

AUSTRALIAN CHAMBER CHOIR

DOUGLAS LAWRENCE - Director

A programme for The Mornington Peninsula Music Society June 27, 2009 * *

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1. Mass for Four Voices

Byrd

WILLIAM BYRD : Born 1543, London; died 4 July 1623, Stondon Massey, Essex.

William Byrd was England's foremost composer during the reigns of Elizabeth I and James I. From 1563 to 1572 he served as organist and choirmaster of Lincoln Cathedral, for which much of his church music with English texts was composed. He moved to London and contributed significantly to most musical genres of his day. He was appointed (in 1572) joint organist of the Chapel Royal with Tallis, with whom he shared the exclusive right (granted in 1575 by Queen Elizabeth) to print music. In later years he became increasingly involved with Latin church music for the Roman rite, and after 1591 he turned to the patronage and protection of the Catholic nobility. Three settings of the Ordinary of the mass were published between 1593 and 1595, one each for three, four and five voices, while music for the Proper of the mass was composed over a period of some twenty years.

These masses stand at a turning point in Byrd's career, and he must have placed great importance on them as publication took place when anti-Catholic feeling was high. Intended for clandestine services, the masses were published without a title page. Yet the composer's name appeared at the top of every page! The *Mass for Four Voices* is the most intense, personal and highly coloured of the three settings, and there is evidence that it was the first to have been written. The opening of the *Kyrie* seems to reflect the difficult times in which the work was written. "It begins in a minor key with the hollow sound of a downward leap in all voices, one after another, which gives an austere feeling to the first plea for mercy. The *Christe* section is basically made up of a five note downward scale in all voice parts. The final *Kyrie* section employs two simultaneous, different melodies, which add a sense of urgency to the final plea for mercy. After the opening intonation, the *Gloria* begins with the women's voice parts singing the same downward leap of a 4th which opened the *Kyrie*, followed by a rising scale in the men's voices praising God. Various terms of praise now alternate between the men and the women, finally coming together homophonically (all voices moving in the same rhythm at the same time) at the words *Gratias agimus tibi* before returning to more counterpoint as the text continues to praise God. *Dominus Deus Agnus Dei*, which begins the petition part of the *Gloria*, is taken at a somewhat slower tempo. For the final praise section of the text (*Quoniam tu solus sanctus*) we return to the beginning tempo. The *Gloria* ends with downward rushing figures on the word *Amen*, which somewhat undercuts the joyful character of this final section. The *Sanctus* is the first movement to begin with an upward moving theme in all parts to express the word 'Holy' when applied to God. The composer takes us right on to the *Benedictus*, which is part of the *Sanctus* prayer but is traditionally set in a more subdued manner. Most of the text of the *Agnus Dei* is repeated three times in a row. Byrd sets the closing plea *dona nobis pacem* with a downward moving melody in all voices, which for the last twelve bars remains basically in the same range in the three upper voices while the basses keep getting lower. He seems to end the Mass with a plea to which even he is unsure of the answer." (Dennis Boyle) The *Credo* is not sung tonight.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris.

Glory to God in the highest, and on earth peace to men of good will. We praise you, we bless you, we worship you, we glorify you. We give thanks to you for your great glory. O Lord God, Heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ. O Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

You who take away the sins of the world, have mercy on us. You who take away the sins of the world, hear our prayer.

Qui sedes ad dexteram patris, miserere nobis.

You who sit at the right hand of the Father, have mercy on us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei patris. Amen.

For you alone are holy, you alone are Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

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

O Lamb of God, who takes away the sins of the world,
have mercy on us. O Lamb of God, who takes away the
sins of the world, grant us peace.

2. Three Works by Young Melbourne Composers

(a) **O magnum mysterium**

(b) **Lamentations**

(c) **Weaving Hochkirch**

**Kristof
Hodgson
Batterham**

THOMAS KRISTOF : Born 25 September 1984, Melbourne; now living there.

STEVEN HODGSON : Born 14 March 1981, Melbourne; now living there.

ANDREW BATTERHAM : Born 22 July 1968, Melbourne; now living there.

Thomas Kristof is a composer and tenor who is nearing the completion of a Bachelor of Music degree and Diploma in Creative Writing at the University of Melbourne. He sang for some years in the Choir of Ormond College and he is now a tenor in the Scots' Church Choir and the Australian Chamber Choir. The text of the Christmas motet *O magnum mysterium* has attracted composers from the Renaissance to the present, with the best known and most frequently performed coming from the 16th (Palestrina and Victoria, for example) and the 20th (Lauridsen and Poulenc, for example) centuries. It touchingly describes the wonder of the animals seeing the newborn Lord lying in a manger. Kristof's setting (2007), included in a soon-to-be-released CD by the Scots' Church Choir, is dedicated to Douglas Lawrence and the Scots' Church Choir.

O magnum mysterium et admirabile sacramentum
ut animalia viderunt Dominum natum, jacentem in
praesepeio.

Beata virgo, cujus viscera, meruerunt portare Dominum
Christum. Alleluia!

O great mystery and wonderful sacrament, that animals
should see the birth of the Lord, lying in a manger.

Blessed virgin, whose womb was found worthy to bear
the Lord Christ. Alleluia!

Steven Hodgson is a Melbourne composer and singer who in 2004 completed an honours degree at the University of Melbourne and who is currently working towards a masters degree there. He has composed a large number of works, from unaccompanied solo pieces to full orchestral scores and he has been commissioned by a number of performing artists and groups within Melbourne. His works have been performed in Australia and in several European countries. Steven works on music publications and written examinations as a Project Officer at the Australian Music Examinations Board, and he holds the position of Music Tutor at International House at the University of Melbourne. *Lamentations* was written in 2002 and was first performed by the Australian Contemporary Chorale. There have been many subsequent performances by a number of different choirs. "The work attempts to capture the psychology of lamentation by juxtaposing passages of chordal repose and reflection with slow-moving sections in which a simple musical idea cycles against itself obsessively. Throughout the work, these cycles gradually gain momentum towards a climactic ending that provides resolution by precariously combining these two elements." (Steven Hodgson)

For these things I weep; mine eye, 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. (*Lamentations 1:16*)

Andrew Batterham is a composer, arranger and performer who has been active in classical concert music, corporate and live bands, film and TV scores and community music. He was educated at the University of Melbourne and the Victorian College of the Arts, and in 1995 he undertook further study with Broadway arranger Ian Finkel and English composer John McCabe. He has written some 130 works, including recently *Pipe Music* (a fanfare for Orchestra Victoria), *Man Overboard* (a documentary soundtrack) and *Was Gott tut* (a commission for St John's Lutheran Church, Southgate). *Weaving Hochkirch* was commissioned for performance at the Southern

Grampians Promenade of Sacred Music in Hamilton in April 2007. “It celebrates the development of that local community and in particular the German influence to be found there. The chorale *Ein' Feste Burg* is featured strongly, as is the rustic nature of the settlements and the hardships that were faced by the early pioneers. Gwenda Steff's poetry evokes strong images of gradual community growth and eventual fulfillment in a new landscape, and the music follows this to a stirring final rendition of the chorale.” (Andrew Batterham) Steff is a teacher and poet from the Hamilton area about whom information seems hard to locate.

We come from Prussia and Saxony, our families, the Rentsches, the Uebergangs, the Hufs, travel overland from Adelaide in cover'd buggies, pack'd with bags of flour, a poultry coop on the back.

In the evenings the women gather wood for the fire, stoke up the coals, bake bread for our group, sing lullabies to our children sleeping under the stars.

On Sundays the horses and cattle rest, our families give thanks to the Lord, our God, for the buggies and the fresh bread.

We settle east of Hamilton, name it Hochkirch, after the old country, build a house of worship, a school to educate our children, buy land and learn to farm.

In the evenings the women crochet table cloths and doilies, knit jumpers and cardigans, use running stitch to cover pillows, make white paper chrysanthemums to decorate the church.

On Sundays the stone masons and carpenters rest, our families give thanks to the Lord, our God, for our clothing and our church.

Grandfather makes egg cups from red gum, carves them with a pocket knife, softens the edges with a rasp. The chickens are glad to lay their eggs for art, Grandmother plucks feathers from ducks, soaks them in boiling water, strips them to the quill until her thumbnail splits in two. She keeps Hochkirch warm with down pillows and quilts.

On Sundays our grandparents rest, our families give thanks to the Lord, our God, for egg cups and warm beds.

Uncle Carl builds the organ, Victorian Gothic, hand carv'd from local timber, makes the pipes with lead from old tea chests, plays the organ on Sundays.

Aunt Bertha weaves floor mats from old cotton dresses, from torn and thread-bare aprons, hooks them into Hessian bags, lays them beside our beds, our feet are warm in the mornings.

On Sundays Aunt and Uncle rest, our families give thanks to the Lord, our God, for organ music and floor mats.

Ein' feste Burg ist unser Gott,

Ein' gute Wehr und Waffen;

Er hilft uns frei aus aller Not.

Die uns jetzt hat betroffen.

Der alt' böse Feind,

Mit Ernst er's jetzt meint,

Groß Macht und viel List

Sein grausam Rüstung ist,

Auf Erd' ist nicht seinsgleichen.

A mighty fortress is our God,

a good defence and weapon;

He helps us freely with every need,

that we have now met with.

The old evil enemy

earnestly plots against us,

great might and much deceit

are his horrible weapons,

on earth is not his equal.

3. Three Works from 16th-17th Century England

(a) **O clap your hands**

Gibbons

(b) **When David heard that Absalom was slain**

Tomkins

(c) **Sing joyfully**

Byrd

ORLAND GIBBONS : Baptised 25 December 1583, Oxford; died 5 June 1625, Canterbury.

THOMAS TOMKINS : Born 1572, St David's, Pembrokeshire; buried 9 June 1656, Martin Hussingtree, Worcestershire.

Hailed as "one of the rarest musicians and composers of his time", Gibbons is still praised as one of the giants of Anglican church music. He became one of the two organists of the Chapel Royal in about 1605, remaining in the service of successive monarchs for the rest of his life, and in 1622 he received the D.Mus. degree at Oxford. In addition to magnificent anthems and services, he produced innovative music for instrumental consorts, beautiful madrigals and some masterly keyboard music. *O clap your hands* is a setting of Psalm 47, a text that attracted a number of English composers, including Byrd and Vaughan Williams. The setting by Gibbons has been called "one of the great treasures of Anglican church music: it is sublime in conception, masterly in execution, and massive and noble in performance". It may have been submitted as a Doctoral exercise to Oxford, thus explaining why it is in as many as eight parts and why Gibbons seemed to be trying his hand at just about every compositional device he could think of.

O clap your hands together all ye people, O sing unto God with the voice of melody.
 For the Lord is high and to be feared, He is the great King upon all the earth.
 He shall subdue the people under us, and the nations under our feet.
 He shall choose out an heritage for us, even the worship of Jacob, whom he loved.
 God is gone up with a merry noise, and the Lord with the sound of a trumpet.
 O sing praises, sing praises unto our God; O sing praises, sing praises unto the Lord our King.
 For God is the King of all the earth; sing ye praises with understanding.
 God reigneth over the heathen, God sitteth upon his holy seat,
 For God which is highly exalted, doth defend the earth, as it were a shield.
 Glory be to the Father, and to the Son, and to the Holy Ghost.
 As it was in the beginning, is now, and ever shall be, world without end. Amen.

Thomas Tomkins was a Welsh-born composer of Cornish origin, who by 1596 had become organist and master of the choristers of Worcester Cathedral, a position he held until the closure of the cathedral under Cromwell. In 1621 he was appointed a gentleman of the Chapel Royal, and had probably been a ‘gentleman extraordinary’ for some time before that. For years he made the journey between London and Worcester, in fulfilment of his duties to both institutions. He was, arguably, the culminating musical genius of the English Renaissance. Like Bach, he was primarily a great consolidator, who perpetuated - often in perfect form - the styles of an earlier generation. He composed a book of madrigals published in 1622, keyboard music and much music for the church (some 90 anthems survive). The sacred madrigal *When David heard*, a setting of David’s lament on the death of his son, uses a biblical text. The poignant music is full of minor seconds, a traditional way of expressing lamentation, and it rises to dramatic heights through repetition of text words or phrases.

When David heard that Absalom was slain, he went up to his chamber over the gate and wept. And thus he said: O my son, O my son, Absalom, my son, would God I had died for thee, Absalom, my son.

A setting of *Psalm 81:1-4*, with elaborate polyphony and intricate cross-rhythms, *Sing joyfully* is one of Byrd’s finest anthems for the Anglican rite.

Sing joyfully unto God our strength; sing loud unto the God of Jacob.
 Take the song, and bring forth the timbrel, the pleasant harp and the viol.
 Blow the trumpet in the new moon, even in the time appointed, and at the feast day.
 For this is a statute for Israel, and a law of the God of Jacob.

I N T E R V A L

4. **Trois Chansons**

Ravel

MAURICE RAVEL : Born 7 March 1875, Basses-Pyrénées; died 28 December 1937, Paris.

The son of an engineer, Maurice Ravel began playing the piano at the age of seven, and although he won prizes in the piano class at the Paris Conservatoire, it became clear that he was more gifted as a composer than as a pianist. The *Trois Chansons*, using his own text, is his only work for unaccompanied chorus. Following the completion of his *Piano Trio* in August 1914, the 39-year-old composer wanted to enlist in the French armed forces, and he was eventually accepted as a lorry driver in the Army, an occupation he found less rewarding than “servicing howitzers”. Written during 1914 and 1915, the *Trois Chansons* was virtually his only musical activity during his two years of military service. [A version for solo voice and piano also exists.] “One of the supreme orchestrators of his century, Ravel demonstrates a similar concern for the colour possibilities of unaccompanied choral voices, with much attention paid to details of articulation and dynamics, thus directing the listener’s attention to what should be most prominent.” (William Osborne) *Nicolette* can be considered a “perverse variation” on the story of Little Red Riding Hood. *Trois beaux oiseaux du paradis* is surely a personal statement on the carnage of the war, with the first bird offering a glance from its blue eyes, the second offering a kiss, and the third presenting the bloody heart of her soldier-love. [Blue, white and red are the colours of the French flag.] In *Ronde*, little girls and boys are cautioned to avoid the woods of Ormond, and the children indeed promise not to go into the woods – but only because the adults have frightened all the scary creatures away.

Nicolette

Nicolette, à la vesprée,
 S’allait promener au pré,
 Cueillir la pâquerette, la jonquille et le muguet.

Nicolette, at sunset,
 went walking in the meadow
 to pick daisies, jonquils and lilies-of-the-valley.

Toute sautillante, toute guillerette,
Lorgnant ci, là, de tous les côtés.

Rencontra vieux loup grognant,
Tout hérissé, l'oeil brillant:
"Hé là! ma Nicolette,
viens-tu pas chez Mère-Grand?"
A perte d'haleine, s'enfuit Nicolette,
Laissant là cornette et socques blancs.

Rencontra page joli,
Chausses bleues et pourpoint gris:
"Hé là! ma Nicolette,
veux-tu pas d'un doux ami?"
Sage, s'en retourna, pauvre Nicolette,
très lentement, le coeur bien marri.

Rencontra seigneur chenu,
Tors, laid, puant et ventru:
"Hé là! ma Nicolette,
veux-tu pas tous ces écus?"
Vite fut en ses bras, bonne Nicolette,
Jamais au pré n'est plus revenue.

Trois beaux oiseaux du Paradis
Trois beaux oiseaux du Paradis,
(Mon ami z'il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.

Le premier était plus bleu que ciel,
(Mon ami z'il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

"Beaux oiselets du Paradis,
(Mon ami z'il est à la guerre)
Beaux oiselets du Paradis,
Qu'apportez par ici?"

"J'apporte un regard couleur d'azur.
(Ton ami z'il est à la guerre)."
"Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encor plus pur"

"Oiseau vermeil du Paradis,
(Mon ami z'il est à la guerre)
Oiseau vermeil du Paradis,
Que portez-vous ainsi?"

"Un joli coeur tout cramoisi
(Ton ami z'il est à la guerre)."
"Ah! je sens mon coeur qui froidit ...
Emportez-le aussi".

Ronde

[Les vieilles]
N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:

With springy step, she tripped along briskly,
Glancing here, there and everywhere.

She met an old wolf,
quite shaggy, his eyes a-gleam:
"Hey there! my Nicolette,
aren't you coming to grandma's place?"
Nicolette fled until quite breathless,
leaving her cap and white clogs behind.

She met a charming page boy,
wearing blue hose and a grey doublet"
"Hey there! my Nicolette,
wouldn't you like a gentle lover?"
Wisely she turned away, poor Nicolette,
very slowly and with sorrowful heart.

She met a grey-haired lord,
twisted, ugly, smelly and fat:
"Hey there! my Nicolette,
wouldn't you like all this money?"
Swiftly she ran into his arms, good Nicolette,
and never came back to the meadow.

Three beautiful birds of paradise
(My love has gone to the war)
Three beautiful birds of paradise
have passed through here.

The first was bluer than the sky
(My love has gone to the war)
The second was the colour of snow,
the third bright vermilion.

"Beautiful little birds of paradise,
(My love has gone to the war)
Beautiful little birds of paradise
what do you bring here?"

"I bring a glance of azure,
(Your love has gone to the war)."
"And I, on your lovely snow-white forehead,
must place a kiss, even purer."

"Bright red bird of paradise
(My love has gone to the war)
Bright red bird of paradise,
what are you bringing then?"

"A pretty heart, all crimson
(Your love has gone to the war)."
"Ah, I feel my heart growing cold . . .
Take it away too.

[The old women]
Do not go to the wood of Ormond,
young girls, do not go to the wood:

Il y a plein de satyres, de centaures, de malins sorciers,
 Des farfadets et des incubes,
 Des ogres, des lutins,
 Des faunes, des follets, des lamies,
 Diables, diablots, diabolotins,
 Des chèvre-pieds, des gnomes, des démons,
 Des loups-garous, des elfes, des myrmidons,
 Des enchanteurs et des mages, des stryges, des
 sylphes, des moines-bourrus, des cyclopes, des
 djinns, gobelins, korrigans, nécromants, kobolds ...
 N'allez pas au bois d'Ormonde,

[Les vieux]
 N'allez pas au bois d'Ormonde,
 Jeunes garçons, n'allez pas au bois:
 Il y a plein de faunes, de bacchantes et de males fées,
 Des satyresses, des ogresses et des babaïagas,
 Des centaures et des diablesses,
 Goules sortant du sabbat.
 Des farfadettes et des démons,
 Des larves, des nymphes, des myrmidones,
 Hamadryades, dryades, naïades, ménades, thyades,
 follettes, lémures, gnomides, succubes, gorgones,
 gobelines ...
 N'allez pas au bois d'Ormonde,

[Les filles et garçons]
 N'irons plus au bois d'Ormonde,
 Hélas! plus jamais n'irons au bois.
 Il n'y a plus de satyres, plus de nymphes ni de males
 fées.
 Plus de farfadets, plus d'incubes,
 Plus d'ogres, de lutins,
 De faunes, de follets, de lamies,
 Diables, diablots, diabolotins,
 De chèvre-pieds, de gnomes, de démons,
 De loups-garous, ni d'elfes, de myrmidons,
 Plus d'enchanteurs ni de mages, de stryges, de sylphes,
 de moines-bourrus, de cyclopes, de djinns, de
 diabloteaux, d'éfrits, d'aegypan, de sylvains,
 gobelins, korrigans, nécromans, kobolds ...
 N'allez pas au bois d'Ormonde,
 Les malavisées vieilles,
 Les malavisés vieux
 Les ont effarouchés. Ah!

it is full of satyrs, centaurs, spiteful sorcerers,
 of hobgoblins and of incubus,
 of ogres and goblins,
 fauns, will-o'-the-wisps, lamias,
 devils (large and small),
 goat-foots, gnomes, demons,
 werewolves, elves, myrmidons,
 sorcerers and magicians, stryges, sylphs, outcast
 monks, cyclops, jinn, goblins, korrigans,
 necromancers, brownies.
 Do not go to the wood of Ormond,

[The old men]
 Do not go to the wood of Ormond,
 young boys, do not go to the wood:
 it is full of she-fauns, bacchantes and evil fairies,
 of satyresses, ogresses and babaïagras,
 of she-centuars and she-devils,
 witches out from their sabbath,
 she-hobgoblins and she-demons,
 phantoms, nymphs, she-myrmidons,
 hamadryads, dryads, naiads, menades, thyades,
 will-o'-the-wisps, lemurs, she-gnomes, succubae,
 gorgons and she-goblins.
 Do not go to the wood of Ormond,

[The girls and boys]
 We will not go to the wood of Ormond again,
 Alas, never more will we go there.
 There are no more satyrs, no more nymphs or
 male-fairies,
 no more hobgoblins, no more incubuses,
 no ogres or imps,
 no fauns, will-o'-the-wisps, lamias,
 devils (large and small),
 goat-foots, gnomes, demons,
 werewolves, elves, myrmidons,
 sorcerers and magicians, stryges, sylphs,
 monks, cyclops, jinn, little devils,
 efrits, aegypan or sylvans, goblins,
 korrigans, necromancers, kobolds.
 Do not go to the wood of Ormond,
 the ill-advised old women,
 the ill-advised old men
 have scared them all away. Ah!

5. O sacrum convivium!

Messiaen

OLIVIER MESSIAEN : Born 10 December 1908, Avignon, France; died 27 April 1992, Paris.

Olivier Messiaen was one of the most important and influential French composers of the 20th century. He was appointed organist of the Église de la Sainte Trinité in Paris in 1931, an appointment he held for the remainder of his life, and he was one of the few important composers last century to have made a significant contribution to the literature of the organ. He visited Australia for the first and only time in 1988, a bicentennial gift from the French government. In a press article, he described the most important influences on his musical life: "First, I am a Catholic and Christian. My work is written to express the joy of Heaven and to explicate the mysteries of the life of Christ." Even so, apart from an unpublished mass of 1933 for eight sopranos and four violins, *O sacrum convivium!* is his only music intended for liturgical purposes. Perhaps he wanted to express his religion more freely, in terms of both the forces involved and the subject matter. A short offertory motet for unaccompanied choir written in 1937, it "has great simplicity of texture, but there is great subtlety in its elusive

rhythm, flexible melodic line and sensuous colourings. Despite the far-reaching developments of his later style, this work can still be regarded as a miniature masterpiece in its own right.” (Philip Radcliffe)

O sacrum convivium! In quo Christus sumitur:
recolitur memoria passionis eius: mens impletur
gratia. Et futurae gloriae nobis pignus datur.
Alleluia.

O sacred banquet! In which Christ is received: the
memory of his passion is recalled: the mind is filled with
grace. And we are given a pledge of the glory to come.
Alleluia.

6. Motet, “Fürchte dich nicht”

Bach

JOHANN SEBASTIAN BACH : Born 21 March 1685, Eisenach; died 28 July 1750, Leipzig.

The word *motet* has been used over the centuries for widely differing purposes. Bach applied it to works for choir alone (i.e. without solo voices) in which the writing is predominantly contrapuntal (meaning that each part carries its own melodic strength). The six works normally called motets rank among his finest vocal works. It is likely that they were sung on numerous occasions, either at specific services or during the weekly ones instead of a cantata, but now they are featured mainly in concerts as a musical tour de force, for that is what they are for the singer. *Fürchte dich nicht* BWV 228 is the only through composed of the motets; That is, it is written in one continuous movement, a tour de force of composition and a test of agility and stamina for a choir. It is composed for two choirs of four parts each. The opening phrase is tossed between the two choirs with ever increasing contrapuntal complexity. A climax is reached with the words “Ich stärke dich” (I make you strong) and the work moves seamlessly into the final section “Ich habe dich erlöset, ich habe dich bei deinem Namen gerufen” (I have redeemed you, I have called you by your name) and the opening phrase returns to bring this extraordinary work to its close. The text is taken from Isaiah 31:10 and 43:1

(Douglas Lawrence)

Fürchte dich nicht, ich bin bei dir
Weiche nicht, denn ich bin dein Gott,
Ich stärke dich, ich helfe dir auch,
Ich erhalte dich durch die rechte
Hand meiner Gerechtigkeit.

Fear thou not, for I am with you
Be not dismayed, for I am thy God.
I will strengthen thee; yea I will help thee;
I will uphold thee with the right hand of my
righteousness.

Fürchte dich nicht,
Denn ich habe dich erlöset,
Ich habe dich bei deinem Namen gerufen,
Denn ich habe dich erlöset

Fear thou not.
Because I have freed you,
I have called you by your name
Because I have freed you

(And concurrently in the soprano voice)

Ich bin dein, weil du dein Leben und dein Blut
mir zu gut in den Tod gegeben
Fürchte dich nicht, du bist mein
Du bist mein, weil ich dich fasse
und dich nicht, o mein Licht aus dem Herzen lasse
Lass mich hin gelangen
Da du mich und ich dich lieblich werd umfassen

I am yours, because you have given your life and your
blood in death.
Be not afraid, you are mine.
You are mine because I hold you
and I cannot lose you from my heart, O my light
Let me attain to you
Then you and I will lovingly embrace

Fürchte dich nicht. Du bist mein.

Fear thou not, for I am with you.

The program notes were compiled by Michael Edgeloe and Douglas Lawrence.

The AUSTRALIAN CHAMBER CHOIR is a choir of eighteen voices (six sopranos, four altos, four tenors and four basses) formed in March 2007. Following two preliminary performances in the Promenade of Sacred Music in Hamilton and nearby towns in April of that year, the choir undertook a highly successful tour of Europe, with some 20 concerts in Denmark, Germany and Poland. "Europeans are fascinated by Australian music", Douglas Lawrence says. "The music Australians are writing is different. There's a freedom about the way Australians write. They are not really constrained by European models. Australian choirs have a fresh and distinctive sound." The choir's first concert as an independent entity took place in Central Hall, Australian Catholic University, on St Cecilia's Day 2007. In his Age review of that concert, Clive O'Connell described what he heard as "choral music of the top rank, as lucidly articulated as you could desire, the bustling interweaving of eight lines coming across with impressive purpose and intonational fidelity". Since that time the choir has recorded for the ABC, performed in the Southern Grampians Promenade of Sacred Music, the University of Melbourne Early Music Festival, the St John's Southgate Bach Cantata series and in the Scots' Church Easter series. A second European tour will take place in July this year, with concerts in Bayreuth, Berlin, Bonn, Darmstadt, Konstanz, Norden, Nördlingen, Tübingen and Wangen and for the Vendsyssel and Soroe International Festivals in Denmark. A tour to the East coast of the United States is planned for October 2010. The choir will record a CD in Denmark and this should be available in October.

DOUGLAS LAWRENCE OAM, Director of Music at Scots' Church since 1984, has given something over 2,000 concerts as organist or conductor in Australia, many European countries, New Zealand, Hong Kong, Japan, Singapore and North America and released a small pile of recordings. Educated at the University of Melbourne and the Musikhochschule in Vienna (studying with Anton Heiller), he founded the renowned Choir of Ormond College and has given, with that choir and as organist, more than 100 first performances of works by Australian composers. For 16 years he was Artistic Director of the Melbourne International Festival of Organ and Harpsichord and he now directs the Southern Grampians Promenade of Sacred Music. He was responsible for the tonal design of the Rieger organ (1999) in Scots' Church as well as for several other Melbourne organs.

The Australian Chamber Choir

Sopranos : Felicity Bolitho, Taya Annable, Bronwyn Jones, Leonie Millard, Mifanwy McIndoe, Ailsa Webb

Altos : Elizabeth Anderson, Amelia Ballard, Melissa Lee, Leonie Tonkin

Tenors : Timothy Reynolds, Peter McGinnes, Thomas Kristof, Christopher Roache

Basses : Jerzy Koslowski, Rhys Boak, Andrew Moffatt, Michael Cursio

Director: Douglas Lawrence OAM

Chairman: Dr Robin Batterham AO

Treasurer: Mr Richard Bolitho

Public Officer: Ms Elizabeth Anderson

Patrons: Barry Jones AO, Prof John Griffiths, Oficial de la Orden de Isabel la Católica

Australian Chamber Choir Inc. No.A0049983Y