

GOOD FRIDAY with the ACC 4
Directed by Douglas Lawrence

Livestreaming with Melbourne Digital Concert Hall
Friday 10, April, 2020

Responding to the onset of COVID19, the ACC's program for Good Friday steps outside the events normally associated with this day to draw a wider picture of faith, meditation and hope. The program brings together music from Renaissance Italy and Elizabethan England and concludes with Bruckner, Brahms and Elgar.

The Australian Chamber Choir was established by **Douglas Lawrence** in 2007. Normally eighteen singers, the ACC has clocked up 112 performances in nine European countries and many more performances in Melbourne, Sydney and regional Victoria and NSW. Douglas and the singers of the ACC would like to invite you to tour Europe with them in July 2021.

From the beginning, many concert programs have involved smaller groups of singers and since 2017, eight singers (identified as the ACC 8) have given concerts in Melbourne and regional Victoria. In normal circumstances, the ACC 6 provides the music for the 5pm service at St Carthage's Church in Parkville on the second Sunday of most months.

In this evening's performance by the ACC4, under the direction of Douglas Lawrence, Ailsa Webb is the soprano, Elizabeth Anderson the alto, Matthew Bennett the tenor and Jerzy Kozlowski the bass.

PROGRAM

From Renaissance Italy

Giovanni Pierluigi da Palestrina (1525–1594) *Sicut Cervus*
Marc Antonino Ingegneri (1545–1592) *In Monte Oliveti*
Felice Anerio (1560–1614) *Christus factus est*
Giovanni Pierluigi da Palestrina *Super Flumina Babylonis*

From Elizabethan England

William Byrd (1543–1623)
from the Mass for Four Voices
Kyrie, Sanctus/Benedictus, Agnus Dei
Orlando Gibbons (1583–1625) *Almighty and everlasting God*
Thomas Tomkins (1572–1656) *O pray for the peace of Jerusalem*
Christopher Tye (?1497–1572/3) *Sing unto the Lord*
William Byrd *Ave verum corpus*

From 19th Century Europe

Anton Bruckner (1824–96) *Locus Iste*
Johannes Brahms (1833–1897) *Ach, arme Welt*
Edward Elgar (1857–1934) *As torrents in Summer*

FROM RENAISSANCE ITALY

Giovanni Pierluigi da Palestrina (1525–1594) *Sicut Cervus*

As the heart longs for water,
So my soul yearns for Thee, oh God

Marc Antonio Ingegneri (1545–1592) *In Monte Oliveti*

On the Mount of Olives he prayed to his father:
Father, if it be possible, let this chalice pass from me.
The spirit is willing, but the flesh is weak:
Your will be done.
Watch and pray lest you enter into temptation.

Felice Anerio (1560–1614) *Christus factus est*

Christ was made obedient even to death, death on the cross.
God therefore exalted him and gave him a name excelling all others.

Giovanni Pierluigi da Palestrina *Super Flumina Babylonis*

Palestrina (known by his birthplace) rose to prominence through the patronage of the Bishop of Palestrina, who became Pope Julius III. Palestrina served as musical director at St John Lateran and St Peter's Basilica in Rome, where he composed prolifically at a time when most sacred music composition was taking place outside Italy. He is said to have saved church music. Amid growing dissatisfaction with sacred music because of its apparent disregard for the meaning of the text, it was argued that polyphony was to blame. An Italian Bishop complained at the time of the Council of Trent, during the counter-reformation debate about liturgical music, that 'when one voice says "Sanctus" and another says "Sabaoth"... they more nearly resemble cats in January than flowers in May.' Palestrina is said to have demonstrated that it was possible to reconcile clarity of text with interesting and rich music, persuading the churchmen of Trent not to abolish polyphony altogether. This account is probably grounded more in legend than anything else, but there is no doubting the power of music to explore and express the deepest meaning of words. This famous motet is an example of the way in which Palestrina characteristically gave to each phrase a distinct musical treatment. In telling the story, conveying the grief of the Israelites and their lament for Zion, the piece unfolds in a seemingly effortless progression, asserting a calm and confident worldview.

Super flumina Babylonis
Illic sedimus et flevimus
Dum recordaremur tui Sion.
In salicibus in medio eius
Suspendimus organa nostra

By the waters of Babylon
we sat down and wept,
when we remembered thee o Zion.
As for our harps we hanged them up
upon the trees that are therein.

FROM ELIZABETHAN ENGLAND

William Byrd (1543–1623)) from the Mass For Four Voices

Kyrie, Sanctus/Benedictus, Agnus Dei

Kyrie

Lord have mercy
Christ have mercy
Lord have mercy

Sanctus/Benedictus

Holy, holy, holy
Lord God of hosts,
Heaven and earth are full of thy glory
Hosanna in the highest.
Blessed is he that commeth in the name of the lord:
Glory be to thee, or lord in the highest

Agnus Dei

Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

Orlando Gibbons (1583–1625) *Almighty and everlasting God*

Almighty and everlasting God
Mercifully look upon our infirmities
And in all our dangers and necessities
Stretch forth thy right hand to help and defend us.
Through Christ our Lord,
Amen

Thomas Tomkins (1572–1656) *O pray for the peace of Jerusalem*

O pray for the peace of Jerusalem
They shall prosper that love thee

Christopher Tye (?1497–1572/3) *Sing unto the Lord*

Sing unto the Lord ye that are his saints
And give thanks with a remembrance of his holiness.
The Lord hath heard me and hath taken mercy upon me.
The Lord is made my helper.
Thou hast turned my sorrow into joy.
Thou hast put off my sackcloth
And has compassed me with gladness
That my glory may sing to thee without grief.
O Lord my God,
I shall ever give thanks to thee.

William Byrd *Ave verum Corpus*

Hail, true body,
Born of the virgin Mary;
Who has truly suffered, slaughtered
On the Cross for humanity.
Whose side was pierced,
Pouring out water and blood.
Be a foretaste for us
During our ordeal of death.
O sweet, o holy,
O Jesus Son of Mary,
Have mercy on me. Amen.

FROM 19TH CENTURY EUROPE

Anton Bruckner (1824–1896) *Locus iste*

This place was made by God,
a priceless mystery;
it is without reproof.

Johannes Brahms (1833–1897) *Ach, arme Welt*

Thou, poor vain world, deludest me,
yes, that I grant thee verily,
and can not still deny thee.

Ah, thou false world, thou art not true,
thy glories fade, I know and rue,
with grief and sorrow try me.

The honours, riches, thou hast brought,
in death, in dire distress are naught;
Thy treasure vain and falsely wrought.
Lord, give me peace eternal.

Edward Elgar (1821–1906) *As Torrents in Summer*

‘As Torrents in Summer’ comes at the end of Edward Elgar’s cantata *King Olaf* (1896), one of six choral works written between 1889 and 1900, when his arguably most famous choral work *The Dream of Gerontius* received its premiere. *King Olaf* tells the story of the tenth-century Norwegian monarch Olaf Tryggvason – credited with commissioning Norway’s first Christian church – through the voice of American poet Henry Wadsworth Longfellow (1807–1882). While this cantata has, on the whole, largely fallen out of popularity, ‘As Torrents in Summer’ has not. Here, Elgar’s recapitulation of a number of earlier themes from the cantata leads to a subtle yet moving climax, justifying its lasting appeal.

As torrents in summer, Half dried in their channels,
Suddenly rise, though The sky is still cloudless.

For rain has been falling. Far off at their fountains,
So hearts that are fainting Grow full to o’erflowing,

And they who behold it Marvel, and know not
That God at their fountains Far off has been raining!