

The Australian Chamber Choir
Directed by Douglas Lawrence
With Organist – Rhys Boak

St John's Church, Camberwell
September 9, 2007

Two German Baroque works:

1. Andreas Hammerschmidt (1612-72): Alleluja, freuet euch ihr Christen alle

Alleluja ,Rejoice all you Christians, rejoice everyone who can;
God has done great things.

Rejoice all of you with a great sound, That God blesses us so greatly.

See my soul, the Saviour comes to you Burning with love he is born in a stable,

Lying there to bring you good; To release you through his blood.

He is the true son of God.

Jesus, how shall we thank you That you our souls make peaceful?

So let nothing shake us from you; Never to leave you;

So to find our heart and meaning.

Jesus, never take your body away from us,

Give us what we need to enliven our brethren.

Joy, joy, joy above joy.

Christ arms us against all woes.

Wonder above wonder; He is the faithful son.

To inspire all Christians – Peace and a blessed year!

2. Johann Christoph Bach (1642-1703): Lieber Herr Gott, wecke uns auf

Dear father God, wake us up;

That we might be prepared for the coming of your son.

To greet him with joy and to serve him with a pure heart,

Through the same Lord Jeseus Christ. AMEN

Four great Tudor choral works:

1. William Byrd (1543-1623): from the Mass for Four Voices:

Kyrie: Lord have mercy, Christ have mercy, Lord have mercy

Sanctus and Benedictus: Holy Lord, God of power and might, Heaven and earth are full of your glory, Hosanna in the highest. Blessed is he who comes in the name of the Lord, Hosanna in the highest

Agnus Dei: Lamb of God, who takes away the sin of the world, Have mercy upon us.

Lamb of God who takes away the sin of the world, grant us your peace.

2. Thomas Morley (1557-1603): Out of the deep have I cried unto you , o Lord

alto solo: Elizabeth Anderson

3. Thomas Tomkins (1572-1676): When David heard that Absalom was slain

4. Orlando Gibbons (1583-1625): O clap your hands

Louis Vierne (1870 – 1937)

This extraordinary man, despite being born blind, became one of the the finest organ virtuosi and a composer of lasting importance. Some would argue that he is the greatest of all 19th century organ composers. Certainly Vierne's beautifully crafted, harmonically fascinating and rhythmically compelling. Today we hear one of the gentler works – Berceuse.

Three works of the Italian Renaissance:

1. Claudio Monteverdi (1567-1643): Cantate Domino

Sing unto God the Lord, sing ye a new song, Sing and bless his name.
Wondrous are the works of the Lord God;
O sing ye with exultation and praise the Lord,
Praise him on the merry harp and with voices with a psalm.

2. Carlo Gesualdo (c1561-1613): O vos omnes (Responsory at Mattins for Holy Saturday)

Hearken, O ye people who pass by on your journey
Behold and see me.
Is there any sorrow like unto my sorrow?
Behold and see, Look upon me.

3. Ludovico Viadana (c1560-1627): Exsultate justi

Shout for joy, ye righteous, before the Lord,
It becomes the just to give him thanks.
Praise the Lord and rejoice in him With tuneful harp,
Bring the lute and be joyful before him, Offer your praises.
Sing ye a new song unto the Lord God: Raise your song to the highest,
With heart and voice sing and praise him And give him thanks.

Herbert Howells (1892-1983): Three Latin Motets

1. Salve Regina

Hail, holy Queen, Mother of Mercy! Our life, our sweetness, and our hope!
To thee do we cry, poor banished children of Eve, to thee do we send up our sighs,
mourning and weeping in this valley, of tears. Turn, then, most gracious advocate,
thine eyes of mercy toward us; and after this our exile show unto us the
blessed fruit of thy womb Jesus; O clement, O loving, O sweet virgin Mary.

Pray for us, O holy Mother of God
That we may be made worthy of the promises of Christ.

2. Regina Caeli

Be joyful, Mary, heav'nly queen, Gaude, Maria:
Your Son who died was living seen, Alleluia, Laetare, O Maria!

The Son you bore by heaven's grace, Gaude, Maria:
Did all our guilt and sin efface, Alleluia, Laetare, O Maria!

The Lord is risen from the dead, Gaude, Maria:
He rose with might as he had said, Alleluia, Laetare, O Maria!

Then pray to God, O Virgin fair, Gaude, Maria:
That He our souls to heaven bear. Alleluia! Laetare, O Maria!

3. Nunc Dimittis (Song of Simeon)

Lord now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people.
To be a light to lighten the Gentiles
And to be the glory of thy people Israel.
Glory be to the Father and to the Son and to the Holy Spirit;
As it was now and ever shall be, world without end. Amen.

Sopranos: Felicity Bolitho, Madeleine Gardam, Louisa Hunter-Bradley, Rosie Shaw, Nicole Spicer, Rosie Willink

Altos: Elizabeth Anderson, Claire Sadler, Leonie Tonkin, Zoe Wong

Tenors: Joel Gladman, Thomas Kristof, Loclan Mackenzie-Spencer, Vaughan McAlley

Basses: Thomas Drent, Simon Gannon, Grantley McDonald, Andrew Moffat

This afternoon's program juxtaposes the music of four distinct schools of composition: the Tudors, early German Baroque, Italian Renaissance and late Twentieth Century English music. There is also a diversion into mid twentieth century French Romantic literature with the music of Louis Vierne.

Andreas Hammerschmidt (1612-72): Alleluja, freuet euch ihr Christen alle

Although Andreas Hammerschmidt was born during the lifetime of William Byrd, it is hard to imagine more divergent styles. The German work owes much to Renaissance Italy, whilst the Byrd Mass has its own peculiarly English beauty and austerity. *Alleluja, Freuet euch* is written for three soloists, four-part choir and continuo.

Johann Christoph Bach (1642-1703): Lieber Herr Gott, wecke uns auf

Though little known now Johann Christoph Bach was held in high esteem during his lifetime. His rather talented nephew, Johann Sebastian, copied out several of his works and the great Wilhelm Friedemann spoke highly of Johann Christoph. This short motet for double choir may open listener's ears to yet another member of the unique Bach family

William Byrd (1543-1623) is commonly referred to as the Father of English music. His long life saw political upheaval as Catholics and Protestants held sway one after the other. Byrd was a Catholic but somehow through all this foment managed to keep his head on his shoulders. He composed for both branches of Christendom. Today we hear three sections from the great Mass for Four Voices; Or if you will, the Mass for four voice parts – soprano, alto, tenor and bass.

Musicologists are agreed that the Tudor period was the golden age of composition in England, with the already mentioned William Byrd, his great teacher Thomas Tallis and several other illustrious names:

Thomas Morley (1557-1603): Out of the deep

Madrigalist extraordinaire, Morley's sacred works are few but sensitive and beautifully crafted. This work is for alto solo, four part choir and organ. It is a verse anthem; that is the solo voice sings a verse, then the choir responds and so on.

Thomas Tomkins (1572-1676)

Another long lived English composer, Tomkins is best known for this tortured portrayal of the agony of King David upon learning that his son Absalom has been killed.

Orlando Gibbons (1583-1625): O clap your hands

Thought of as the finest keyboard player in the land, Gibbons is celebrated as one of the very finest of this remarkable school of composers. *O clap your hands* is his longest and finest anthem. It is composed for a choir in 8 parts: two sopranos, two altos, two tenors and two basses.

Works of the Italian Renaissance

Anyone who has heard a choir sing in St Mark's, Venice, will identify strongly with the next three works. Renaissance Italy saw an outpouring of music not seen before or since. Today we sing works by three of these masters.

One of the most profound voices in 20th Century church music belonged to **Herbert Howells (1892-1983)**. **The Three Latin Motets** represent the peak of his composition for the church, though some would argue that place belongs to the Requiem composed after the death of his son. The Australain Chamber Choir will sing the Requiem next year. It is a cry of pain rarely equalled in the music of any land or period.