



# AUSTRALIAN CHAMBER CHOIR

directed by

**DOUGLAS LAWRENCE OAM**

*With an ensemble of Italian renaissance instruments led by Simon Rickard*

*Matthew Manchester – cornetto*

*Simon Rickard – rackets & curtals*

*Emma Williams – violin*

*Brock Imison – curtal*

*Bob Collins & Julian Bain – sackbuts*

*Elizabeth Anderson – chamber organ*

Sunday 1 June 2014, 3pm: Church of the Resurrection, Macedon

Sunday 8 June 2014, 3pm: Our Lady of Mount Carmel Church, Middle Park

## **THE BASILICA OF SAN MARCO, VENICE,**

with its golden domes, dominates the city's profile as you approach from the sea. Out of this majestic edifice has come some of the most beautiful and awe-inspiring choral music ever written. The architecture of the building provides many galleries from which singers and instrumentalists can perform. But its vast interior also adds a long reverberation, so that it is difficult for singers or instrumentalists situated in different galleries to sing or play together. Adrian Willaert (1490?-1562) solved the problem by writing antiphonal music, where opposing choirs would sing successive phrases, often contrasting, coming together for climactic 'surround sound' finales. This is a rare case of the architecture of a single building influencing the development of a new musical style.

Douglas Lawrence, as famous for his organ concerts as for his choral conducting, has played organ concerts in St Mark's and conducted a choral concert in the piazza, with the Basilica as a magnificent backdrop. The Australian Chamber Choir will recreate some of the magic of St Mark's, performing works by Monteverdi and Gabrieli for choirs of voices with instruments of that time.

Heinrich Schütz, possibly Gabrieli's best-known student, was particularly fond of the rackets: This is a double-reed instrument that comes in a range of sizes. The great bass rackets is only forty centimetres long, but plays lower than a double bass or double bassoon. Simon Rickards plays the rackets and also plays curtals with Brock Immison. The curtal, really an early bassoon, like

most instruments of the Renaissance comes in a range of sizes: Today we hear an alto and a bass. Add to this exotic array of instruments two tenor sackbuts, ancestors of the modern trombone. A virtuoso soprano line is provided by the cornetto: A hybrid brass/woodwind instrument, this is made from wood, covered in leather. It was the most important solo instrument of the sixteenth and seventeenth centuries.

There will be grandeur, but also ravishing intimacy. Seat yourself at the middle point, between the altar and the organ gallery, with singers and instrumentalists to your right and left, with a quartet of magnificent soloists before you, and imagine for a moment that you are in Venice.

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### **DOMINE AD ADJUVANDAM, from VESPERS OF THE BLESSED VIRGIN (1610) – Claudio Monteverdi**

*Baptised at Cremona, Italy, 15 May 1567; died at Venice, 29 November 1643.*

Amazingly enough, almost no-one had heard Monteverdi's gigantic and moving *Vespro della Beata Vergine* between the date of its original publication in Venice (1610) and the 1950s, when more-or-less complete performances of the work finally started appearing on the newly-invented LP record. To this day, scholars have failed to reach agreement on how Monteverdi intended his masterpiece to be performed; on whether he originally had in mind the exercise in Marian devotion implied by his title (probably not, given the rarity of Marian texts); or even on the extent to which he envisaged the *Vespers* as a unified whole, rather than as a storehouse of individual motets for grand occasions. He seems to have regarded the entire thing – despite its length, almost two hours in playing time – as something of an afterthought. During his tenure at Mantua, he tucked it into the back of a volume devoted mostly to a much more conventional piece, a six-voice Mass setting in which he reworked a motet by a composer from the previous century, Nicolas Gombert. What astonishes again and again in the *Vespers* is the sheer theatrical bravura of Monteverdi's writing, which renders nonsensical any pietistic distinctions between sacred and secular art. Nowhere is this bravura more evident than in the extract heard here (based on Psalm 69), where Monteverdi quotes from the opening Toccata – with its obsessive tonic pedal – of his own ground-breaking opera *L'Orfeo* (1607).

Deus in adiutorium meum intende.  
Domine ad adjuvandum me festina.

O God, come to my assistance.  
O Lord, make haste to help me

## **FUGUE ON THE NINTH TONE – Andrea Gabrieli**

*Born, probably at Venice, between 1530 and 1533; died at Venice, 30 August 1585.*

Details of Andrea Gabrieli's early life remain sparse (admittedly, thanks to archival finds made during the 1980s, the 'circa 1510' birthdate given for him in older histories of music has become untenable). It is likely, albeit not certain, that he received his early compositional training in Venice from the Flemish-born Adrien Willaert. Later he befriended Lassus, while staying in Munich during the early 1560s. From 1566 Andrea, back in Venice, served as organist at St Mark's there. He developed the polychoral manner to a hitherto unsuspected extent; taught his nephew Giovanni; and produced enough keyboard solos to account for six volumes in the 1990s' scholarly edition of his oeuvre. Most of Andrea's oeuvre – whether vocal or not – remained in manuscript during his lifetime: strange (given the esteem he enjoyed, and given Venice's prominence during the sixteenth century in the field of music printing), but true. Nearly all his music, including this ingenious piece, had to await Giovanni's publishing efforts on his uncle's behalf.

## **MAGNIFICAT XIII, from VESPERS OF THE BLESSED VIRGIN (1610) – Claudio Monteverdi**

The *Vespers* include not one but two versions of the Magnificat: one comparatively sober and intimate in its textures, the other (heard here) much more vigorous and colourful. Both make use of plainchant melodic material, which over the preceding centuries had become associated with the words. Nevertheless today's setting owes much less to chant than to the northern-Italian taste for a liturgy as passionate – as free from Vatican-type asceticism – as possible.

### **1. Magnificat**

2. Anima mea Dominum,

3. et exsultavit spiritus meus in Deo salvatore meo,

4. quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes,

5. quia fecit mihi magna, qui potens est, et sanctum nomen eius,

6. et misericordia eius in progenies et progenies timentibus eum.

7. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui;

1. My soul doth magnify the Lord:

2. And my spirit hath rejoiced in God my Saviour.

3. For He hath regarded the lowliness of His handmaiden.

4. For behold, from henceforth all generations shall call me blessed.

5. For He that is mighty hath magnified me: and holy is His Name.

6. And His mercy is on them that fear him: throughout all generations.

7. He hath shown strength with His arm: He hath scattered the proud in the imagination of their hearts.

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|--|---|
| <p>8. deposuit potentes de sede et exaltavit humiles;</p> <p>9. esurientes implevit bonis et divites dimisit inanes.</p> <p>10. Suscepit Israel puerum suum, recordatus misericordiae suae,</p> <p>11. sicut locutus est ad patres nostros, Abraham et semini eius in saecula.</p> <p>12. Gloria Patri et Filio, et Spiritui Sancto</p> <p>13. Sicut erat in principio et nunc et semper et in secula seculorum Amen</p> | <p>8. He hath put down the mighty from their seat: and hath exalted the humble and meek.</p> <p>9. He hath filled the hungry with good things: and the rich He hath sent empty away.</p> <p>10. He remembering His mercy hath helped His servant Israel:</p> <p>11. as He promised to our forefathers, Abraham and his seed for ever.</p> <p>12. Glory be to the Father and to the Son and to the Holy Ghost</p> <p>13. As it was in the beginning, is now and ever shall be for ever and ever Amen</p> |
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**SAUL, SAUL, WAS VERFOLGST DU MICH ('SAUL, SAUL, WHY DO YOU PERSECUTE ME?'), SWV415 – Heinrich Schütz**

*Born at Köstritz, Germany, 18 January 1585; died at Dresden, 6 November 1672.*

From Monteverdi to Schütz makes a natural progression in artistic terms, given that Schütz came to know and admire Monteverdi in Venice: given, also, that both before and after meeting Monteverdi he reconciled the best of Italian and German musical idioms. He spent most of his long career at Dresden, not altogether happily, in Elector John George of Saxony's service. The Elector's less than adroit politicking during the Thirty Years' War (as a Lutheran, he tried to play off Catholics against Calvinists, seldom succeeding) ensured the periodic retrenchment of Dresden's musical activities and Schütz's own sabbaticals in Copenhagen. Along with numerous Latin motets, Schütz produced quantities of German-language sacred music, including today's works. Of these, *Saul, Saul, Was Verfolgst Du Mich* dates from 1650. It comes from Schütz's third collection of *Symphoniae Sacrae*; and by its Monteverdian sense of the dramatic (not least with its inspired use of the bass voice's lowest tessitura) in conveying the future St Paul's conversion on the road to Damascus, it generates renewed regret that the music for all three of the stage works Schütz composed is now irretrievably lost (the words and scenarios survive). The text to *Saul, Saul, Was Verfolgst Du Mich* can be found in Acts 26:14 (Schütz used Luther's translation here as with all his vernacular religious output).

**Saul**, Saul,  
was verfolgst du mich?  
Es wird dir schwer werden, wider den  
Stachel zu löcken.

Saul, Saul,  
why do you persecute Me?  
It is hard for you  
to kick against the goads.

## **TODESCA – Giovanni Picchi**

*Born, probably at Venice, 1571 or 1572; died at Venice, 17 May 1643.* A colleague of Monteverdi's in Venice (where he worked as organist at the Frari church, site of Monteverdi's burial), Picchi concentrated on purely instrumental music, which his more famous contemporary left alone. He published in 1619 a collection devoted to keyboard pieces: *Intavolatura di balli d'arpicordo*. Like numerous other composers at a time when few organs outside Germany had pedal-boards, Picchi viewed keyboard instruments as largely interchangeable in terms of their repertoire; thus, the material in the anthology is suited to the spinet and the chamber organ as well as the harpsichord. The fame Picchi enjoyed abroad is indicated by the fact that the *Fitzwilliam Virginal Book*, which was compiled in England during the early seventeenth century, and in which extremely few foreigners are represented, found room for him.

## **IST NICHT EPHRAIM MEIN TEURER SOHN ('IS NOT EPHRAIM MY BELOVED SON?'), SWV40 – Heinrich Schütz** **FREUE DICH DES WEIBES DEINER JUGEND ('REJOICE IN THE WIFE OF THY YOUTH'), SWV453 – Heinrich Schütz**

*Ist Nicht Ephraim* – a setting from the Book of Jeremiah in Luther's translation – is taken from the huge collection, *Psalms of David*, which he released in 1619 and in which he most obviously echoed his old teacher Giovanni Gabrieli. While it requires no fewer than four ensembles, spatially separated, as well as a *basso continuo* (few if any Germans had shown any interest in continuo writing before Schütz showed them how to make such writing supremely artistic), Schütz proves here to be cautious in his use of massed voices, and frequently sticks to a solitary vocal line against instruments. Only near the end – beginning with the word *Darum* ("Therefore") – does Schütz venture anything like a tutti, let alone the consistently antiphonal writing that would have been second nature to his erstwhile pedagogue.

More extroverted is *Freue Dich*, a free-standing, almost balletic work unconnected with any of the anthologies that Schütz released. Commissioned for a wedding (probably in the 1620s), it uses words – from Proverbs 5:18-19, again in Luther's Bible – that around the same period were treated skilfully, if less vividly and opulently, by Schütz's younger rival Johann Hermann Schein (1586-1630). Often Schütz can startle the modern listener by the daring harmonic progressions he inserts into a passage of otherwise conventional concords, but even he never surpassed for shock-value the piercing dissonances that recur momentarily in the topmost lines (intended for cornetti, though some conductors use trumpets or other melodic instruments when cornetti are not available). They sound for all the world as if Schütz had somehow developed an anachronistic desire to channel William Walton. And

just to prove that they were not a copyist's error, Schütz reverts to them in the very last phrase.

**Ist nicht Ephraim mein teurer Sohn**

und mein trautes Kind?  
Denn ich gedenk noch wohl daran,  
was ich ihm geredet habe.  
Darum bricht mir mein Herz gegen ihm,  
dass ich mich sein erbarmen muss,  
spricht der Herr.

Is not Ephraim my beloved son  
And my faithful child?  
Thus I still consider well  
What I have said to him.  
Therefore my heart breaks over him,  
So that I must have mercy for him,  
Says the Lord.

**Freue dich des Weibes deiner Jugend.**

Sie ist lieblich wie die Hinde und  
holdselig wie ein Reh.  
Lass dich ihre Liebe allezeit sättigen  
und ergötze dich allewege in ihrer Liebe.

Rejoice with the wife of thy youth.  
*Let her be as the loving hind*  
and gracious as a roe.  
Let her breasts satisfy thee at all times;  
and be thou ravished always with her  
love.

**INTERVAL – 10 minutes**

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**CANTATE DOMINO – Claudio Monteverdi**

Among the most celebrated of Monteverdi's shorter sacred works, *Cantate Domino* appeared – along with three of Monteverdi's other motets – in a 1620 collection assembled by a Mantuan friend of the composer's, G.C. Bianchi. For the words, Monteverdi took passages from two different psalms (96 and 98). John Whenham, probably the leading Monteverdi expert now active, has observed of this piece: 'Whether consciously or not, Monteverdi reused for the phrase "Cantate et exultate" a musical sequence that he had first used at the end of the madrigal "*Ecco mormorar l'onde*" in his *Second Book of Madrigals* of 1590; this may indicate that the motet was written very much earlier than its date of publication.'

**Cantate Domino canticum novum,**

cantate et benedicite nomini eius,  
quia mirabilia fecit.

Cantate et exultate et psallite.

Psallite in cythara et voce psalmi,

quia mirabilia fecit.

Sing unto the Lord a new song,  
Sing and speak well of His name,  
For He has done wonderful things.

Sing and exult and rejoice.

Rejoice with the lyre and the voice of  
psalmody,

For He has done wonderful things.

## **CRUCIFIXUS – Antonio Lotti**

*Born at Venice, in or around 1667; died at Venice, 5 January 1740.*

Entirely neglected today, save outside the pages of reference books, are all but a few snippets of the twenty-seven operas which this composer wrote for audiences in Dresden as well as Venice. (True, the very occasional excerpt from these operas has made its way into Cecilia Bartoli's discography.)

Likewise unfamiliar in 2014 is Lotti's *Missa Sapientiae*, greatly respected by Bach, Handel, and his own pupil Jan Dismas Zelenka, all of whom thought well enough of it to obtain manuscript copies of it. When a motet by Lotti is heard in our time, it is more often than not one of three *Crucifixus* settings that he produced. Lotti adhered more to the conservatism of the Roman manner – with its origins in Palestrina – than to the flamboyance of the Gabriellis and Monteverdi, his fellow Venetians. That said, this *Crucifixus* (with ten separate vocal parts) is no mere imitation of his Italian forebears.

Crucidixus etiam pro nobis,  
Sub Pontio Pilato,  
passus et sepultus est.

He was crucified for us,  
Under Pontius Pilate,  
suffered death and was buried.

## **LOBE DEN HERREN, MEINE SEELE ('PRAISE THE LORD, MY SOUL'), SWV 39 – Heinrich Schütz**

Like *Ist Nicht Ephraim*, this motet can be found in the composer's 1619 collection of psalm settings (the particular psalm employed here is part of 103). But it comes much nearer in atmosphere to *Freue Dich*, being another almost terpsichorean expression of religious joy with boisterous triple rhythms. More than in either of those other pieces, the Gabrielian influence is unmistakable in the inspired and exuberant antiphony.

Lobe den Herren, meine Seele,  
und vergiss nicht,  
was er dir Guts getan hat.  
Der dir alle deine Sünde vergibet  
und heilet alle deine Gebrechen.  
Der dein Leben vom Verderben  
erlöset,  
der dich krönet mit Gnad und  
Barmherzigkeit.

Praise the Lord, my soul,  
and do not forget  
the good He has done for you;  
He Who forgives all your sins  
and heals all your transgressions,  
He Who redeems your life from  
destruction,  
Who crowns you with grace and mercy.

## INTONATION FOR ORGAN ON THE SEVENTH TONE – **Andrea Gabrieli**

Organists in Italian churches during the sixteenth and early seventeenth centuries did not content themselves with giving the starting notes to singers before a motet. Instead, they took the opportunity to introduce such motets by quite complex solo preludes. Much more often than not, these preludes were improvised. They always *sounded* improvised even when actually written down. Hence the origin of this piece, which lasts only one page (and is thus among the shorter instances of its genre, compared with surviving examples by other Venetian musicians of the same period, such as Claudio Merulo), but which displays frantic roulades well suited to a keyboard instrument, in contrast with slow-moving left-hand chords beneath. Then suddenly the hands exchange their previous functions, so that the roulades switch to the bass register and the chords to the treble register. One last right-hand flourish, and the piece concludes.

## JUBILATE DEO – **Giovanni Gabrieli**

*Born at Venice, between 1555 and 1557; died at Venice, 12 August 1612.*

Having established cordial dealings in Munich with Lassus, as his uncle Andrea Gabrieli had done (see above), Giovanni built on the musical foundations Andrea had left, with awe-inspiring results. ‘Ye immortal gods, what a man!’ raved Schütz, his star pupil. With the much-played *Sonata Pian’ e Forte* (1597), the younger Gabrieli became the first composer of consequence ever to indicate volume levels in his music. Unlike Monteverdi, he was never wholly forgotten – modern editions of his choral and instrumental works first emerged from German outlets as early as the mid-nineteenth century – but it took the advent of stereophonic recorded sound during the late 1950s for his genius in cultivating and refining polychoral techniques to be apprehended by the average music-lover. The San Francisco Bach Choir owns the copyright to the following translation of the words used (Psalm 99).

Jubilate Deo omnis terra,  
quia sic benedicetur homo  
qui timet Dominum.

Jubilate Deo omnis terra.  
Deus Israel conjungat vos  
et ipse sit vobiscum.

Mittat vobis auxilium de sancto,  
et de Sion tueatur vos.

O be joyful in the Lord all ye lands,  
for thus shall the man be blessed  
that feareth the Lord.

O be joyful in the Lord all ye lands.  
May the God of Israel unite you  
and himself be with you.

May he send thee help from the sanctuary,  
and strengthen thee out of Sion.



Jubilate Deo omnis terra.  
 Benedicat vobis Dominus ex Sion,  
 qui fecit caelum et terram.  
 Jubilate Deo omnis terra.  
 Servite Domino in laetitia.

O be joyful in the Lord all ye lands.  
 the Lord who made heaven and earth give  
 thee blessing out of Sion.  
 O be joyful in the Lord all ye lands.  
 Serve the Lord with gladness.

### **CANZON SOPRA IL EST BEL ET BON – Girolamo Cavazzoni**

*Born, probably at Venice, 1525; died at Mantua, after 1577.*

Two musicians named Cavazzoni emerged in northern Italy during the 1500s: Marco Antonio Cavazzoni (1488?-1563?); and Girolamo, Marco Antonio's son, who burst into print in 1543, with a collection of keyboard compositions (*Intavolatura libro primo*), while in his teens. In his preface, he describes himself as 'ancor quasi fanciullo': that is, 'still almost a boy.' He ranks high in the history of early keyboard writing; his youthful ability has been compared to Mozart's (by German-American musicologist Willi Apel, author of *History of Keyboard Music to 1700*; Apel also likened Andrea Gabrieli to 'the slow-maturing Haydn'). Among the lasting achievements of Cavazzoni Junior was to help popularise, although he did not coin, the terms *canzona* and *ricercare* for richly polyphonic instrumental pieces; sometimes these terms are for all practical purposes identical. The work in this concert derives from a rollicking French secular ditty, *Il Est Bel Et Bon*, written in 1534 by court musician Pierre Passereau and extremely popular throughout Western Europe for decades afterwards.

### **PATER NOSTER – Jacob Handl**

*Born at Ribnica, present-day Slovenia, 30 July 1550; died at Prague, 18 July 1591.*

The sole Slovenian-born composer ever to make much of an impact outside his homeland, Handl – whose image appears on one of his country's banknotes – is also sometimes known by the Latin form of his name: Jacobus Gallus. After several years employed at Vienna in the chapel of Holy Roman Emperor Maximilian II (reigned 1564-76), Handl moved to Olmütz (now Olomouc in the Czech Republic) and there directed the cathedral choir. This post he left in 1585 for a similar job at St John's, Prague, where he stayed for the rest of his short life. Extremely prolific, Handl composed approximately four hundred works (like Schütz, he concentrated upon sacred music). The most frequently revived of Handl's pieces is this eight-part *Pater Noster*, in which the two choirs frequently echo one another's straightforward block harmonies, counterpoint being largely confined to the exuberant 'Amen', with its close imitation within each choir, imitation which culminates in a grand plagal cadence.

**Pater noster**, qui es in caelis,  
 sanctificetur nomen tuum;  
 Adveniat regnum tuum.  
 Fiat voluntas tua sicut in caelo  
 et in terra.  
 Panem nostrum quotidianum da nobis  
 hodie,  
 Et dimitte nobis debita nostra,  
 sicut et nos dimittimus debitoribus  
 nostris.  
 Et ne nos inducas in tentationem;  
 sed libera nos a malo. Amen.

Our Father, Who art in heaven,  
 Hallowed be Thy name;  
 Thy Kingdom come,  
 Thy will be done on earth,  
 as it is in heaven.  
 Give us this day our daily bread,  
 And forgive us our trespasses  
 As we forgive those who trespass against  
 us.  
 And lead us not into temptation,  
 But deliver us from evil. Amen.

## IN ECCLESIIIS – Giovanni Gabrieli

Nothing in Gabrieli Junior's legacy is grander or more thrilling than this, his the largest single composition. Four performing groups are required – two vocal ensembles of four parts each, and two instrumental ensembles of three parts each – in addition to two continuo players: an organist and a bass violist (often a double-bassist in modern accounts). From the beginning it is obvious that Gabrieli intended *In Ecclesiis* to be something special that no hearer would forget. The very fact of its presupposing continuo forces at all is unusual in his work. Just as unusual are his demands for specific instruments. Much of his non-vocal writing elsewhere fits strings and winds with equal ease. But here he specifies three cornetti, two sackbuts, and a viola. Moreover, the average Gabrieli motet incorporates a liturgical text for a readily identifiable feast-day – or several such feast-days – in the Catholic calendar; *In Ecclesiis* does not. Its words are a mixture of excerpts from Psalms 8, 9, 22, 27, 61, 67, and 102. (The translation below is another one supplied by the San Francisco Bach Choir, which owns the copyright to it.) Critic Timothy Dickey notes of *In Ecclesiis*: 'The delayed arrival of the instrumental sinfonia and the rare use of solo vocal monody suggest a compositional date late in Gabrieli's career.' One does hope that the composer lived long enough to hear the whole thing in performance. Anyhow, it did not see print until the posthumously issued *Sacrae Symphoniae* volume of 1615.

**In ecclesiis** benedicite Domino.  
 Alleluia.  
 In omni loco dominationis  
 benedic anima mea Dominum.  
 Alleluia.

In churches bless ye the Lord.  
 Hallelujah.  
 In every place of His dominion,  
 bless the Lord, O my soul.  
 Hallelujah.

In Deo salutari meo et gloria mea.  
 Deus auxilium meum,  
 et spes mea in Deo est.  
 Alleluia.  
 Deus noster, te invocamus;  
 te laudamus; te adoramus.  
 Libera nos; salva nos; vivifica nos.  
 Alleluia.  
 Deus adiutor noster in aeternum.  
 Alleluia.

In God is my salvation and my glory.  
 God is my help,  
 and my hope is in God.  
 Hallelujah.  
 Our God, we call upon You;  
 we praise You; we worship You.  
 Free us; save us; give us life.  
 Hallelujah.  
 God is our helper forever.  
 Hallelujah.

*Programme notes © R. J. Stove, 2014*

### **The singers today were**

**Sopranos** Felicity Bolitho, Grace Cordell, Bronwyn Jones, Erika Tandiono\*,  
 Hannah Irvine\*, Jennifer Wilson-Richter  
**Altos** Hannah Spracklan-Holl, Helen Toner, Ian Travers\*, Ailsa Webb  
**Tenors** Alastair Cooper-Golec (Macedon)\*, Lyndon Green (Macedon)\*,  
 Jacob Lawrence (Middle Park)\*, Ben Owen\*, Leighton Triplow  
**Basses** Luke Hutton, Kieran Macfarlane, Matthew Tng\*, Lucas Wilson-  
 Richter

\* denotes soloist

### **ABOUT US**

The AUSTRALIAN CHAMBER CHOIR, now seven years old, has undertaken four European concert tours (You are invited to join us on our next one! – See over) and three Australian tours, recorded three CDs, given concerts in Sydney and Canberra and presented many programs in Melbourne and regional Victoria. Many of our programs have been recorded for broadcast on ABC FM and 3MBS FM. In July last year, the choir performed in Berlin and Hamburg, in the cathedrals of Meissen, Freiberg and Ribe, and at five international festivals in Denmark and Poland. Of the 18 engagements, 12 were return invitations. The choir returned for the third time to that most beloved of choral venues, St Thomas' Church, Leipzig, where JS Bach was Cantor for 27 years. Of our performance in 2013, "Lawrence's inspirational direction ... conjured up both mystical depths and dazzling highlights" – Augustburger Allgemeine, July 3, 2013

The booklet of the new MOTETS CD contains a number of beautiful photographs of the choir, taken at St Thomas' Leipzig. This year, the choir expands its activities to Warragul, Macedon and Flinders. While the choir's European tours are financed by earnings, personal contributions and grants

(from the Australia Council and Arts Victoria), Australian concerts rely heavily on support from our donors.

**Donations to the Australian Chamber Choir** Support Fund are tax deductible. If you would like to assist the choir with its Australian activities, there are many ways to donate at [www.AusChoir.org/donate](http://www.AusChoir.org/donate). If you like the old-fashioned method, cheques made out to *Australian Chamber Choir Inc* can be posted to 434 Brunswick Rd, West Brunswick, 3055, or telephone 9387 3004.

## WHAT'S NEXT?

### ETERNAL LIGHT – LUX AETERNA

with an orchestra of period instruments: **Buy your tickets today**

**Geelong** – St Mary of the Angels – **Sunday November 2 at 3.00pm**

**Macedon** – Church of the Resurrection – **Saturday November 8 at 3.00pm**

**Middle Park** – Our Lady of Mount Carmel – **Sunday November 9 at 3.00pm**

Pirated by Stanley Kubrick for the soundtrack of his *2001: A Space Odyssey*, Ligeti's **LUX AETERNA (ETERNAL LIGHT)** certainly sounds otherworldly. Written for 16 unaccompanied voices, the work is rarely heard due to its extreme difficulty. A continuous sustained cluster chord, some people perceive it as a meditation, others as the soundtrack to a nightmare. Perhaps this is an example of the 'harmony of the spheres' that was talked about in Palestrina's time. But where Palestrina relies on consonance, Ligeti takes dissonance as his norm.

Giuseppe Zarlino, a contemporary of Palestrina, hypothesised that the mathematics of music mirrored the mathematics of the cosmos and suggested that this was evident in Palestrina's well-balanced harmony. The 'harmony of the spheres' theory has continued to fascinate philosophers and composers through the ages. Bruckner studied Palestrina's work and consciously strove to duplicate his harmonic logic, re-interpreting it through the harmonic vocabulary of his own time in works like *Christus factus est*. A theme, recurring in Bruckner's work like a plainchant, is a reference to Palestrina's repeated use of Gregorian chant in works such as the Mass *Christi Aeterna Munera*.

The above settings of Latin texts for unaccompanied choir are complemented by three splendid works for choir, soloists and string orchestra by Purcell, Schütz and Pergolesi. See the full program overleaf.

**Giovanni Pierluigi Palestrina** (c1525-94) – Missa Christi aeterna munera

**Henry Purcell** (1659-95) – Sing ye to the Lord

**Heinrich Schütz** (1585-1672) – Lobe den Herren, from Cantiones Sacrae (1625)

**Györgi Ligeti** (1923-2006) – Lux Aeterna

**Anton Bruckner** (1824-96) – Christus factus est

**Giovanni Battista Pergolesi** (1710-36) – Magnificat

Tickets available today at the ticket desk: \$40, \$35, \$25. Up to 2 school children admitted free when accompanied by a paying adult. Help us to inspire the next generation.

## **COME WITH US TO EUROPE**

**June 25 to July 12, 2015**

Would you like to come with us for 15 days of 4-star luxury, fabulous music and priceless experiences? We have space for five more doubles or singles. This will be a leisurely trip through Germany and Denmark, travelling in your own luxury coach. With two or three nights in each destination, you will have the opportunity to explore at your own pace. For those who are interested, Douglas will conduct a “friends choir”, with rehearsals (just for fun) in some of the most beautiful cathedral acoustics. You will also be treated to private, informal organ concert/demonstrations. You are a VIP at all the choir’s concerts and are invited to join us at post-concert celebrations, where you will meet our presenters and local music-lovers. Add to all this an extensive sightseeing program that you can opt in and out of at your leisure. Our second destination is the historic university town of Tübingen: Sit down for a coffee in the ancient market square and watch the town hall’s astronomical clock (constructed in 1511) strike the hour. Take a Stocherkahnfahrt (like a gondola or punt) on the Neckar River. Walk around the Castle (Schloss Hohentübingen), which dates from 1078 and is now a part of the University. In this castle is the laboratory where Friedrich Miescher discovered DNA in 1869. Have lunch in one of Tübingen’s historic restaurants overlooking the Neckar River. After the choir’s concert, you are invited to join the singers for supper at the home of Prof Andrei Lupas, Director of Protein Evolution at the Max Planck Institute, Tübingen and his wife, Janice Lupas. From there, you travel to Bonn, Berlin, Copenhagen, Rønne on the Danish island of Bornholm and Hamburg. And there are plenty more priceless experiences in store for you. More information, including cost and booking details can be found at <http://www.auschoir.org/toursandconcerts/>  
Enquiries/Bookings at Eastern Hill Travel: Tel. 9417 4320  
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