

AUSTRALIAN CHAMBER CHOIR

directed by

DOUGLAS LAWRENCE

Saturday October 8 at 3.15 pm: St Matthew's, Albury
Saturday October 8 at 8.00 pm: St John's, Wagga Wagga
Sunday October 9 at 3.00 pm: Holy Trinity Cathedral, Wangaratta

1. **MISSA 'PANGE LINGUA'**

Josquin des Prez

*Probably born at Hainault (present-day Belgium), between 1445 and 1450;
died at Condé-sur-l'Escaut (France), 27 August 1521*

Kyrie (soloists in 'Christe' section: Bronwyn Jones, Zoe Gannon, Andrew Collyer, Simon Gannon)

Kyrie eleison.

Lord, have mercy upon us.

Christe eleison.

Christ, have mercy upon us.

Kyrie eleison..

Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo,

Glory to God on high,

et in terra pax, hominibus bonae voluntatis.

and on earth peace to men of good will.

Laudamus te, benedicimus te,

We praise Thee, we bless Thee.

adoramus te, glorificamus te.

We adore Thee, we glorify Thee.

Gratias agimus tibi

We give thanks to Thee

propter magnam gloriam tuam.

for Thy great glory.

Domine Deus, Rex caelestis,

Lord God, heavenly King,

Deus Pater omnipotens.

God the Father Almighty,

Domine Fili unigenite Jesu Christe.

Lord, the only begotten Son, Jesus Christ,

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,

That takest away the sins of the world,

miserere nobis;

have mercy on us;

Qui tollis peccata mundi,

That takest away the sins of the world,

suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

That sittest at the right hand of the Father,

miserere nobis.

have mercy upon us.

Quoniam tu solus sanctus,

For Thou alone art holy,

tu solus Dominus,

Thou alone art the Lord,

tu solus altissimus,

Thou alone art the Most High,

Jesu Christe.

Jesus Christ.

Cum Sancto Spiritu,

With the Holy Spirit,

in gloria Dei Patris. Amen.

in the Glory of God the Father. Amen.

Sanctus (soloists in 'Benedictus' section: Thomas Dalton, Thomas Healey)

Sanctus, Sanctus, Sanctus,

Holy, Holy, Holy,

Dominus Deus Sabaoth,

Lord God of Hosts,

Pleni sunt caeli et terra gloria tua.

Heaven and earth are full of Thy glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord

Hosanna in excelsis.

Hosanna in the highest.

Agnus Dei (soloists in 'Agnus Dei II' section: Felicity Bolitho, Elizabeth Anderson)

Agnus Dei, qui tollis peccata mundi, misere nobis.

Lamb of God, Who takest away the sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, Who takest away the sins of the world, grant us peace.

2. **Magnificat**

Gabrieli

GIOVANNI GABRIELI: Born probably in Venice c.1557; Died there, 12 August, 1612.

The principal figure in Venice's music during the last decade of the sixteenth century and the first decade of the seventeenth was Giovanni Gabrieli, nephew of another eminent musician (Andrea Gabrieli), and teacher of still others (including Germany's Heinrich Schütz). He codified the distinctively Venetian idiom which would be known as *cori spezzati* – literally 'separate choirs' – and which was dominated by groups of vocalists and instrumentalists, competing against each other inside Venice's best-known landmark, the Basilica of San Marco. This *Magnificat* is not one of Gabrieli's most frequently sung works; but it is among his most impressive, with a sheer coursing energy, and a delight in the coloristic possibilities of massed voices, remarkable even for him.

*Magnificat anima mea Dominum,
Et exsultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae;
Ecce enim ex hoc beatam me dicent
Omnes generationes.
Quia fecit mihi magna
qui potens est
Et sanctum nomen eius.
Et misericordia a progenie in progenies
Timentibus eum.
Fecit potentiam in brachio suo.
Dispersit superbos
Mente cordis sui.
Deposuit potentes de sede
Et exaltavit humiles.
Esurientes implevit bonis
Et divites dimisit inanes.
Suscepit Israel puerum suum
Recordatus misericordiae suae,
Sicut locutus est ad patres nostros
Abraham et semini eius in saecula.
Gloria Patri, et Filio,
Et Spiritui Sancto:
Sicut erat in principio
Et nunc et semper
Et in saecula saeculorum. Amen.*

My soul doth magnify the Lord,
and my spirit rejoiceth
in God my Saviour.
For He hath regarded the lowliness
of His handmaiden;
for behold, from henceforth all generations
shall call me blessed.
For He that is mighty
hath magnified me,
and holy is His name.
And His mercy is on them that fear Him
throughout all generations.
He hath shewed strength with His arm;
He hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich He hath sent empty away.
He remembering His mercy,
Hath holpen His servant Israel.
As He promised to our forefathers,
Abraham and his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost:
as it was in the beginning,
and is now and ever shall be,
world without end. Amen.

INTERVAL

The Australian Chamber Choir CD makes a great Christmas gift:

5 of the 15 tracks are based on Christmas themes:

A Boy was Born and Hymn to the Virgin – Benjamin Britten, In Dulci Jubilo – JS Bach, O Magnum Mysterium – Thomas Kristof, By-by Lullaby – Stephen Hodgson. The CD makes enjoyable all-year-round listening. **SPECIAL PRICE:**

1 CD for \$25, 2 CDs for \$45, 3 CDs for \$65, 4 CDs for \$80, 5 CDs or more for \$19 ea.

3 SICUT CERVUS

Giovanni Pierluigi da Palestrina 1524 - 1595

Born Palestrina(?) c.1525; died Rome, 1594.

Like as the hart desires the water brooks,

So longs my heart for you,

O go *Psalm 42, Verse 1*

4 i AVE VERUM CORPUS

William Byrd

Born, London, 1539 or 40; Died Stondon Massey, Essex, 4 July 1623

Unlike Gibbons, Byrd was old enough – like his still older friend Tallis – to have incurred the hottest blasts of English religious controversy. Born amid the modified Catholicism of Henry VIII’s reign (which expunged papal supremacy alone, retaining intact all other Catholic teachings), he was later a subject of the openly Protestant Edward VI, the no less openly anti-Protestant Mary I, and the compromising Anglicans Elizabeth I and James I. Privately Byrd held fast to the Roman rite, with all the financial penalties and physical risks that this usually involved under Elizabeth and James, though he enriched Anglicanism’s repertoire also. *Ave Verum Corpus* comes to a climax with the startlingly modern-sounding chordal cross-relations near the end, which correspond to nothing in Palestrina or any other Continental master of the time. Like all of Byrd’s pieces meant for adherents of the old faith, this one would have been originally sung in secret by a small group of performers, and probably softly sung at that, since a *forte* rendition was simply asking for governmental informers to come and kick the door down.

*Ave, verum corpus natum
de Maria Virgine,
Vere passum immolatum
in Cruce pro homine,
Cujus latus perforatum
unda fluxit [et] sanguine,
Esto nobis praegustatum
in mortis examine.
O dulcis, O pie,
O Jesu fili Mariae,
miserere mei.*

Hail, true body, born
of the Virgin Mary,
Who truly suffered, sacrificed
on the Cross for man,
Whose pierced side overflowed
with water and blood,
Be for us a foretaste
In the test of death.
O sweet, O merciful,
O Jesus, Son of Mary,
have mercy upon me.

ii SING JOYFULLY

5. LEGEND

Peter Ilyich Tchaikovsky

Born at Votkinsk (Russia), 25 April 1840 (Old Style calendar); died at Saint Petersburg, 25 October 1893 (Old Style calendar).

We do not normally think of Tchaikovsky as a choral composer. Maybe we should, if this poignant Christmas carol is any guide. It originally appeared in a collection from 1883 called *Chansons pour la jeunesse*, the words being by one Alexei Plechtcheyev. Later on a certain Hans Schmidt made a German translation of the poem. Later still, an Englishman, Geoffrey Dearmer, supplied the English words used in today’s concert. On this piece Tchaikovsky lavished one of those unforgettable melodies in which his muse abounded; and after his death, his friend Anton Arensky based upon this same melody his own *Tchaikovsky Variations* for string orchestra. There is a touch of Orthodox liturgical gravitas in the sombre chords starting at ‘Wherein He cherished roses fair,’ as if to foreshadow the text’s final image of Christ being humiliated before His Crucifixion.

When Jesus Christ was yet a child,
He had a garden small and wild,
Wherein He cherished roses fair,
And wove them into garlands there.
Now once, as summer time drew nigh,
There came a troop of children by,
And seeing roses on the tree,
With shouts they plucked them merrily.

‘Do you bind roses in your hair?
’They cried, in scorn, to Jesus there.
The Boy said humbly: ‘Take, I pray,
All but the naked thorns away.’
Then of the thorns they made a crown,
And with rough fingers pressed it down,
Till on His forehead fair and young,
Red drops of blood, like roses sprung.

6. EPIC

Christine McCombe

Born in Melbourne, 3 April 1967.

Melbourne-based composer Christine McCombe, winner of the 1995 Dorian Le Gallienne

Composition Award, has had various pieces performed by the Australian Chamber Orchestra, the Queensland Symphony Orchestra, and the BBC Scottish Symphony Orchestra, in addition to various chamber ensembles. The work in this programme was commissioned by the Australian Chamber Choir and written in 2011. The composer has supplied the following commentary:

'Epic explores a variety of choral textures ranging from quite complex intertwining vocal lines to more harmonically simple textures and the use of whispered text. Some of the more ornamented vocal lines reflect the influence of Scottish folk music and traditional Gaelic psalm singing. The work was inspired by Birago Diop's beautiful poem "Les Souffles" ("souffle" meaning breath or spirit) and explores the idea that the cycle of life, of birth and death, is part of an epic journey that we all undertake. On a more personal level, Epic reflects something of my own experience of becoming a mother and the life changing aspects of that particular epic journey. This work is dedicated to the memory of my mother.'

*Listen to things more than beings
Hear the voice of fire
Hear the voice of water
Listen in the wind
The bush sobbing
It is the breath of the ancestors*

*The dead are never gone
They are in the shadow that grows lighter
They are in a woman's breast
And in the glowing ember
They are in the cry of a child*

Birago Diop

*an epic journey
an unwritten destiny
an unknowable truth
a transformative love
an unspeakable fear
an aching guilt
a blind fury
a breathtaking love
a leaden dullness
a staggering tiredness
a wrenching uneasiness
an aching love*

*a wave of humility
a sea of fallibility
an ocean of possibility
a universe of love
a child is born
a shell is cracked
a skin is shed
a journey begins
an epic of love*

Christine McCombe

7 from A CHILD OF OUR TIME

Born in London, 2 January 1905; died there, 8 January, 1998

STEAL AWAY, DEEP RIVER

Michael Tippett

The singers today were:

Sopranos: Felicity Bolitho, Bridget Healey, Bronwyn Jones, Erika Tandiono, Ailsa Webb

Altos: Elizabeth Anderson, Zoe Gannon, Myfanwy McIndoe, Seymour

Tenors: Robin Czuchnowski, Thomas Dalton, , Andrew Collyer

Basses: Rhys Boak, Simon Gannon, Tom Healey, Andrew Moffat

