



AUSTRALIAN CHAMBER CHOIR

directed by

DOUGLAS LAWRENCE

Basilica of St Mary of the Angels, Geelong
Sunday June 24 at 3 pm

Our Lady of Mt Carmel, Middle Park
Sunday July 1 at 3 pm

A concert programme devoted exclusively to choral lamentation might seem a recipe for tedium, but such is the variety which composers have revealed over the centuries in their expressions of grief, that any such danger is soon averted in a well-chosen selection. Today's choice of works stretches from the late 16th century to the early 21st, from Poland to Australia.

1. OUT OF THE DEEP

Thomas Morley

Born at Norwich, in or around 1557; died at London, October 1602

Contralto Soloist: Elizabeth Anderson, Organist: Myfanwy McIndoe

Thomas Morley would require inclusion (along with Byrd, Dowland, John Wilbye, and Orlando Gibbons) in even the briefest list of Elizabethan-Jacobean England's madrigal composers. Anyone who sang *Now Is The Month of Maying* or *My Bonny Lass She Smileth* at school will have encountered Morley's work. Morley studied music with Byrd – which did not prevent him from endangering his teacher by carrying out anti-Catholic espionage on the side, at the behest of Elizabeth I's spymaster, Sir Francis Walsingham – and his output includes pieces in most of the genres current at the time. *Out of the Deep* is based on the penitential psalm variously identified in Protestant and Catholic Bibles as Psalm 130 and Psalm 129 (*De Profundis* in Latin; *Aus tiefer Not* in German). Numerous eminent composers since Morley have fitted their own music to this psalm, including Handel, Gluck, Mozart, Liszt, and in our own time Marcel Dupré. Morley's setting – less anguished and harmonically adventurous than many others – is mostly chordal, obeying the Elizabethan settlement's ecclesiastical dictates that the words be comprehensible by the lay faithful. Passages of contrapuntal imitation are few and brief, save for the final extended *Amen*.

Out of the deep have I called to Thee, O Lord,
Lord, hear my voice.
O let Thine ears consider well the voice of my complaint.
If Thou, Lord, wilt be extreme to mark what is done amiss,
O Lord, who may abide it?
For there is mercy with Thee, therefore shalt Thou be feared.
I look for the Lord, my soul doth wait for Him,
In His Word is my trust.
My soul flieth unto the Lord before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy,
And with Him is plenteous redemption.
And He shall redeem Israel from all his sins. Amen.

2. MISERERE, from the ST LUKE PASSION

Krzysztof Penderecki

Born at Debica, Poland, on 23 November 1933.

For reasons still not fully clear, the Polish Communist regime led by Wladyslaw Gomulka (1956-70) consistently defied Soviet sanctions – dating from Stalin’s time – against any musical avant-garde. As a consequence, post-war techniques unthinkable elsewhere in the socialist-realist-dominated Warsaw Pact found ready and enthusiastic upholders on Polish territory. The two men who benefited most from such comparative artistic freedom were Witold Lutoslawski and Krzysztof Penderecki. Furthermore, Gomulka’s Poland permitted overt religious expression still illicit in the Soviet Union, or in the latter’s other satellite states. From this unexpected combination of tactics emerged Penderecki’s *St Luke Passion* (finished 1966), which proved that the stylistic venturesomeness already evident in his 1960 *Threnody for the Victims of Hiroshima* was no mere fluke. In fact the *Passion* had on the wider musical world something of that explosive impact which the atom bomb, lamented in the earlier piece, left upon Japanese civilisation. Scored for a huge orchestra (including a particularly hypertrophic percussion section), the *Passion* abounds in tone-clusters, dodecaphony, and such unusual vocal techniques as hissing and giggling. The unaccompanied *Miserere* (to the opening words of Psalm 55 / 56) comes near the end of the first section; there are two sections altogether. Actually it is one of the milder passages, but with quite enough dissonance, tempo changes, and metric changes to have alarmed its first, and many subsequent, hearers. (Stripping specific words down to their basic syllables is also common; sometimes choristers are compelled to sing just the ‘re’ from ‘*Miserere*’, for instance.) After Gomulka’s downfall – *post hoc ergo propter hoc?* – Penderecki abandoned such astringent experimentation for a lush, more outwardly traditional idiom. Still, his musical contributions to the recent films *Katyn* and *Shutter Island* demonstrated that his power to shock and awe remained undimmed.

*Miserere mei Deus,
quoniam conculcavit me homo.*

Have mercy on me, O God,
because man has trampled over me.

3. I HAD A DREAM

Brenton Broadstock

Born at Melbourne, 12 December 1952.

The tradition whereby composers write pieces in memory of other composers is a very old one, dating back at least to the late 15th century, which was when Josquin Desprez eulogised the formidable contrapuntist Johannes Ockeghem. More recent examples include John Blow’s ode on Purcell’s death, Ravel’s *Le Tombeau de Couperin*, and Arvo Pärt’s *Cantus* in homage to Britten. With *I Had A Dream ...*, Broadstock sought to memorialise the English-born but Melbourne-resident musician and festival director Michael Easton, who died in 2004 aged 49, as the result of a fall. Scored for a cappella SATB choir, the composition sets words of Broadstock’s own. It begins and ends with an appropriately grim F-minor chord, and necessitates substantial division of the basic four vocal parts.

I had a dream,
I had a life, I had a soul,
A life, a mind, a soul.
I had a dream,
I had love, I tasted love.
Am I a dream? A life?
I once had a name.
How do I know? Have I been good? Have I been right?
Am I a dream? Am I a life? Am I a soul?
Or am I nothing? A dream?
I am a dream. I am a soul. I am a mind. I am love.
I am in everything.
I am a life And I am known.
I am remembered.

4. SIX SEASONAL MOTETS (*SECHS SPRÜCHE*)

Felix Mendelssohn

Born at Hamburg, 3 February 1809; died at Leipzig, 4 November 1847.

The overwhelming popularity of *Elijah* for well over 150 years has all too effectively blotted out public interest in most of Mendelssohn's other sacred compositions, which he produced at rather frequent intervals throughout his all-too-short working life. These six motets, to German words (some of Mendelssohn's other motets use Latin words), date from the mid-1840s and were meant for Berlin's cathedral choir, then directly answerable to Prussia's sovereign, Friedrich Wilhelm IV. Mendelssohn, while frantically overworked and thereby sometimes resenting the duties of royal service, felt great sympathy for the king's hopes of wider cultural renewal. Moreover – thanks to his long experience in choral conducting – he possessed what very few other musicians had, or even wanted to have, in his day: a deep and practical, as well as broad and theoretical, knowledge of the choral repertoire from Palestrina and Lassus to Bach and Handel. Accordingly the atmosphere of this (entirely unaccompanied) music harks back to earlier masters. Nevertheless it nowhere sounds like mere pastiche. Not only is Mendelssohn fonder of block harmony than Palestrina, Victoria and Lassus were; but the Teutonic texts – some by Luther, some directly from the New Testament – force upon him a declamatory directness closer to his fellow Protestant Schütz, and alien to the pure polyphonic spirit of old.

- | | |
|---|--|
| <p>1 <i>Weihnachten</i>
<i>Frohlokket, ihr Völker auf Erden,</i>
<i>Und preiset Gott!</i>
<i>Der Heiland ist erschienen,</i>
<i>den der Herr verheissen.</i>
<i>Er hat seine Gerechtigkeit</i>
<i>Der Welt offenbaret, Halleluja!</i></p> | <p>Christmas Day
Rejoice, O ye peoples of the earth,
and praise the Lord!
The Saviour has come,
He whom the Lord hath promised.
He hath made manifest
His justice to the world. Halleluja!</p> |
| <p>2 <i>Am Neujahrstage</i>
<i>Herr Gott,</i>
<i>du bist unsre Zuflucht für und für.</i>
<i>Ehe denn die Berge worden,</i>
<i>und die Erde und die Welt erschaffen</i>
<i>worden,</i>
<i>bist du Gott von Ewigkeit zu Ewigkeit.</i>
<i>Halleluja!</i></p> | <p>New Year's Day
Lord God,
You are our refuge for evermore.
From before the mountains were made,
and the lands and the world were created.

You are our God from age to age,
Hallelujah!</p> |
| <p>3 <i>Am Himmelfahrtstage</i>
<i>Erhaben, o Herr, über alles Lob,</i>
<i>über alle Herrlichkeit,</i>
<i>herrschest du von Ewigkeit. Halleluja!</i></p> | <p>Ascension Day
O Lord, above all praises,
above all majesty,
You rule sublime forever. Hallelujah!</p> |
| <p>4 <i>In der Passionszeit</i>

<i>Herr,</i>
<i>gedenke nicht unsrer Übelthaten,</i>
<i>und erbarme dich unseres Elends.</i>
<i>Herr, der du unser Heiland bist,</i>
<i>stehe uns bei, erlöse uns</i>
<i>und vergieb uns unsere Sünden um der</i>
<i>Herrlichkeit deines Names willen.</i>
<i>Halleluja!</i></p> | <p>Passiontide
Quartet: Bronwyn Jones, Myfanwy McIndoe,
Jacob Lawrence, Steve Hodgson

Lord,
remember not our wrongdoings,
and have mercy on us in our affliction.
Lord, our Saviour,
help us, redeem us
and pardon our sins, for the sake of
Your glorious name.
Hallelujah!</p> |

Continued over

5 *Im Advent*
Lasset uns frohlocken,
es nahet der Heiland,
den Gott uns verheissen.
Der Name des Herrn
sei gelobet in Ewigkeit.
Halleluja!

Advent
Let us rejoice!
The Redeemer is coming,
whom the Lord has promised.
The name of the Lord
be praised for ever.
Hallelujah!

6 *Am Charfreitage*
Um unsrer Sünden willen
hat sich Christus erniedriget,
und ist gehorsam geworden
bis zum Tode am Kreuze;
darum hat Gott ihn erhöht,
und ihm einen Namen gegeben,
der über alle Namen ist. Halleluja!

Good Friday
For the sake of our sins,
Christ has humbled Himself
and has submitted to death,
yea, to death on the Cross.
Therefore God has raised Him up,
and given Him a name
that is above all names. Halleluja!

INTERVAL

15 minutes

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In Dulci Jubilo – JS Bach, Dietrich Buxtehude, Selig sind die Toten – Heinrich Schütz, A Boy was Born and Hymn to the Virgin – Benjamin Britten, O Magnum Mysterium – Thomas Kristof, By-by Lullaby – Stephen Hodgson, I heard the owl call my name – Philip Nunn

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5. MISERERE

Gregorio Allegri

Born probably at Rome, 1582; died at Rome, 17 February 1652.

Quartet: Nina Wellington, Ailsa Webb, Sylvia Tiet, Steven Hodgson

A one-hit wonder (and, like so many other one-hit wonders, more varied in his total output than most people ever imagine), the priest-composer Allegri made his way into the history books on the strength of this *Miserere*. (The words come from Psalm 50/51; the English translation below first appeared in the 1662 Anglican *Book of Common Prayer*.) Allegri had been appointed to the Sistine Chapel choir by Pope Urban VIII in 1629, and he stayed there till his death. It is not clear exactly why this particular piece – and not any of Allegri's other works, or any works by other composers associated with pontifical music-making – became associated with a cult of secrecy. Still, once the association started, it continued for long after Allegri's own death. The Vatican decreed that any Catholic who published, or merely copied out, the *Miserere* would incur automatic excommunication. Not till 1770 did the ban lapse. During that year, the 14-year-old Mozart visited Rome; heard (on two separate occasions) the work sung; notated it from memory, being Mozart, without making a single mistake; and allowed English historian Charles Burney to print the result. Instead of being excommunicated, Mozart received a papal knighthood. Making the whole story even more bizarre is the fact that Allegri's original omits what is by far the most famous and most eccentric section: the abrupt switch (one authority calls it a 'trucker's gear change') from G minor to an unexpected C minor, with the solo soprano's top C followed by a descending scale. This passage, far from being known to Mozart – or, for that matter, to Mendelssohn, who also heard the *Miserere* at the Vatican during his youth – first appeared in the 1880s, and apparently derived from no more exalted motive than a copyist's mistake. Would that more mistakes were so memorable.

*Miserere mei, Deus:
secundum magnam misericordiam tuam.
Et secundum multitudinem
miserationum tuarum,
dele iniquitatem meam.
Amplius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam
ego cognosco:
et peccatum meum contra me est semper.
Tibi soli peccavi,
et malum coram te feci:
ut justificeris in sermonibus tuis,
et vincas cum iudicaris.
Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta
sapientiae tuae manifestasti mihi.
Asperges me hyssopo,
et mundabor: lavabis me,
et super nivem dealbabor.
Auditui meo dabis gaudium et laetitiam:
et exultabunt ossa humiliata.*

*Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus
meis.*

*Ne proicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.
Docebo iniquos vias tuas:
et impii ad te convertentur.
Libera me de sanguinibus, Deus,
Deus salutis meae:
et exultabit lingua mea iustitiam tuam.
Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedissem utique:
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus,
non despicias.
Benigne fac, Domine,
in bona voluntate tua Sion:
ut aedificentur muri Ierusalem.
Tunc acceptabis
sacrificium iustitiae,
oblationes, et holocausta:
tunc imponent
super altare tuum vitulos.*

Have mercy upon me, O God,
after Thy great goodness.
According to the multitude
of Thy mercies
do away mine offences.
Wash me thoroughly from my wickedness:
and cleanse me from my sin.
For my faults
I acknowledge:
and my sin is ever before me:
Against Thee only have I sinned,
and done this evil in thy sight.
that Thou mightest be justified in Thy saying,
and clear when Thou art judged.
Behold, I was shaped in wickedness:
and in sin hath my mother conceived me.
But lo, Thou requirest truth
in the inward parts: and shalt make me
to understand wisdom secretly.
Thou shalt purge me with hyssop,
and I shall be clean: Thou shalt wash me,
and I shall be whiter than snow.
Thou shalt make me hear of joy and gladness:
that the bones which Thou hast broken may
rejoice.
Turn Thy face from my sins:
and put out all my misdeeds.
Make me a clean heart, O God:
and renew a right spirit within me.

Cast me not away from Thy presence:
and take not Thy Holy Spirit from me.
O give me the comfort of Thy help again:
and establish me with Thy free Spirit.
Then shall I teach Thy ways unto the wicked:
and sinners shall be converted unto Thee.
Deliver me from blood-guiltiness, O God,
Thou that art the God of my health:
and my tongue shall sing of Thy righteousness.
Thou shalt open my lips, O Lord:
and my mouth shall show Thy praise.
For Thou desirest no sacrifice,
else would I give it Thee:
but Thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God,
shalt Thou not despise.
O be favourable and gracious
unto Sion:
build Thou the walls of Jerusalem.
Then shalt Thou be pleased
with the sacrifice of righteousness,
with the burnt-offerings and oblations:
then shall they offer
young calves upon Thine altar.

6. LAMENTATIONS

Steven Hodgson

Born at Melbourne, 1981.

Steven Hodgson, who is singing bass today, graduated from Melbourne University's music faculty in 2004. His achievements to date include working as a bass singer (including at St John's Church, Toorak, and at Ormond College in central Melbourne), in addition to his productions as a composer (various instrumental and choral pieces, plus film scores). *Lamentations* sets words from Chapter I of the eponymous Old Testament book, in the King James Version. The piece's very first melody, through its emphasis on a tritone (C versus F-sharp), acquires a somewhat Oriental character. It reappears repeatedly, in all four choral parts, until the final sustained chord: a tonally ambiguous one, since it consists of the notes E-B-C-E rather than the straightforward E-minor triad which could be expected from the earlier material.

For these things I weep;
mine eye runneth down with water,
because the comforter that should relieve my soul is far from me:
my children are desolate, because the enemy prevailed.

7. AIRE DE NOCTURNO

Robin Estrada

Born at Manila, 1970.

Contralto Soloist: Elizabeth Anderson

Quartet: Erika Tandiono, Sylvia Tiet, Tomas Dalton, Steven Hodgson

Seldom does a Filipino composer appear in Australian concert halls, but Robin Estrada (who obtained his bachelor's degree in music from the University of the Philippines in his native Manila; moved later to California; and is currently undertaking a doctorate at Berkeley) has been described as 'among the bold and innovative talents in Philippine composition today. His works meld Western forms with South-East Asian musical styles that accentuate the finesse and fire of the region's cultural diversity.' That said, *Aire de Nocturno* – for 12 mixed voices, SATB vocal quartet, and an alto soloist – uses words (dating from 1919) written not by any of Estrada's countrymen but by the best-known among modern Spanish poets, Federico Garcia Lorca. Or, rather, it uses both Lorca's original words *and* an English translation of them by Catherine Brown. It incorporates a good many short *ostinato* passages, many of them stressing the poet's fear. At the end the words 'I am afraid' are actually spoken, again and again, by the bulk of the choir. The work won, in 2004, first prize at the San Francisco Conservatory's Fourth Annual Composition Contest.

*Tengo mucho miedo
de las hojas muertas,
miedo de los prados
llenos de rocío.
Yo voy a dormirme;
si no me despiertas,
dejaré a tu lado mi corazón frío.*

I am afraid
of dead leaves,
of the fields
filled with dew.
I will sleep now;
and if you don't wake me,
I will leave my cold heart by your side.

8. TWO MOTETS

Johannes Brahms

Born at Hamburg, 7 May 1833; died at Vienna, 3 April 1897

a) Regina Coeli

Soloists: Felicity Bolitho, Elizabeth Anderson

b) Schaffe in mir, Gott, ein rein Herz

Just as *Elijah* has very much overshadowed the other choral works of Mendelssohn, so the *German Requiem* has very much overshadowed the other choral works of Brahms. The similarities between the two composers (the latter greatly revered the former) do not end there. Both men hailed from Hamburg; both men were musicologists before musicology in the modern sense really existed, being experts in the pre-Bach religious repertoire; and both men had ample experience as choral conductors, a result of the especially high position which fine amateur choral singing occupied in 19th-century Germanic culture. *Regina Coeli* – the words to which are part of the pre-1960s Catholic Eastertide rite, in honour of the Blessed Virgin – can be performed with either the original Latin text or a German version. On the other hand, *Schaffe in mir, Gott, ein rein Herz* is in German only – like the *Requiem*, it uses Luther's own biblical translation – and has no Marian nuances or fixed liturgical role. (Insofar as Brahms adhered to any faith, it was a mixture of Lutheranism and stoicism.) Neither work sounds like a pale imitation of the Renaissance counterpoint by which both were strongly influenced.

Regina coeli, laetare, alleluia:

*Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.*

Queen of Heaven, rejoice, hallelujah:

For He whom you did merit to bear, hallelujah,
Has risen, as He said, hallelujah.
Pray for us to God, hallelujah.

*Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen, gewissen Geist.
Verwirf mich nicht von deinem
Angesicht und nimm deinen heiligen
Geist nicht von mir.*

*Tröste mich wieder mit deiner Hülfe,
und der freudige Geist erhalte mich.*

Make me a clean heart, O God:

and renew a right spirit within me.
Cast me not away from Thy presence:
and take not Thy Holy Spirit from me.

O give me the comfort of Thy help again:
and establish me with thy free Spirit.

Programme notes © R. J. Stove, 2012

The singers today were:

Sopranos: Felicity Bolitho*, Nina Wellington-Iser*, Bronwyn Jones*, Erika Tandiono*, Ailsa Webb, Taya Annable,

Altos: Sylvia Tiet*, Myfanwy McIndoe*, Elizabeth Anderson*, Katrina Renard

Tenors: Jacob Lawrence*, Andrew Collyer, Tomas Dalton*, Michael Petrucelli

Basses: Steven Hodgson*#, Tom Kristof#, Andrew Moffat, Kieran Macfarlane

* denotes soloist

denotes composer, whose work can be found on the ACC's CD, available today.

ABOUT OUR LAST CONCERT: "Many of the singers featured as soloists and all were stunning. With such individual standards, no wonder the ensemble sounds so impressive."

- Anna McAllister, *Herald Sun*, April 25, 2012

ABOUT US: The ACC was well-received on its third European concert tour, with 13 concerts in July 2011. The choir received high praise for its performances of monuments of the choral repertoire such as Bach's Motet, "Jesu meine Freude", which it performed alongside a recent work by Australian composer, Philip Nunn: "I heard the owl call my name". In October 2011, the choir undertook its second Australian regional concert tour, visiting Albury, Wagga Wagga and Wangaratta. Thanks go to the Potter Foundation for its assistance with audience building during 2011. A third regional tour took place in April this year, with the Pergolesi Magnificat and Vivaldi's Gloria in Hamilton and Tarrington. While

the choir's European tours are financed by contributions from choir members in addition to concert fees, Australian touring relies heavily on support from our donors.

SOME STATISTICS: The choir gave its first performance on July 7, 2007. During its first five years, the Australian Chamber Choir has undertaken 3 European tours, 3 Australian regional tours and given many concerts in Melbourne - a total of 91 concerts, many of which have been recorded for broadcast on 3MBS FM or ABC FM.

Donations to the Australian Chamber Choir Support Fund are tax deductible. If you would like to assist the choir, fill in the form provided in the **into the future** brochure or contact us at info@AusChoir.org or telephone 9387 3004 or donate online at www.AusChoir.org.

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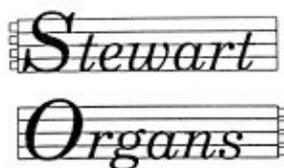
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THICK.



EMMA & TOM'S
LOOK AFTER YOURSELF

Lawrence.



Chairman: Dr Robin Batterham, AO

Patrons: Dr Barry Jones, AO

Prof John Griffiths, Oficial de la Orden de Isabel la Católica

Australian Chamber Choir Inc. No.A0049983Y

Thank you for attending today's concert.

We would like to thank the following people for their financial support:

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