyTreeStudio.com



ARTISTIC DIRECTOR'S MESSAGE

Today is all about thanksgiving.

We are often told to be thankful, be thankful for everything we have and have achieved, but what does that actually mean? For us here today, I believe that it means being thankful for the fact that events such as pandemics can and do bring out the very best in us all despite isolation, and the fact that despite extreme circumstances, we continue to produce art of such magnitude, meaning and beauty in times of such indescribable hardship.



Today we tell a story through music about what the peoples of Europe endured over many hundreds of years from when the Black Death first arrived on their shores in 1346 until the mid 1800s when science finally caught up and the major outbreaks of that frightening virus came to an end. As we have all come to discover over the last 3 years, the physical affects of collective trauma are hard enough, but it's the long lasting effect of the psychological trauma which endures. We acknowledge that events such as pandemics have always been and will always be. However it is through seismic events such as these that rock the human race to its core, that perhaps the greatest miracle of all occurs; the creation of art.

We begin our story in Italy in the magnificent Republic of Venice which crowned Northern Italy. Plague had torn through Venice with devastating consequences. The city was on its knees and ready for celebration, tasking Claudio Monteverdi with composing a great mass of thanksgiving for the occasion. Today, we recreate that occasion, thus giving thanks for our own end to what has been an extremely difficult 3 years. One can hear in the music the sheer relief and joy, a musical rising from the ashes and renewal of hope and life.

Then we travel from Italy to Germany with the music of the great German organist Heinrich Schütz, marvelling at the way he single handedly changed the face of German music forever. It is thanks to this great man and his music that German music was infused and enlivened with Italianate melody, harmony and rhythm, thus paving the way for J.S. Bach to take the mantle from Schütz as the true inheritor and champion of German music.

Throughout the lives of these three great composers, hardship was ever present. Plague, politics and war were daily realities to be dealt with. It is through their music that we can reflect on what has been, what is, and what will come in the long story of our civilisation.

There is so much to be grateful for, even though every time we switch on the news these days, it may not seem so. Over the last 3 years, it became very clear to me what really matters, what was really important and observe what it was that got me through it. For myself, that was and is family, friends and music. I give thanks every day for those incredible musicians who gave us music to get us through these hard times, and it is my honour and privilege to perform their precious notes for you today in thanks.

Madeleine Easton

ARTISTIC DIRECTOR
BACH AKADEMIE AUSTRALIA



ORCHESTRA

Madeleine Easton – Director
Simone Slattery – Violin 1
Matthew Greco – Violin 1
James Armstrong – Violin 1
Rafael Font – Violin 2
Tim Willis – Violin 2
Karina Schmitz – Viola
Daniel Yeadon – Cello
Pippa MacMillan – Double Bass
Jane Gower – Fagotto
Neal Peres Da Costa – Harpsichord
Nathan Cox – Organ
Simon Martyn-Ellis – Theorbo
Adam Masters – Oboe
Kailen Cresp – Oboe
Fiona McMillan – Oboe
Richard Fomison – Trumpet
Leanne Sullivan – Trumpet
Matthew Manchester –
Trumpet/Cornetto
Sam Thompson – Trumpet
Gabriel Desidero – Cornetto
Brian Nixon – Timpani/Percussion
Ros Jorgenson – Sackbutt
Nigel Crocker – Sackbutt
Brett Page – Sackbutt

CHOIR

Susannah Lawergren – Soprano
Brianna Louwen – Soprano
Hannah Fraser – Alto
Stephanie Dillon – Alto
Richard Butler – Tenor
Koen Van Stade – Tenor
Andrew O'Connor – Bass
Andrew Fysh – Bass

PROGRAM

Part I: ITALIA

* Fanfare

Monteverdi – Messa a quattro voci da cappella 'Selva morale e spirituale'

- * Introitus Chant
- * Kyrie
- * Chant – Gloria
- * Gloria

Gabrieli – Canzona due a quattro 1608

- * Chant – Credo
- * Rovetta: Credo a 7
- * Crucifexus – Et Resurrexit
- * Unam sanctam catholicam – Confiteor

Merula – Canzoni da suonare, Book 4, Op. 17: Canzon decima settima, 'La Monteverde'

- * Sanctus
- * Benedictus
- * Agnus Dei

* Fanfare

Monteverdi – Cantate Domino

— INTERVAL 20 MINS —

Part II: GERMANY

Heinrich Schütz – Alleluia: Lobet den Herren

J.S. Bach – Cantata 'Christen, ätzt diesen Tag' BWV 63

1. Chorus: Christen, ätzt diesen Tag
2. Recitative (alto): Oh, selger Tag! o ungemeines Heute
– *Hannah Fraser*
3. Aria (soprano, bass): Gott, du hast es wohl gefüget
– *Susannah Lawergren, Andrew O'Connor*
4. Recitative (tenor): So kehret sich nun heut
– *Richard Butler*
5. Aria (alto, tenor): Ruft und fleht den Himmel an
– *Stephanie Dillon, Richard Butler*
6. Recitative (bass): Verdoppelt euch demnach
– *Andrew O'Connor*
7. Chorus: Höchster, schau in Gnaden an

PROGRAM NOTES

In 1631, Claudio Monteverdi was tasked with composing a mass of thanksgiving to give his beloved city of Venice a chance to celebrate after a devastating second wave of the black death descended. For 2 years, the disease seared through the city resulting in up to 50,000 deaths, approximately 35% of the entire population. One just has to read the history books or dip one's toes into the internet to grasp the magnitude and enormity of these devastating outbreaks of the plague in Europe, all stemming from troop movements associated with the 30 years' war.

The impact on the population was indescribable, particularly on working musicians. Life as a working musician in the 1600s was not one of security or comfort. Whilst the Renaissance had brought a rich new interchange of ideas from the political, economic, religious and artistic spectrums, musicians remained dependent on employment at a court or in the church. Political allegiances constantly changed, European Principalities and empires were almost constantly at war, leaving musicians at the mercy of circumstance and the beneficence of their employer. Monteverdi was no exception.

Under the employment of the Gonzagas in Mantua, he found himself at the mercy of an ever-changing royal family, being reduced to begging for payment and favour. It was not



until he arrived in Venice in 1613, successfully gaining the position of Maestro di Capella at the great St Mark's Cathedral, that he finally found stability. All the right ingredients for an outbreak were there, however. The 30 years' war and the wars of the Mantuan succession provided the perfect vehicle for the disease in travelling soldiers. This was not Venice's first brush with

a plague, however. In the early 15th century, Venice developed a vast public health response coordinated around the two islands of Lazzaretto Vecchio and Lazzaretto Nuovo, separating the sick from the healthy. The Venetian government became the first in the Mediterranean region to systematically use large-scale methods of isolation and information-collecting to monitor and fight infectious diseases, thus inventing quarantine. The devastation suffered by the city was profound and acute despite the best and brilliant efforts of health officials. When the disease finally ran its course through the population, celebration was in order!

There were many ceremonies of which Monteverdi was tasked with providing



music for at this time, and it is believed that the beginnings of his collection of sacred works 'Selva morale spirituale' containing five spiritual madrigals, a complete four-voice polyphonic Mass, a seven-voice concertato Gloria, three segments of a concertato Credo, and the motet 'Ab aeterno ordinata sum', in addition to several motets were used in these celebrations. The ceremonies culminated in an official declaration of the end of the epidemic on the Feast of the Presentation of the Virgin (21 November 1631), to be celebrated with a 'Mass of Thanksgiving' in St Mark's Cathedral, which included a procession across the Grand Canal on a boat bridge to the projected site of the church of Santa Maria della Salute. There were then ceremonies at the site, followed by another procession back to the cathedral. These celebrations draw close comparison to similar celebrations held after the first epidemic of Venice in 1575-77, where the foundation stone of the Redentore Church (the Redeemer) by Palladio was laid in 1577.

Of all the so-called plague churches of Venice, the Salute is the most recent and the most famous. By way of an offering for the city's deliverance from the pestilence, the Republic of Venice vowed to build and dedicate a church to Our Lady of Health, or the Virgin Mary. The immense baroque dome can be seen throughout Venice's skyline and has been painted by the likes of Canaletto, Turner and John Sargent. The performance we give today is a reconstruction of the ceremonies of November 21, 1631. It was never published at the time but reworked into his Mass in F and published in 1641 as part of his 'Selve Morale e Spirituale' collection of sacred music. Some have remarked that this mass harks back to the old style, or 'Stile Antico', as it employs imitative, eloquent counterpoint throughout. However, some sections feel Baroque-like compared to, for example, composers of the Franco-Flemish School (4th generation), Vittoria and of course Palestrina, the most important representative of this style. It could perhaps better be labelled as a kind of transitional style, grounded in Stilo Antico. It is interesting, and rather odd to our 21st century ears, to note the discontinuity of styles: the style of Kyrie, Sanctus and Agnus Dei versus the florid Gloria sections. Also, the tonality between the

Mass (in F) and the Gloria (in G) seems odd. There could be a few reasons for this. Maybe the Gloria did not follow the Kyrie immediately. There could well have been a separation, a short prayer or instrumental interlude, as is sometimes customary in Roman Catholic liturgical settings. Perhaps the Kyrie, Sanctus and Agnus Dei and also the missing parts of the Credo were sung as chant. We always tend to make tidy distinctions, but the reality is much more nuanced of course.

We still find stile antico elements for example in Bach's Kyrie, Credo and Confiteor of the H-Moll-Messe, the Ricercar a 6 from the *Musikalische Opfer*, the E-Major Fugue of the Well-Tempered Klavier and in numerous other alla breve movements (a little also in BWV 63). Bach seemed to have been interested in this style, as he copied and performed Palestrina's *Missa sine nomine*. Schumann and Liszt also used the style. The magnificent Gloria a 7 voci is a crowning jewel of the mass. Titled 'concertata con due violini & quattro viole da braccio sopra 4 Tromboni quali anco si ponno lasciare se occorre l'acidente (Gloria for seven voices, concertata with two violins and four violas or four trombones, which can be omitted if necessary), it infuses enormous energy and dynamism to the music. Rovetta's Credo setting with its spectacular melodic appeal ('Deum de Deo, lumen de lumine') is a particularly lovely moment. The 'Crucifixus a 4 concertato' is a true musical lamentation, utilising the ancient symbolic descending chromatic bass line to great effect. The 'Et Resurrexit' with its 2 sopranos and 2 violins in dialog reach every upwards in perfect representation of the text, segueing into the 'Et in spiritu sanctum' and 'Et unam sanctum catholicam' seamlessly, accompanied by the 2 violins. The Sanctus, Benedictus and Agnus Dei follow a cappella in beautiful contrapuntal lines bringing the mass to a close with another brass fanfare.

As the traditional closing motet, we have chosen Monteverdi's 'Cantate Domino' to bring this incredibly special mass to a conclusion. And now we turn our attention to arguably the greatest German composer before Bach, Heinrich Schütz. "Heinrich Schütz was Germany's most significant composer before the age of Bach and Handel. He represents the transition between not only



HEINRICH SCHÜTZ BY CHRISTOPH SPÄTNER, C. 1660

two epochs but also two cultures.”—David Ewen. His legacy and importance cannot be overstated when considering the development and flourishing of German music in the centuries to come, and it was all due to a desire by his mentor the landgrave of Hesse-Kassel for him to travel to Venice in 1609 and study with the great masters of Italian music of the time, Gabrieli and Monteverdi. After his studies, he returned to Dresden where he then experienced the numbing disruptions of the Thirty Years’ War and lived through a time when Germany was plagued with illnesses. He lost his young wife early on (and never remarried) and watched his two adult daughters die. Returning to Venice for what was comparable to a sabbatical, and to escape Dresden’s outbreak of plague, he found himself caught up in Venice’s own outbreak, somehow miraculously making it through alive, as did Monteverdi.

The work we perform here is his psalm setting ‘Alleluja, Lobet den Herren’, from his mighty collection, the first volume of *Psalmen Davids*. The text of the psalm states the many instruments are to be used in praising God:

trumpets, lutes, harps, strings, pipes, drums, and cymbals. Schütz takes up the challenge by scoring this work for two four-voice choirs and two groups of instruments in four voices. The first instrumental group is made up of cornettos or violins with a fagotto (bassoon) or trombone bass. The second instrumental group consists of cornetto on top with trombones on the other voices. The work is framed by an opening and closing Alleluja involving the entire ensemble. Schütz’s word painting is extraordinary throughout the work, with each verse being played out and supported by the various instruments and vocal combinations utilised. For example, in the final verse ‘Alles was Atem hat, lobe den Herrn’ (All that have breath, praise the Lord), the final exhortation is directed at all who have breath and calls for the entire ensemble. The homophonic texture also results in the tutti ensemble breathing together. In this spectacular work, one can distinctly hear the influence of the Venetian masters in the glorious poly-choral style in which it is written.

Schütz was of great importance in bringing new musical ideas northwards to Germany, and the style of the North German organ school derives largely from him. A century later this music was to culminate in the work of J.S. Bach. The seeds of our musical journey of thanksgiving began in Venice, with Monteverdi’s own journey to that great city, his experiences, his tutelage of Heinrich Schütz who found himself there thanks to the buffeting winds of the 30 years’ war and a desire to learn and grow as a musician. We are giving thanks for the fact that these composers did not succumb to the plague, were able to pass on their knowledge and skill to those who were curious and talented enough to inherit them, and for the journeys they made.

It all culminates in Bach. Thanks to Bach, his own journey and his own talent, here was a man who was able to take up the banner of German music and elevate it to heights not seen before or since. His Cantata BWV 63 ‘Christen, ätzt diesen Tag’ represents the absolute pinnacle of J.S. Bach’s compositional skill and imagination. It is his earliest Christmas cantata, possibly composed in Weimar as early as 1713. According to Sir John Eliot Gardiner, the first performance may have taken place in Weimar in the church



of St. Peter und Paul. The only way it could have been performed was by utilising the combined musicians of the ducal Capelle and the town, due to the lavish scoring of the cantata (four trumpets, timpani and three oboes, strings, continuo and choir), an unprecedented scoring in Bach's cantatas.

This jubilant work was premiered in Leipzig on the first day of Christmas in his first year as Thomaskantor there, 1723. It certainly would have made an impression! Bach shows his eye for symmetry by constructing the work around a central tenor recitative with the text "Nun kehret sich das bange Leid...in lauter Heil und Gnaden" (So now, today, the anxious sorrow is changed... into pure blessing and grace). The work fans outwards with two arias and accompanying recitatives, framed by choruses on the largest of scales and energy. The cantata is unusual in that it does not contain any of the usual Nativity themes of cradle song, music for the shepherds or angels. There are also no Christmas chorales. Instead, the text focuses on the joy that Christians must feel upon realising that Jesus

was born into this world to save us from our sins. The recitatives are especially expressive, and the two duets, rare in Bach's cantatas, act as a vehicle of communal rejoicing. The final chorus is conceived on the largest of scales, beginning with a trumpet fanfare, then moving seamlessly into a fugue, later expanded by instrumental doubling and counteraction, to express the thanks of the devout souls. Not content with one, Bach adds a second fugue in the middle section and paints melancholy and deepest sadness by utilising descending chromatic figures as the tempos slows to reflect the text of the thought of Satan's embrace. The word 'Gnade' is central to the entire work, indeed it appears at the exact half way through the central recitative. It represents Grace, mercy, clemency and thanksgiving that are at the heart of Bach's masterpiece and are the core of each of these works. They are at the heart of our program this evening, as we celebrate the very best that the human race can produce in times of the greatest hardship, which gives me the greatest of hope for our future. – Notes by Madeleine Easton

off.
letam
mcom

Multitudo languenti
um
et qui uerabantur a spiritibus immundi
dis uene
bant ad e
um quia uirtus de illo exi
bat et
sana
bat om
nes

Sancti he
rici epi et
mris offm.

Cantemus omnes in do mi no di
em festum cele brantes sub hono re
henrici martyris de cuius passio ne gaudent an
ge li et collau dant filium & i b **A**mmi
nabunt celi iusticiam eius populo qui nascetur que
fecit dominus **G**loria. **E** uo uae **B**ea
tus iur
qui tim

Monteverdi – Cantate Domino

Cantate Domino novum canticum;
cantate a benedicite nomine eius,
quia mirabilia fecit.
Cantate, exultate, e psallite
in cythara e voce psalmi,
quia mirabilia fecit.

*Sing to the Lord a new song,
sing and bless His name
for He has worked wonders.
Sing and exult and make music,
strike the lyres and let voices sing,
for He has worked wonders.*

Heinrich Schütz – Alleluja Lobet den Herren

Alleluja!
Lobet den Herren in seinem Heiligtum,
lobet ihn in der Feste seiner Macht.
Lobet ihn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Lobet ihn mit Posaunen,
lobet ihn mit Psaltern und Harfen.
Lobet ihn mit Pauken und Reigen,
lobet ihn mit Saiten und Pfeifen.
Lobet ihn mit hellen Cymbalen,
lobet ihn mit wohl klingenden Cymbalen.
Alles was Atem hat lobe den Herrn!
Alleluja!

*Alleluja!
Praise the Lord in his holiness,
praise him in the firmament of his power.
Praise him in his noble acts,
praise him according to his excellent greatness.
Praise him in the sound of the trumpet,
praise him upon the lute and harp.
Praise him in the cymbals and dances,
praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals,
Praise him upon the loud cymbals.
Let everything that has breath praise the Lord.
Alleluja!*

J.S. Bach – Cantata ‘Christen, ätztet diesen Tag’

1. Coro

Christen, ätztet diesen Tag
In Metall und Marmorsteine!
Kommt und eilt mit mir zur Krippen
Und erweist mit frohen Lippen
Euren Dank und eure Pflicht;
Denn der Strahl, so da einbricht,
Zeigt sich euch zum Gnadenscheine.

1. Chorus

*Christians, engrave this day
in metal and marble stone!
Come and hurry with me to the manger
and prove with happy lips
your thanks and your duty;
for the ray that there breaks in
is shown to you as the light of grace.*

2. Recitativo (Alto)

O selger Tag! o ungemeines Heute,
An dem das Heil der Welt,
Der Schilo, den Gott schon im Paradies
Dem menschlichen Geschlecht verhieß,
Nunmehr sich vollkommen dargestellt
Und suchet Israel von der Gefangenschaft und
Sklavenketten
Des Satans zu erretten.
Du liebster Gott, was sind wir arme doch?
Ein abgefallnes Volk, so dich verlassen;
Und dennoch willst du uns nicht hassen;
Denn eh wir sollen noch nach dem Verdienst zu Boden
liegen,
Eh muss die Gottheit sich bequemen,
Die menschliche Natur an sich zu nehmen
Und auf der Erden
Im Hirtenstall zu einem Kinde werden.
O unbegreifliches, doch seliges Verfügen!

2. Recitative (Alto)

*Oh blessed day! Oh extraordinary today
on which the saviour of the world,
the Schilo [Messiah], whom God already in
paradise promised to the human race,
now reveals himself fully and seeks from the
imprisonment and slave chains of Satan to rescue
Israel.
Dear God, what are we then in our
wretchedness?
A fallen people, who forsake you;
and nevertheless you do not choose to hate us;
for before we should lie on the earth according
to our deserts,
before that the deity must condescend
to take human nature upon himself
and on the earth in the shepherds' stall to
become a child.
Oh incomprehensible but blessed decree!*

3. Aria (Duetto)

Gott, du hast es wohl gefüget,
Was uns itzo widerfährt.
Drum lasst uns auf ihn stets trauen
Und auf seine Gnade bauen,
Denn er hat uns dies beschert,
Was uns ewig nun vergnüget.

4. Recitativo (Tenor)

So kehret sich nun heut
Das bange Leid,
Mit welchem Israel geängstet und beladen,
In lauter Heil und Gnaden.
Der Löw aus Davids Stamme ist erschienen,
Sein Bogen ist gespannt, das Schwert ist schon gewetzt,
Womit er uns in vor'ge Freiheit setzt.

5. Aria (Duetto)

Ruft und fleht den Himmel an,
Kommt, ihr Christen, kommt zum Reihem,
Ihr sollt euch ob dem erfreuen,
Was Gott hat anheut getan!
Da uns seine Huld verpfleget
Und mit so viel Heil beleget,
Dass man nicht g'nug danken kann.

6. Recitativo (Bass)

Verdoppelt euch demnach, ihr heißen Andachtsflammen,
Und schlägt in Demut brünstiglich zusammen!
Steigt fröhlich himmelan
Und danket Gott vor dies, was er getan!

7. Coro

Höchster, schau in Gnaden an
Diese Glut gebückter Seelen!
Laß den Dank, den wir dir bringen,
Angenehme vor dir klingen,
Laß uns stets in Segen gehn,
Aber niemals nicht geschehn,
Dass uns der Satan möge quälen.

3. Aria (Duet)

*God, you have well ordained
what now happens to us.
Therefore let us always trust in him
and build on his grace,
for he has bestowed on us
what delights us now and for ever.*

4. Recitative (Tenor)

*In this way now today is transformed
the anxious suffering
with which Israel was distressed and burdened into
pure salvation and grace.
The lion from the stock of David has appeared, his
bow is stretched, his sword is already sharpened,
with which he places us in our former freedom.*

5. Aria (Duet)

*Call and implore heaven,
come, you Christians, come into the ranks,
you should rejoice on account of that
which God has done today!
since his graciousness maintains us
and endows us with such great salvation
that sufficient thanks cannot be given.*

6. Recitative (Bass)

*For this reason be redoubled, you hot flames of devotion,
and strike in humility ardently together!
Mount joyfully to heaven
and thank God for what he has done!*

7. Chorus

*Highest, look with grace on
this ardour of souls who bow [in worship].
Let the thanks, which we bring you,
resound pleasingly before you,
Let us always go with your blessing
but never let it happen
that Satan may torment us.*

English Translation by Francis Browne



Bach Akademie Australia is dedicated to performing the works of J.S. Bach. It was established in late 2016 by Australian violinist Madeleine Easton who has recently returned after 19 years of living and working in Europe. Its aim is to enrich and enhance the musical life of Australia. The ensemble's focus on mastery of performance, authenticity and originality of interpretation brings the music of J.S. Bach to life. Bach Akademie Australia is also focused on forging close links with academic institutions around the country in order to establish educational and learning opportunities for young musicians.

Having been inspired by the world's leading Bach exponents, Bach Akademie Australia aims to give audiences the very best experience of J.S. Bach's music. Bach Akademie Australia gave its first public performance in April 2017, which sold out in Sydney, and later that year at the Canberra International Music Festival. These concerts were met with glowing reviews in *Limelight Magazine* and *Canberra City News*. The orchestra also made its debut recording for ABC Classic FM of Bach's Cantata BWV 4 'Christ lag in Todesbanden' and Brandenburg Concerto No. 4, both of which have been broadcast nationwide.

The subsequent years saw Bach Akademie Australia consolidate its growing reputation as one of Australia's outstanding period instrument ensembles by further sold out performances in Sydney and Canberra to critical acclaim. 2019 saw the formation of the Bach Akademie Australia Choir which performed to great acclaim with the orchestra in their debut performance of Bach's 'Ascension Oratorio' in March of that year.

After two years of disruption and silence forced upon us by the pandemic, we are overjoyed to be performing to a live audience once again.

Bach

BECOME A SUPPORTER

Our plans for 2023 will most definitely whet your appetite for the amazing music of Johann Sebastian Bach! However, running an arts organisation such as ours presents a huge financial challenge.

We invite you to consider joining our generous family of individual donors by either purchasing a ticket to one of our forthcoming events, or making a donation to support our work and help us to bring the wonderful music of J.S. Bach to life. Unless you wish to remain anonymous, your contribution will be acknowledged on our website and in our concert programs.

All donations of \$2 or over are fully tax deductible.

MAKE A DONATION

Direct deposit

Pay direct from your account into:

Bach Akademie Australia Ltd. Public Fund
BSB 062 000
Account 1683 8285

Please include your name and mark it as a donation in your transaction and then email us info@bachakademieaustralia.com.au to let us know you have donated so we can send you a tax deductible receipt.

Cheque

Post your cheque made out in favour of Bach Akademie Australia Ltd. Public Fund to:

Bach Akademie Australia
PO Box 2166
Strawberry Hills
NSW 2012

Credit card online

Visit us at bachakademieaustralia.com.au and navigate to the SUPPORT US page.

Phone

Donate over the phone with a credit card by calling 1300 785 377.

Bach Akademie Australia Ltd. ABN 64 617 435 588 is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997.



With thoughtful, well-researched performances and an elegantly constructed program, Easton and Bach Akademie Australia offered an opportunity to really dig down deep into Bach's words and music – a profound and rewarding experience.

– LIMELIGHT

THANK YOU TO OUR DONORS

MAGNIFICAT \$10,000+

Alex and Paula Adamovich
The de Soysa Foundation
Ron and Suellen Enestrom
Jonathan Horton KC
Rosemary Lucas
Pam and Graham MacDonald
Kevin McCann AO and Deidre McCann
Ian and Pam McGaw
Nickolas and Caroline Minogue
Wendy Robinson
Raymond Skerman
and Elizabeth Watson
Kay Vernon
Brett Walker AO SC and
Dr Sarah Pritchard SC
The Hon. Anthony Whealy KC
and Annie Whealy
In memory of the late James Easton

GLORIA \$5000-\$9999

Marco Belgiorno-Zegna AM
and Angela Belgiorno-Zegna
Rupert and Hilary Cooper
Terry Fern
Kathryn Greiner AO
John Hughes
Julianne Maxwell
James and Clytie Williams

ANNA MAGDALENA \$2000-\$4999

Anthony Asher
Andrew and Renata Caldor Family
Foundation
Jason Catlett
Matt Campbell
Dr Michael and Dr Colleen Chesterman
Pamela Duncan
Susan Gaden
Bunny Gardiner-Hill
Chrissie Goldrick
Vicki Hartstein
Don Harwin
The late Hon. Jane Mathews AO
Jan McGovern
Paul Parramore – Remembering
Jenny Parramore
Stephen Sasse
David and Danielle Shannon
Michael and Petrina Slaytor
Pamela Turner

BRANDENBURG \$1000-\$1999

Martin and Ursula Armstrong
Graham Bradley
Keith and Lorraine Brister
Anne Cahill
Marty Cameron
Mike and Susie Crivelli
Richard Coleman
Steve Davidson
Catherine Davies
Nita Durham
Margo Easton
Phillip Easton
John Garran
Arthur and Suzanne Gerozisis
Ray and Robyn Harris
Barbara Hirst
Dorothy Hoddinott
Antony Jeffrey AM and Sally Jeffrey
Judge Lenard Levy SC
D. May
John Nethercote
Robyn Nicol
Don and Fe Ross
Ann Rugless
Bob and Marylin Scott
Caroline Shelton
Paul Spon-Smith
Dalia Stanley
Ross and Julia Steele
Kerry Thomas
Peter Weiss Foundation
Patrick Wilde
Anonymous [2]

SUPPORTER \$500-\$999

Carole Bailey
Peter and Denise Ball
Sandy Belford
Leila Bishara
Axel Buchner
Medwenna Buckland
Dr Terry and Julie Clarke
Brenda Cumming
Peter and Prudence Davenport
Dr Marguerite Foxon
Emily Francis
Peter and Deb Garrett
Camilla Gill
Barbara Gillam
Steven Gower
Alan Hauserman and Janet Nash
Keith and Leonie Hempton
David and Judith Kirby
Ralf Klepper
Martin and Linda McAvenna
John and Di Riedl
Barry Webby
Jeffrey Willey
Anonymous [2]

FRIEND up to \$499

Peter Anning
John Baird
Norma Barne
Patricia Benjamin
Bill Bourne
Jan Bowen AO
Lesley Branagan
Zela Brew
Corrine Buckland
Jeanette Byrne
Lloyd and Mary Jo Capps AM
Rodney Commins
Betsy Conti
Marius Coomans
Phillip Cornwell
Rhonda Dalton
Dorothy Danta
Gabriella Kelly Davies
Ian Davies
James Dunstan
Paul Ferris
Michael Fong
Patricia Fraser
John Garran
Elizabeth Gee
Maria Hanley
Alan Hauserman
Barbara Haynes
Tony Henderson
Amanda Hollins
Richard Hutt
Daniel Kaan
Thora Karras
Mathilde Kearny-Kibble
Rose Khalilzadeh
Susan Lancaster
Jonathan Law
Meredith Lawn
Andrew Lloyd-James
and Trish Richardson
Kevin Man
Charles Manning
Libby Manuel
Wendy McLeod
Dr Jacqueline Milne
Sarah Nelson
Dr John Phillips
Victor Pigott
Dr John Saalfeld
Emmet and Patricia Schluter
Gillian Shadwick
Phillip Shovk
Christopher Sidoti
Christopher Smith
Margaret Steinberger
Peter Strasser
Peter Talty
Fiona Walker
Gerard Windsor
Robert Yuen
Sally Zylbeberg

Current as at November 1, 2022

Bach

AKADEMIE
AUSTRALIA

BACH AKADEMIE AUSTRALIA ACKNOWLEDGES THE SUPPORT OF ITS PARTNERS

