

AUSTRALIAN CHAMBER CHOIR

STABAT MATER – GIOVANNI PIERLUIGI DA PALESTRINA

REQUIEM – WOLFGANG AMADEUS MOZART

with the

MELBOURNE BAROQUE ORCHESTRA

playing on instruments of the Classical period

David Irving – Concert Master

and soloists

Elspeth Bawden – soprano

Elizabeth Anderson – contralto

Timothy Reynolds – tenor

Oliver Mann – bass

directed by Douglas Lawrence

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| CASTLEMAINE | SATURDAY | 7 APRIL | 3PM |
| MACEDON | SUNDAY | 8 APRIL | 3PM |
| MELBOURNE | SUNDAY | 22 APRIL | 3PM |

Mozart's Requiem is presented at the pitch customary in the late eighteenth century, where A above Middle C is tuned to 430 Herz. This is a quarter-tone lower than modern concert pitch.

MEET THE SOLOISTS



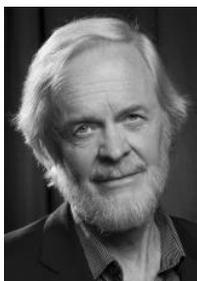
Soprano **Elspeth Bawden** joined the ACC in 2016 and is a student at the Melbourne Conservatorium of Music. She has been a featured soloist in concerts at Melbourne's Hamer Hall, and is a member of the Scots' Church Choir. In 2017 she was admitted to the Royal College of Music in London and was a soloist during the Australian Chamber Choir's European tour.

Contralto **Elizabeth Anderson**, a founding member of the ACC and its current Manager, has had a love of choral music since childhood. She regularly sings as a soloist with the Choir of the Scots' Church. As a harpsichordist she has appeared as a soloist with the Sydney Opera House Orchestra, the Adelaide Symphony Orchestra, the Queensland Orchestra and Orchestra Victoria and has released seven CDs. Highlights from her international tours include the City of London Festival, Dublin Early Music Festival, Old English Court Moscow and Symphony Hall Osaka.



Tenor **Timothy Reynolds** first sang with the ACC in 2011, travelling with the choir to Europe. In Europe he has performed with the Gesualdo Consort Amsterdam, the Bach Akademie Stuttgart, Opera Holland Park, and has understudied a number of roles at Oper Stuttgart, Germany. In Australia he has worked with Opera Australia, the Melbourne Symphony Orchestra, Ludovico's Band, the Australian Brandenburg Orchestra, the Royal Melbourne Philharmonic, the Melbourne Bach Choir and La Compania, and regularly appears with Victorian Opera.

Bass baritone **Oliver Mann** first performed with the ACC in 2016 as a soloist in Bach's *Mass in B Minor*. Solo roles have included regular performances in the St John's Southbank Bach Cantata series, Bach's *Coffee Cantata* with the Melbourne Symphony Orchestra, the role of Pan in BWV 201 (*Phoebus and Pan*) with Victorian Opera and four seasons with Opera Australia's schools tours. He has forged a singular path, combining classical singing with a career as a singer-songwriter. He has released three albums and has toured Europe, the UK and Japan.



Douglas Lawrence spent two years in the Concert Class at the Vienna Academy, where studies included conducting with Hans Gillesberger (Vienna Boys Choir). He has directed seventeen international tours with the Choir of Ormond College (1981 to 2006) and the ACC. As an organist he performs regularly around the world, with St Paul's and Westminster Cathedrals, London, St Mark's Venice, Kaiser Wilhelm Gedächtniskirche Berlin, Notre Dame de Paris, the Bamboo Organ of Manila, Hong Kong Cultural Centre and Casals Hall Tokyo, among many engagements. He is sought after as a judge for organ and choral competitions and his opinion is highly regarded in the field of pipe organ design.

At first sight, two stranger musical bedfellows than **Mozart's *Requiem*** and **Palestrina's *Stabat Mater*** can hardly be imagined. The former is by a man acting independently of the latter (Mozart did know some Palestrina pieces but not, apparently, this one). A chronological chasm of two centuries separates the works. Palestrina wrote his piece in a Europe in the grip of Counter-Reformation fervour; Mozart wrote his piece in a Europe where the French Revolution had already broken out, and where the corrosive intellectual examples of Voltaire and the *philosophes* could not be ignored even by someone of Mozart's own instinctive piety. Mozart's financial fecklessness and reluctant freelancing form an obvious contrast with Palestrina's forethought and willingness to stay in the same Vatican job for half his adult life. Whereas Palestrina used unaccompanied voices for his composition, Mozart drew on the full textures of the late 18th century orchestra and contrasted the choir with soloists.

Still, to explore both compositions in depth is to perceive some surprising resemblances between them. Like Mozart's *Requiem*, Palestrina's *Stabat Mater* came late in its creator's career. We can discern in each work a character of autumnal valediction, the mood of a great artist looking back on his accomplishments and refining the technical methods that he has deployed since his apprentice days. What is more, both the *Requiem* and the *Stabat Mater* inspired a good deal of awe during the 19th century, even as many other compositions lay neglected. Liszt and Wagner both regarded the *Stabat Mater* with reverence.

STABAT MATER - Giovanni Pierluigi da Palestrina

Born in Palestrina, Italy, circa 1525; died in Rome, 2 February 1594.

By the time Giovanni Pierluigi da Palestrina produced his eight-voice *Stabat Mater*, in or around 1590 (the precise date has never been determined, as is the case with nearly all Palestrina's oeuvre), he had become the most famous living musician in the western world. Of his possible rivals, Thomas Tallis was by 1590 five years dead; William Byrd's reputation remained largely, though not completely, confined to his native England; Tomás Luis de Victoria had acquired great respect in Spain and the Papal States, but less renown elsewhere; Roland de Lassus alone (born in the Spanish-controlled Netherlands but based since the 1550s in Bavaria) could approach Palestrina in terms of general admiration among music-lovers. Five Palestrina madrigals had appeared – without their composer's permission and quite likely without his knowledge – in a 1588 collection, *Musica Transalpina*, compiled by London merchant Nicholas Yonge. Four years later, fourteen of Palestrina's own musical disciples joined forces to produce a *Festschrift*, comprising psalm settings written in homage to their hero. A dedicatory letter accompanying this document likened Palestrina to 'the ocean of knowledge, towards which all streams flow', lesser musicians being compared with mere 'rivers, whose life is bound up to the sea, into which they shed their tribute.' Palestrina responded to this flattery with his nearest recorded approach to a witticism, in which he quoted Christ's words 'Ye are my friends, if ye do what I teach.'

Although Palestrina enjoyed greater success than most of his contemporaries at achieving publication for his music, most of it remained in manuscript during his lifetime and, for that matter, long after his death in 1594. Neither he nor anyone else in the 16th century regarded this fact as odd or shameful. Among the manuscripts that Palestrina left behind was that of the *Stabat Mater*.

There clung to this piece from the start, nonetheless, a suggestion of something special. For one thing, Palestrina seems to have intended it as a gift for Gregory XIV, who died in 1591 after a mere ten months as pope. For another thing, the pontifical choristers kept it under lock and key, in a manner that they certainly did not do for the bulk of Palestrina's – or anybody else's – output (though their successors would reveal a similarly proprietorial attitude towards Gregorio Allegri's *Miserere*). Third, the choristers sang the music's opening section each year on Palm Sunday. Finally, whereas by the very nature of his liturgical responsibilities he ended up repeatedly setting the same words to different music, Palestrina never – so far as is known – set the *Stabat Mater* at any other time in his life.

Outside Rome, the score had to wait until the enterprising Englishman Charles Burney had it published in 1771, after obtaining a copy from papal sources the previous year. The music made its way to Dresden, where the young Wagner tracked it down, and found himself so overwhelmed by it that he conducted it with the city's Hofkirche singers in 1848. Curiously, no fewer than six other editions of the *Stabat Mater* had been released between Burney's imprint and Wagner's première. Wagner issued his own (fairly imaginative) edition in 1878, by which time the volumes of Palestrina's collected works had begun to make their way onto library shelves, thanks to the Regensburg-based and Vatican-approved musicologist-publisher Franz Xaver Haberl.

From the music's very opening, one can comprehend why Wagner – like his father-in-law Liszt – was so gripped by it. On paper its chord sequence looks simple almost to the point of tedium; but in practice it rivets the attention (much as Wagner could rivet hearers' attention by devices as straightforward as a rising C major arpeggio). Overall the *Stabat Mater* is less conspicuously polyphonic than much of Palestrina. At times one might almost be in the antiphony-dominated world of Giovanni Gabrieli and his fellow Venetians. Tempo changes are implied (rather than stated); this, in turn, evinces a flexibility of approach in marked contrast to the 16th-century norm, where musicians generally assumed that the basic rhythmic pulse – the *tactus*, to use the technical name – would and should remain constant even if the time-signature switched from duple metre to triple metre or vice versa. American critic Timothy Dickey summarised the nature of Palestrina's idiom here:

*'Eight voices, presumably without accompaniment, follow, as always, perfect counterpoint and careful dissonance treatment; the choir is divided into two groups that alternate often simple and homophonic passages. Yet within that "purity" of basic musical style, the composer relishes the passionate imagery of his text. Right in the first phrase, he uses a strong harmonic contrast between chords with sharps and flats, giving the tenor voice a radical melodic tritone to sing and placing a plangent B flat right on the word **dolorosa** (grieving). Similar harmonic tensions populate the entire piece, with plenty of trigger words for flats (sad, suffering, weeping) or sharps (the sword that will pierce her [Mary's] soul). Often, changes in texture also stem from the text: imitative duos to represent the grieving pair of characters, or full eight-voiced textures when the poem asks for us all to bear the Cross of Christ, for instance.'*

But as with any outstanding composition, so with the *Stabat Mater*, words are ultimately inadequate. One must hear Palestrina's achievement for oneself.

Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Con tristatam, et dolentem,
Pertransiuit gladius.

O quam tristis et afflicta
Fuit illa enedicta
Mater Unigeniti!

Quae moerebat, et dolebat
Et tremebat, cum videbat
Nati poenas inclyti.

Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?

Quis non posset contristari
Piam Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Morientem desolatum,
Dum emisit spiritum.

Eia, Mater, fons amoris,
Me sentire vim doloris Fac,
Ut tecum lugeam.

Fac ut aredeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nat vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero,

The grieving Mother
stood weeping beside the cross
where her Son was hanging.

Through her weeping soul,
compassionate and grieving,
a sword passed.

O how sad and afflicted
was that blessed Mother
of the Only-begotten!

Who mourned and grieved
and trembled looking at the torment
of her glorious Child.

Who is the person who would not weep
seeing the Mother of Christ
in such agony?

Who would not be able to feel
compassion on beholding Christ's
Mother suffering with her Son?

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.

She saw her sweet offspring
dying, forsaken,
while He gave up his spirit.

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.

Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please Him.

Holy Mother, grant that the wounds
of the Crucified drive
deep into my heart.

That of your wounded Son,
who so deigned to suffer for me,
I may share the pain.

Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live,

Juxta crucem tecum stare
Et me tibi sociare
In plantu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac ut portem
Christi mortem,
Passionis fac consortem,
Et plagas recolare.

Fac me plagis vulnerari,
Cruce fac unebriari,
Et cruor Filii.

Inflammatum et accensum,
Per te Virgo sim defensum
In die judicii.

Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.

Quando corpus morietur
Fac ut animae donetur
Paradisi Gloria.

To stand beside the cross with you,
and gladly share the weeping,
this I desire.

Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee.

Grant that I may bear
the death of Christ,
the fate of his Passion,
and commemorate His wounds.

Let me be wounded with his wounds,
inebriated by the cross
because of love for the Son.

Inflame and set on fire,
may I be defended by you, Virgin,
on the day of judgement.

Let me be guarded by the cross,
armed by Christ's death and
Cherished by His grace.

When my body dies,
grant that to my soul is given
the glory of paradise.

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REQUIEM – WOLFGANG AMADEUS MOZART

Born in Salzburg, 27 January 1756; died in Vienna, 5 December 1791.

'I have often wondered that no one has set himself to collect unfinished works of art. There is a peculiar charm for all of us in that which was still in the making when its maker died, or in that which he laid aside because he was tired of it, or didn't see his way to the end of it, or wanted to go on to something else.'

Thus said Sir Max Beerbohm, most sardonic and elegant of British essayists, in 1918. All of the examples that Beerbohm gives are from either literature or the visual arts; but his comments are equally relevant to music, and to Mozart's *Requiem* above all. As *The Guardian's* critic Tom Service, in fairly sardonic mood himself, observed seven years ago:

'You would think it's more the creation of a Hollywood potboiler than reality, but it did actually happen: one of the world's greatest composers died writing what turned out to be his own Requiem.'

Actually, Hollywood's bosses would deride so improbable a farrago of events as those which brought about Mozart's final masterpiece. Imagine a novice screenwriter attempting to find backers for the following scenario:

‘There’s this aristocrat in Vienna, see, and his thing is to take credit for music that other people have composed, see, so he hires his goons to seek out Mozart, see, and commission a Requiem from Mozart without Mozart ever finding out that it’s the aristocrat who’s wanting to get his claws on it, see, and Mozart gets the feeling that he won’t make old bones, see, and...’ It would be hard to think of any initiative more likely to render said novice screenwriter permanently unemployable.

But facts are stubborn things. The aristocrat in Vienna was Count Franz von Walsegg, whom one tends to think of as far older than Mozart, but who was in fact seven years Mozart’s junior, born in 1763. Almost certainly Mozart came to know him, at least by sight, through shared Masonic affiliations. Almost certainly, also, Walsegg assumed that he would experience no difficulty in doing to Mozart what he had done to other composers: pretend publicly that he had written the music which they had actually produced. He paid these composers generously, and no doubt they found his payments welcome. They were probably less squeamish about his dubious ethics than their equivalents would have been a century later, once Romantic notions of the autonomous artist-hero had become established.

At any rate, Walsegg sounded out Mozart, through intermediaries who were forbidden to reveal Walsegg’s name. During late 1791 things were going rather well for Mozart, in an economic sense. No longer did he find himself firing off agonised begging letters to his long-suffering textile merchant friend Michael Puchberg. He had lately acquired the backing of private patrons, some Dutch and some Hungarian, who grieved at the genius’s indebtedness and who had accordingly settled upon him a regular honorarium. Moreover, he maintained, even at his most financially indebted, several domestic servants. In terms of creative splendour, following the slightly lean period of 1789-90 (a lean period by Mozartean standards, that is, not by ordinary mortals’), he was operating at full stretch. After all, from that last year come *The Magic Flute*, *La Clemenza di Tito*, the final piano concerto (K595 in B flat), the greatest clarinet concerto ever written, the K614 string quintet, and the K618 *Ave Verum Corpus*, to name only a handful of immortal compositions. So we can dismiss the idea that Mozart’s final decline, when not yet 36 years old, was somehow inevitable.

Yet the decline’s premonitory symptoms were evident. Mozart’s loyal – and fortunately phlegmatic – wife Constanze became alarmed not just at his physical ailments but at his mental state. By her account, his habitual optimism, at times bordering on childishness, had given way to an incorrigible pessimism. When on an outing with Constanze in the Prater, Mozart ‘began to speak of death, and declared that he was writing the *Requiem* for himself

... “I feel definitely,” he continued, “that I will not last much longer; I am sure I have been poisoned.’ (The reportage is not Constanze’s own, but that of Mozart’s first biographer, the Czech-born teacher Franz Niemetschek.) By early November, Mozart’s condition had much improved. He reproached himself for having previously spoken of someone trying to poison him, and he went back to labouring at the *Requiem* with a redoubled will. Sadly, completion remained beyond him. On 20 November, he retreated to his bed, felled by stomach pain and with frequent vomiting.

Nobody can be sure of what disease overcame Mozart, and, on 5 December, forever silenced him. Some have sought to place the blame on a subdural haematoma. Others blame rheumatic fever. Still others unglamorously attribute the collapse to roundworm infestation, via meat not properly cooked. Then there are those who ascribe Mozart’s condition to over-reliance on quack medicaments containing lead; to a streptococcal infection; or to medical malpractice (a hypothesis circulated at a remarkably early stage, its adherents having included Constanze’s sister Sophie). And of course, for those paranoiacs needing a constant supply of *Da-Vinci-Code*-type lunatic conspiracy theories to occupy the empty space beneath their tin-foil hats, Mozart’s death can be explained away as murder.

The blogosphere’s fever-swamps abound in pundits who suppose – as that less than distinguished musicologist General Ludendorff, along with his wife, supposed – that Mozart was assassinated by Masons (who allegedly could not forgive him for exposing craft secrets in *The Magic Flute*). As for the notion that Antonio Salieri slew Mozart, the complete lack of evidence implicating Salieri did not prevent spiteful Viennese gossips even at the time from thus calumniating him, and thereby weakening his already overstrained nerves. Parallels exist in our own time to such hysterical concoctions of ‘fake news.’ Mozart left the *Requiem* approximately two-thirds finished. Constanze, distraught by grief and understandably worried about when (or whether) Walsegg would pay the rest of the money that he owed, assigned the *Requiem*’s completion to the 25-year-old Viennese musician Franz Xaver Süssmayr, not a formal student of Mozart (though he had been a Salieri pupil), but a family friend in whose youthful high spirits, perhaps, Mozart saw reflected something of himself. Clearly he was a rapid musical craftsman, which would likewise have endeared him to the Mozart household. In little more than three months he had managed to produce a completion of the *Requiem*. Count Walsegg received the result (unaware of Süssmayr’s intervention) in 1792, and Constanze secured the outstanding funds.

Well over two centuries on, it is still not certain exactly how much of the *Requiem* was Süssmayr’s sole invention, and how much he depended on

sketches by Mozart that have not survived or – as with a cryptic fragment unearthed in 1966 – have survived only in partial form. The *Sanctus* and *Agnus Dei* are, it is agreed, the movements that owe most to Süssmayr's aid. Other composers might have clandestinely helped Süssmayr. Even if they did not, there is no disputing the stylistic debt that Mozart owed to Michael Haydn's own *Requiem* Mass from 1771. Various extremely similar harmonic progressions occur in both settings, and Mozart thought too highly of Michael's talent for such likenesses to be regarded as mere coincidence. Historians have again and again censured Constanze for ostensibly spreading confusion about the *Requiem*'s origins; but biographer Agnes Selby in her 1994 book *Constanze, Mozart's Beloved* makes a good case for suspecting simple, vulgar misogyny on the part of many such historians.

Mozart's clear liking for Süssmayr – a liking so very different from the jeering contempt with which he too often spoke of other musicians, even very able ones – surely puts paid to the notion of Süssmayr as talentless hack. And while more than a dozen other completions of the *Requiem* have been released in the last four decades (Haydn scholar HC Robbins Landon produced one, viola player Duncan Druce furnished another, and pianist Robert Levin supplied a third), most ensembles do keep coming back to Süssmayr, even when monetary considerations are no object, and when the most ambitious royalty payments for using copyright editions can therefore be undertaken. Admittedly, the present concert will use part of Levin's edition: namely, the fugal *Amen*.

The parallel with Puccini's likewise incomplete *Turandot* is remarkable. Notwithstanding the weaknesses of the original *Turandot* completion by Puccini's younger contemporary Franco Alfano – some of these weaknesses being Alfano's own fault, others having derived from the impatient Toscanini's interventions – it is Alfano's finale that continues to be the standard version for *Turandot* stagings.

Mystery: that is the operative word for everything about Mozart's *Requiem*. The mystery of how Mozart would have overseen its final pages; the mystery of its engendering; the mystery of what course Mozart's creativity would have taken if the fates had granted him a decent span of life; and of course, the ultimate terrifying mystery of death itself, Hamlet's 'undiscovered country from whose bourn / No traveller returns.'

To quote Tom Service again:

'It's possible to understand what Mozart is doing in the Requiem with his historical musical models, and it's even possible to prise apart the myths from the realities of what

actually happened at the end of 1791, but there's an endlessly fascinating enigma in the astonishing music Mozart did manage to compose.'

Introitus

Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus,
in Sion,
et tibi reddetur votum
in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison

Sequentia Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

Iudex ergo
cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,

Introitus

Eternal rest grant unto them,
O Lord,
and may perpetual light shine on them.
Thou, O God, art praised
in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Eternal rest grant unto them,
O Lord,
and may perpetual light shine on them.

Kyrie

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us

Sequentia Dies Irae

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be
When the Judge shall come
To judge all things strictly.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

When therefore the Judge
takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,

Cum vix Justus
sit securus?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti
crucem passus,
Tamus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus

Qui Mariam absolvisti

Et latronem exaudisti,
Mihiquoque spem dedisti.
Preces meae non sum dignae,
Sed tu bonus fac benigne,

Ne perenni cremet igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis

Flammis acerbis addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

When even the righteous may hardly
be secure?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me,
suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary
Magdalene

And didst hearken to the thief,
To me also hast Thou given hope
My prayers are not worthy,
But Thou in Thy merciful goodness
grant

That I burn not in everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the damned have been
confounded

And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

Offertorium

Domine, Jesu Christe,
 Rex gloriae,
 libera animas omniurn fidelium
 defunctorum de poenis inferni, et
 de profundo lacu:
 libera cas de ore leonis,
 ne absorbeat eas tartarus,
 ne cadant in obscurum,
 sed signifer sanctus Michael
 repraesentet eas
 in lucem sanctam,
 quam olim Abrahae promisisti
 et semini eius.

Hostias et preces, tibi, Domine,
 laudis offerimus:
 tu suscipe pro animabus illis,
 quarum hodie memoriam
 facimus:
 fac eas, Domine,
 de morte transire ad vitam,
 quam olim
 Abrahae promisisti
 et semini ejus.

Sanctus-Benedictus

Sanctus. Sanctus, Sanctus,
 Dominus Deus Sabaoth!
 Pleni sunt coeli et terra
 gloria tua.
 Osanna in excelsis.
 Benedictus qui venit in nomine
 Domini.
 Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata
 mundi,
 dona eis requiem.
 Agnus Dei, qui tollis peccata
 mundi,
 dona eis requiem sempiternam.

Communio

Lux aeterna luceat eis, Domine,
 cum sanctis tuis in aeternum,
 quia pius es.
 Requiem aeternam dona eis,

Offertorium

Lord Jesus Christ,
 King of glory,
 deliver the souls of all the faithful
 departed from the pains of hell
 and from the bottomless pit.
 Deliver them from the lion's mouth.
 Neither let them fall into darkness
 nor the black abyss swallow them up.
 And let St Michael,
 Thy standard-bearer,
 lead them into the holy light
 which once Thou didst promise
 to Abraham and his seed.

We offer unto Thee
 this sacrifice
 of prayer and praise.
 Receive it for those souls
 whom today we commemorate.
 Allow them, O Lord,
 to cross from death into the life
 which once
 Thou didst promise to Abraham
 and his seed.

Sanctus-Benedictus

Holy, holy, holy,
 Lord God of Sabaoth.
 Heaven and earth are full of
 Thy glory.
 Hosanna in the highest.
 Blessed is He who cometh in the name
 of the Lord.
 Hosanna in the highest.

Agnus Dei

Lamb of God, Who takest away the sins
 of the world,
 grant them rest.
 Lamb of God, Who takest away the sins
 of the world,
 grant them everlasting rest.

Communio

May eternal light shine on them, O Lord.
 with Thy saints for ever,
 because Thou art merciful.
 Eternal rest grant unto them,

Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.

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Rob J. Stove, is the author of four books, *Prince of Music* – a biography of the composer Palestrina (Quakers Hill Press, Sydney), *The Unsleeping Eye* – a brief history of secret police from the sixteenth to the twentieth century (Encounter Books, San Francisco), *A Student's Guide to Music History* (ISI Books, Wilmington, Delaware) and *César Franck: His Life and Times* (Scarecrow Press, Lanham, Maryland). He has co-edited, with James Franklin, *Cricket Versus Republicanism* – a posthumously published collection of essays by his father, the philosopher David Stove (1927–1994). Articles by Rob Stove have appeared in *The American Conservative*, *Chronicles*, *The American Spectator*, *The New Criterion*, *Taki's Magazine*, *Modern Age*, *Quadrant*, *National Observer*, *News Weekly*, *The University Bookman*, and other magazines. Rob is currently researching Stanford's organ music towards a PhD at the University of Sydney.

The **AUSTRALIAN CHAMBER CHOIR** was established by Douglas Lawrence in 2007. In its first ten years, the choir has undertaken six concert tours of Europe, recorded five CDs and given over 200 concert performances, many of which were recorded for broadcast on ABC Classic FM or 3MBS FM.

In 2015, returning by invitation to Denmark's oldest classical music festival, the *Sorø International*, the ACC was made an Honorary Life Member and took its place alongside such luminaries as Wilhelm Kempff, Anton Heiller, Gaston Litaize and Julian Bream. On this tour and on the subsequent one in 2017, the choir was accompanied by a group of *Friends*. You are invited to join Douglas Lawrence and the singers of the ACC on their 2019 tour (see the inside cover of this program for more details).

In Australia, the ACC has supplemented regular performances in key Victorian centres with interstate visits, performing in Canberra, Sydney, Albury, Bowral and Wagga Wagga.

In 2016, the choir expanded its regular commitments by undertaking to present all its *a cappella* programs in Sydney, increasing the cultural traffic travelling in the Melbourne to Sydney direction.

Wherever they perform, the Australian Chamber Choir is met with resounding accolades from audiences and critics alike:

“a creative force that transcends faith and soars ... with a devotion and assurance that is inspirational and affirming”

Melbourne Observer, 23 November 2017

“world class”

ClassikON, 29 August 2017

“a dramatic concert which was both tremendously well-conceived and received”

Australian Arts Review, 29 August 2017

“the choir’s performance is magical, confident, dancing as one entity”

Weekend Notes, 29 August 2017

“A lightning-crisp intonation rings through a naturally blended sound ... as the choir wends its way with the greatest security through music of many periods and styles”

Echo Darmstadt, Germany, 20 July 2017

“The Coronation Gloria delivered a triumphal entry to the program. The spine tingles started here”.

Classic Melbourne, 6 April 2017

“they created a sound that was as pure as crystal, beautifully blended, clearly articulated and unanimous in execution of phrasing and dynamics ... It will be a very welcome return to Sydney for this fine choir”. *SoundsLike Sydney* 23 August 2016

“The ACC has made it a trademark to use its choristers as soloists, and this choice is justified given the depth of talent in its ranks”

CutCommonMag 7 April 2016

“Magnificent! Transporting! Phenomenal!”

Schwäbische Zeitung, Germany, 17 July 2015

“Australian choir in the super league”

Dagbladet, Denmark 8 July 2015

“The choir’s flawless intonation, impeccable blend, marvellously pure intervals, seamless contrapuntal vocal movement and their careful emphasis on text delivered an exceptional concert”

Sydney Morning Herald, 9 June 2014

“about one minute into Anne Boyd’s work I closed my eyes and I was in heaven”

Bartosz Jakubczak, Professor of Organ
Royal Academy of Music, London 16 July 2013

THE AUSTRALIAN CHAMBER CHOIR

Douglas Lawrence OAM
Artistic Director

SOPRANOS

Elsbeth Bawden*
Sarah Amos
Grace Cordell
Alex Hedt
Amelia Jones
Elizabeth Lieschke
Erika Tandiono
Ailsa Webb
Jennifer Wilson-Richter

ALTOS

Elizabeth Anderson*
Rachel Amos
Melissa Lee
Hannah Spracklan-Holl
Isobel Todd

TENORS

Timothy Reynolds*
Steven Alesi
Joshua Lucena
Anish Nair
Ben Owen
Stuart Webb

BASSES

Oliver Mann*
Lucien Fischer
Luke Hutton
Kieran Macfarlane
Andrew Moffat
Nicholas Retter
Alasdair Stretch
Lucas Wilson-Richter

MELBOURNE BAROQUE ORCHESTRA

FIRST VIOLIN

David Irving *Concert Master*
Felicité Heine
Nathan Juriansz

SECOND VIOLIN

Arun Patterson
Natasha Conrau
Stephanie Eldridge

VIOLA

Christian Read
Dovi Hanner

CELLO

Laura Moore
Ellie Walker

DOUBLE BASS

Miranda Hill

BASSETT HORN

Craig Hill
Nicole Van Bruggen

BASSOON

Brock Imison
Natasha Thomas

TRUMPET

David Musk
Eric Beale

SACKBUT

Chris Farrands
David Farrell
Glenn Bardwell

TIMPANI

Scott Weatherson

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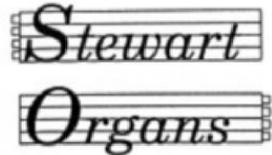
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