Three Anthems for St. Francis Cathedral
For choir with soloists and organ
Melbourne – 1873-4

Paolo Giorza
Milan, 1832 – Seattle, 1914

Edited by
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Introduction

Born in Milan in 1832, Giorza was one of the interesting number of Italian composers who came to Australia from the Gold Rush period onwards. The first of the notable Italian musicians and dancers were the Carandini Family. [Count] Gerome Carandini (1803-1870), dancer and singer and his English wife, the soprano Maria were regular performers on the Sydney stage for many years. Others amongst them are the writer and composer Raffaello Carboni (1817-1875), who wrote the book on events on the Eureka Stockade, where he had been a prominent participant. In Italy he published a volume of songs, choruses and keyboard music entitled La Ceciliana. There was also the Neapolitan pianist and composer Cesare Cutolo who had been a pupil of Saverio Mercadante. Born in Italy in 1825/6, Cutolo died in a shipping accident in Melbourne in 1867. A member of the well-known music publishers Spagnoletti, Ernesto Spagnoletti (1804-1862) arrived in Sydney in 1853 after studies with Sir Henry Bishop and composed the Garibaldi Polka in honour of the visit to the Australian Colonies of the Italian patriot. Like Isaac Nathan, Spagnoletti is buried in the cemetery at Newtown, where he lies between his two colleagues from the Royal Academy of Music, the celebrated harpist and composer Nicholas Charles Bochsa and his fellow pupil Louis Lavenu.

Paulo Giorza studied at the Royal Conservatory of Music in Milan, and achieved some considerable success with his ballets, the first of which, il Giucatore was premiered at the Teatro della Canobbiana in Milan in 1853 followed by a season of his second ballet Un Fallo which was staged at La Scala, Milan in the following year. Giorza’s first opera Corrado, Console di Milano was ‘an unmitigated disaster’ at La Scala in 1860. The composer toured widely with various opera troupes and after a season in the Sandwich Islands (Hawaii), Giorza arrived in Sydney in 1871 with the Agathe States Company, staging Rossini’s Il Barbiere di Siviglia to approval from the audiences. Dame Nellie Melba’s teacher, Pietro Cecchi also arrived with that Company and who stayed on in Melbourne until his death in 1897. From then onwards Giorza also stayed in the Colonies and carried out conducting work for the theatrical firm of J C Willamson. In 1873 and 1874 Giorza was the organist and choir director at St Francis Church, Lonsdale Street, Melbourne, which then served as the Roman Catholic Cathedral prior to the building of St Patrick’s Cathedral on Eastern Hill. He composed several pieces for the choir, three of which are the works contained in this volume.

Returning to Sydney Giorza was engaged as the music director of the Sydney International Exhibition where he composed the Cantata to the text of Henry Kendall for the opening of the Exhibition on 17 September 1879. Kendall’s verses were not entirely inspiring as the following four lines would suggest.

Shining nations! Let them see
How like England we can be,
Mighty nations! Let them view
Sons of generous sires in you.

Giorza departed Sydney in 1883, though not before composing his Adieu Waltz, which is dedicated to a prominent Italian family who built up a considerable business in that city. Like Stephen Hale Marsh, Paolo Giorza lost many of his manuscripts in the fires that followed the San Francisco earthquake and after some years teaching died in
Seattle in 1914. He composed some sixty ballets which were staged in many houses in Italy, and a few operas. His unabashed musical style is that of the period from Donizetti to middle Giuseppe Verdi. His contribution to sacred music was also large and no less than nine Masses are cited of which Mass No. 1 is held in the National Library of Australia and his Mass No. 3, which was printed by the Italian firm of Lucca and dedicated to the Roman Catholic Archbishop of Australia, John Bede Polding. There is a manuscript of Giorza's Messe Solennelle No. 3 together with these three Anthems that is held in the State Library of Victoria. They were originally in the holdings of the St Francis Choir. The first two Anthems are set to the texts of the Salve Regina, and the Hymn Tantum Ergo of St Thomas Aquinas for the Benediction of the Blessed Sacrament. The third is a Christmas Anthem set to the text Welcome our Lord the Hope of Israel. The author of the text remains unknown, but the music is joyful, and in a robust theatrical style. Giorza’s sacred music lies more in the realm of Italian opera than of Victorian period music for the Liturgy.

Paolo Giorza 1832 – 1914. Taken by Bardwell in Ballarat
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Richard Divall
July 2014
CRITICAL NOTES

There are no editorial notes.

The Editor
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Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Re-gi-na cae-li, lae-ta-re! Al-le-lu-ia.
Regina caeli, laetare. Alleluia! Alleluia. Quia quem me-ris-ti por
ta-re, alle-lu-ia, alle-lu-ia.


Re-gi-na cae-li, lae-ta-re. Al-le-lu-ia!
Ora pro nobis, o - ra pron - obis De - um. Al - le lu - ia!

Ora pro nobis, o - ra pron - obis De - um. Al - le lu - ia!

Ora pro nobis, o - ra pron - obis De - um. Al - le lu - ia!

Al - le lu - ia! Al - le lu - ia!
Gaudete et lae - ta - re, gau - de et lae - ta - re, vir - go Ma - ri - a, vir - go Mari - a.

Al - le - lu - ia.
Alleluia. Alleluia, qui a resurrexit Dominus vero,
qui a resurrexit, qui a resurrexit, qui a resurrexit Dominus vero,
Alleluia. Alleluia, qui a resurrexit Dominus vero,
qui a resurrexit, qui a resurrexit, qui a resurrexit Dominus vero,
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
Alleluia.

Reigna caeli, laeta re! Alleluia! Alleluia!

Alleluia!

Reigna caeli, laeta re! Alleluia! Alleluia!
[cresc]   lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

cresc   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
[cresc]   Al - le-lu - ia! Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!
lu - - - - - - - ia!

lu - - - - - - - ia!

lu - - - - - - - ia!

Al - le - lu - - ia!

lu - - - - - - - ia!

lu - - - - - - - ia!

lu - - - - - - - ia!

Al - le - lu - - ia!

Al - le - lu - - ia!
[Andante]

II Tantum Ergo

Tan - tum er - go Sa - cra - men - tum, Ve - ne - re - mur cer - nu - i, et an -

Ge - ni - to - re ge - ni - to - que, laus et ju - bi - la - ti - o, sa - lus,

Tan - tum er - go Sa - cra - men - tum, Ve - ne - re - mur cer - nu - i, et an -

Ge - ni - to - re ge - ni - to - que, laus et ju - bi - la - ti - o, sa - lus,
ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i, pra - stet fi - des sup - ple -
ho - nor, vir - tus quo - que sit et be - ne - dic - ti - o, pro - ce - den - ti ab - u -
ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i,
men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-

men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-

men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-

men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-

men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-

men - tum sen - su - um_ de - fec - tu - l, prae - stet fi - des sup - ple - men - tum sen - su-
um defe\-
tu\-i. Am\-
men. A-
men.
sit lau-
dati\-o. Am\-
men. A-
men.

um defe\-
tu\-i. Am\-
men. A-
men.
sit lau-
dati\-o. Am\-
men. A-
men.
Welcome Our Lord, Welcome Our Lord, the hope of Israel's
race, the messenger of truth, of peace, of truth, of peace and grace; Your hearts in
race, the messenger of truth, of peace, of truth, of peace, of peace and grace; Your hearts in
race, the messenger of truth, of peace, of truth, of peace, of peace and grace; Your hearts in
holy, in holy righteousness prepare; be-hold, be-hold, be-hold, be-hold, be-hold, be-hold your long'd holy, in holy righteousness prepare. Be-hold, be-hold, be-hold your long'd
hold your long'd for wish, re-demp-tion near, re-demp-tion near.

for, your long'd for wish, re-demp-tion near, re-demp-tion near.

hold your long'd for wish, re-demp-tion near, re-demp-tion near.

The glo-ry_burst-ing_
And fix a-

from the azure skies, O'er Ju-dah's bles-

sed, bles-

sed land ef-

gent rise.
midst her hills and plains, its soul, its soul; When truth, when truth and justice, grace and mercy meet,
Our Lord shall chase a-way, and usher when grace, and mercy meet.
Shall chase a-way, grace, when grace, and mercy meet.
Shall chase a-way,
in a new and glorious day, glorious day, and from His own great sacrifice and will the promised grace to Christian
men fulfill, from His own great sacrifice, from His own great sacrifice, the promised grace to Christian

men fulfill, great sacrifice and will, the promised grace, the promised grace, great sacrifice and will,
[a tempo]

men ful-fill, grace to Christian men ful-fill, to Christian men ful-fill, and from His own great, great sacrifice and will,

grace, the promised grace to Christian men ful-fill, ful-fill, and from His own great, great sacrifice and will, the promised

[a tempo]

rall Adagio
a tempo [ Allegro ]

the promised grace to Christian men fulfill.

the promised grace to Christian men fulfill.

grace to Christian men fulfill.

a tempo [ Allegro ]
nations lie all perishing in sin, and pitied the sad state the great world was
in, the great was in, Ah!

Array'd in mortal flesh He like an angel stands, holding e-
Give thanks aloud to God, to God the Heav'nly King, and let the eternal, holding eternal peace.
spacious earth His great mercy sing.

To Him with joy, we bow in Him united, united stand.
Ah!_________ To Him__ with joy we bow, To
living temple grows________ and owns its makers hand. Ah!_________
Ah!_________ To Him__ with joy we bow, To

Ah!_________ To Him__ with joy we bow, To

Ah!_________ To Him__ with joy we bow, To
Him united stand. The living temple grows and owns its maker's hand. Give thanks aloud to God,
affretando e cresc

to God the heav'n-ly King, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God, give thanks a-loud to God.
a tempo

let, and let the spacious earth, and let the earth, His great mercy sing. Give thanks a singing. Ho- san na.

a tempo

and let the earth, and let the earth, His great mercy sing, sing. Ho-san na.