



Saturday 25 March 2023 at 7.30pm
Verbrugghen Hall, Sydney Conservatorium of Music

Sydney Chamber Choir acknowledges the traditional custodians of the lands on which we rehearse and perform. We pay our respects to Elders past and present.

Splendour & Mystery

Sydney Chamber Choir

Camerata Antica

Thomas Wilson *organ*

Sam Allchurch *conductor*

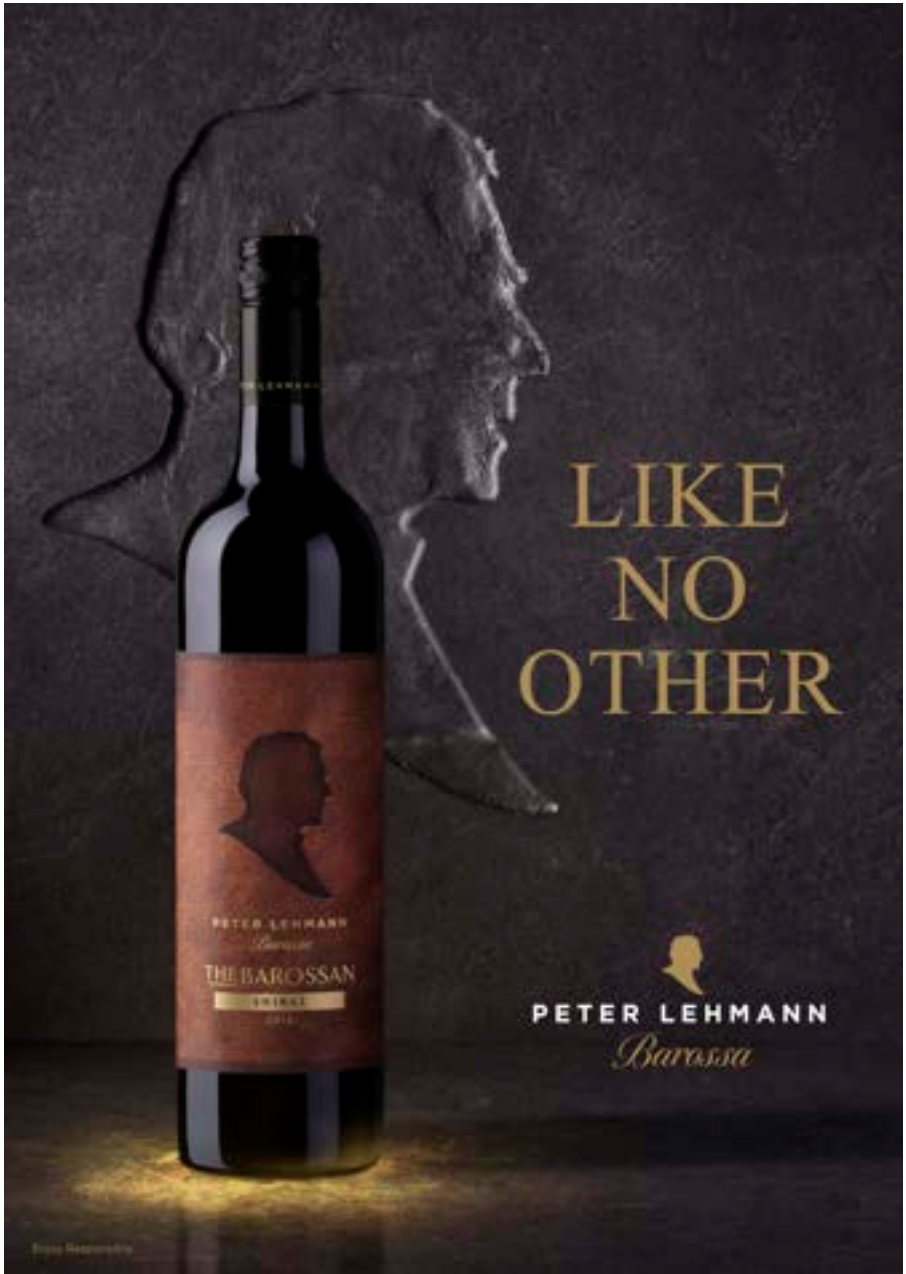


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Sydney Chamber Choir's 2023 season is supported by the
NSW Government through Create NSW.

*As a mark of respect to this wonderful music, Sydney Chamber Choir
would appreciate it if audience members would turn off all sound-
emitting devices. Thank you.*



Program

1. **Jubilate Deo omnis terra, C65** (publ. 1615) **(Shout with joy to God, all you lands)** Giovanni Gabrieli
c.1557–1612; Italy
2. **A Hymn to the Mother of God** (1985) John Tavener
1944–2013; UK
3. **German Magnificat** (1671) Heinrich Schütz
1585–1672; Germany
4. **Christ the King** (1984) Clare Maclean
b.1958; NZ / Australia
5. **Canzon seconda, C187** (published 1608) Giovanni Gabrieli
Camerata Antica
6. **Mass for double choir** (1922/26) Frank Martin
1890–1974; Switzerland
Kyrie
Gloria
Credo
Sanctus
Agnus Dei
7. **Heavenly Father** (2022) Brooke Shelley
b.1975; Australia
8. **Magnificat a 14, C79** (published 1615) Giovanni Gabrieli

ABOUT THE ARTISTS

Sam Allchurch *conductor and Artistic Director*

Pedro Greig



Sam Allchurch has been Artistic Director of the Sydney Chamber Choir since 2019. In that time, he has established a strong relationship with the choir and its audiences, directing the choir in a wide range of concerts and collaborations.

His programs champion the music of Australian composers such as Paul Stanhope, Joseph Twist, Clare Maclean, Brenda Gifford and Brooke Shelley. In 2022, he conducted the premiere of new works by Ella Macens and

Brooke Shelley and made studio recordings of Paul Stanhope's *Requiem* and Heather Percy's *Three Night Songs* with the Sydney Chamber Choir. Other recent performances include Handel's *Messiah* in 2020, *Cycles* for the 2021 Sydney Festival and the premiere of Joseph Twist's *An Australian Song Cycle*.

Sam Allchurch is also Director of Music of Christ Church St Laurence, where he conducts the choir which dates back to 1845. In addition to weekly choral services, 2023 highlights include Bach's *St John Passion* with the Muffat Collective and residencies at Westminster Abbey and the Thomaskirche, Leipzig. Sam is Associate Artistic Director at Gondwana Choirs, where he has prepared choirs for the Sydney Symphony Orchestra and Opera Australia and played a key role in presenting the Gondwana World Choral Festival.

Sam holds a Bachelor of Music from the University of Melbourne, where he was a choral scholar at Trinity College. Sam was awarded a Gates Scholarship to complete a Master in Music (Choral Studies) at the University of Cambridge where he studied with Stephen Layton.

Camerata Antica

Leader: Matthew Manchester



Camerata Antica was formed in 2010 by Matthew Manchester and Anna Sandström to explore the strong connections between voices and instruments in 16th- and 17th-century music.

The core members of the ensemble have featured with many of the leading early music ensembles in the UK and Australia, including His Majestys Sagbutts and Cornetts, The Gabrieli Consort, The Orchestra of the Age of Enlightenment, The Armonico Consort, Salut!

Baroque, Australian Baroque Brass, Orchestra of the Antipodes, Pinchgut Opera, Australian Romantic and Classical Orchestra and the Australian Brandenburg Orchestra.

Camerata Antica's debut performance was held in London, performing Monteverdi's *Vespers of 1610* in its 400th Anniversary year. It has since toured extensively throughout the UK and Australia, performing chamber recitals and collaborating with larger choirs. Camerata Antica's debut CD, in collaboration with Coro London, was released on Dal Segno Records in 2011; the ensemble has gone on to feature in numerous live recordings for broadcast, aiming to capture the energy of live performance. Camerata Antica has also led the way in commissioning, recording and performing new Australian repertoire for the voice and cornetto.

Performing in this evening's concert:

Matthew Manchester *cornetto*

Michael Wyborn *alto sackbutt*

William Kinmont *tenor sackbutt*

Paolo Franks *bass sackbutt*

Thomas Wilson *organist*



Born in Hamilton, New Zealand, Thomas Wilson held positions at both the Anglican and the Roman Catholic Cathedrals in that city before being appointed Director of Music at Wellington Metropolitan Cathedral at the age of 18.

In 2003 Thomas moved to the UK to study organ with David Titterington at the Royal Academy of Music in London. While a student, he made his debut performance in the Wigmore Hall accompanying cellist Stephen Isserlis, and appeared as concert soloist with the Royal Academy Baroque Orchestra. He was appointed Organist and Assistant Director to the Choir of Ealing Abbey before becoming Assistant Organist at Westminster Cathedral, where the famed Cathedral Choir sings daily Vespers and Mass. At Westminster he regularly accompanied and directed the Choir, performed in the Cathedral's Grand Organ Recital series, toured with the Choir, and featured as organist on a recording of music by Victoria and Frescobaldi. Thomas subsequently became Westminster Cathedral's first lay Precentor, with responsibility for planning and coordinating the Cathedral's Liturgy, in addition to his duties as Assistant Organist.

From 2010 to 2023 Thomas was Director of Music at St Mary's Cathedral, Sydney, where he established a regular schedule of daily choral liturgical services, and oversaw the development of the busiest and most comprehensive cathedral music program in Australia. Thomas conducted the Cathedral Choir in concerts and festivals throughout Australia, Belgium and Italy and broadcasts on Channel 7, ABC television and radio, recorded several CDs, and collaborated with some of Australia's finest orchestras, choirs and solo artists.

In 2013 Thomas was elected an Associate of the Royal Academy of Music.

Sydney Chamber Choir

Artistic Director – Sam Allchurch

Sydney Chamber Choir is passionate about choral music and its unique ability to celebrate and reflect upon the stories of our past, present and future.

We love to travel deep inside the music to meet the composers and bring their vision alive in sound. We reach back to explore the masterpieces of the Baroque and the Renaissance, while also championing the music of our own time and place, regularly commissioning works by established and emerging Australian composers. In recent years, the Choir has premiered new works by Brenda Gifford, Ella Macens, Brooke Shelley, Paul Stanhope and Joseph Twist.

Formed in 1975, we have been honoured to work with such guest conductors as Carl Crossin, Roland Peelman, Elizabeth Scott and Brett Weymark, as well as our three previous directors, Nicholas Routley, Paul Stanhope and the late Richard Gill AO.

We collaborate with leading Australian instrumentalists and ensembles, including Joseph Tawadros, Slava Grigoryan, the Australian Haydn Ensemble, the Australian Romantic & Classical Orchestra, the Muffat Collective, Synergy Percussion, Orchestra of the Antipodes and Continuum Sax. We also enjoy more unconventional partnerships, including concerts with the Hilltop Hoods, The Idea of North and the Sydney Mardi Gras Community Choir.

The Choir appeared at the Sydney Festival in 2021 and the Canberra International Music Festival in 2022, and we tour regularly in regional NSW, most recently to Goulburn for the Hume Chamber Music Festival. We have sung in Hong Kong, Taiwan and the UK, and in 2009 the Choir was a prizewinner in the Tolosa International Choral Competition in Spain.

Our performances have been broadcast across the country on ABC Classic and on Fine Music 102.5, and our CD recordings are available on the ABC Classic and Tall Poppies labels.

Sopranos

Ria Andriani
Kristen Butchatsky
Louisa Coussens
Megan Cronin
Amanda Durham
Wei Jiang
Liane Papantoniou
Rose Trevelyan

Altos

Allison Blake
Bronwyn Cleworth
Naomi Crellin
Alison Keene
Vicki Kourkoumelis
Alison Lockhart
Sarah Penn
Natalie Shea

Tenors

Matthew Flood
Rob Hughes
Michael Iglesias
Malcolm O'Brien
Christopher Othen
Murray-Luke Peard
Richard Sanchez
Toby Wong

Basses

Jonathan Bruhl
David Cervi
Wei-Ju Chang
Christopher Matthies
Sébastien Maury
Sam Merrick
Ed Suttle
Lee Thompson

Pedro Greig



ABOUT THE MUSIC

It's such a straightforward, tidy arrangement that it seems obvious: SATB. Soprano, Alto, Tenor, Bass: the four voice groups that make up a standard choir. Sopranos on the top, their voices soaring up into the stratosphere; altos pitched a little lower, adding warmth and richness. Tenors the higher-pitched men's voices, with their bright clarion timbre; basses underneath, singing the foundations of each chord. These four voice-types became the basis of harmony in the 17th century: the three notes that make up a simple triad, plus the bottom note repeated again at the top to make up four. The chorales of Bach are probably the most famous examples of this four-part harmony, and hymn books down through the ages have followed the same pattern.

But there's no reason it has to be that way. Across those four voice types, the human voice is capable of a very wide range of pitches: a full four octaves, in fact, from the deepest notes of the basses to the top of the soprano range. That's 29 notes, counting in a standard major scale. Looked at like that, it seems parsimonious to choose just four of them to create a chord. Of course, not every voice type can sing any note – each individual voice usually has a comfortable range of more like 13 or 14 notes – but across the choir, you've got all the notes covered. So why stick to just four?

1. GIOVANNI GABRIELI **Jubilate Deo, omnis terra**

The first piece on tonight's program gives us one example of what you can get by opening up the number of voice parts. Gabrieli's motet *Jubilate Deo, omnis terra* has ten individual vocal lines, and when they all sing together, the sound is rich and resonant. Triads of three notes are multiplied across the full range of the choral instrument. The F-major chord which opens the piece consists, like all F-major chords, of just three pitches, F, A and C, but now there are four different Fs – one down very low in the basses, one very high in the sopranos, and two in between – and multiple As and Cs filling in.

Of course, with ten vocal lines instead of four, you have fewer individual voices to sing each line. Gabrieli was writing for the vast, echoing spaces of St Mark's Basilica in Venice, and the music of the church was also a celebration of the wealth and power of the Venetian Republic. The last thing he wanted was to write music that

sounded weak or fragile! So he added instruments to his vocal ensemble to round out the sound: sackbuts, an early version of the modern trombone, and cornettos, a wind instrument with fingerholes like a recorder, giving it a full chromatic range, but a mouthpiece like a trumpet. Both of these instruments were specifically chosen for their mellow timbre: to support the human voice rather than to dominate it.

With a grand and solemn sound like this, though, a little goes a long way. So Gabrieli varies the texture, allocating each verse to a different subset of voices, and reserving the full impact of all ten vocal lines plus organ for the chorus.

Jubilate Deo, omnis terra (Shout with joy to God, all you lands) would likely have been performed on the Feast of the Ascension, which commemorates the ascent of the risen Christ into heaven, to sit in glory at God's right hand. As the culmination of the whole crucifixion–resurrection narrative, Ascension is a major religious festival in its own right, but in Venice it assumed a whole new layer of meaning. On Ascension Day back in the year 1000 CE, the Venetian navy attacked and defeated the Dalmatian pirates who were wreaking havoc up and down the coast. In memory of this victory, each year the ducal galley would sail to the Lido, where the bishop would bless the waters of the sea, in gratitude.

Things became more complicated in 1177, when the Pope of the day, Alessandro III, gave the Doge a gold ring 'as a symbol of the sovereignty that you and your successors shall forever have over the sea'. He went one step further, commanding that the city of Venice marry the sea: the logic seems strange to us now, but in Renaissance thought, a man marrying a woman became her lord and master. Venice, therefore, by wedding the Adriatic, would have divinely-sanctioned dominion over her. Ascension Day festivities thus became a complex blend of religious solemnity and patriotic celebration.

Gabrieli's motet mirrors this complexity in the choice of text: this is not the psalm 'Jubilate Deo omnis terra' (Ps 100) but a compilation of verses from the liturgy of the Nuptial Mass! The words are not inappropriate to a more general celebratory occasion, but a Venetian in Gabrieli's day would have recognised the source immediately, and enjoyed the added dimension of meaning.

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

Jubilate Deo omnis terra.
Deus Israel conjungat vos
et ipse sit vobiscum.
Auxilium de sancto
tueatur vos
et de Sion.

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

Jubilate Deo omnis terra.
Servite Domino in laetitia.
Jubilate Deo omnis terra.

*Shout with joy to God, all you lands,
for thus shall the man who fears
the Lord be blessed.*

*Shout with joy to God, all you lands.
May the God of Israel unite you
and may he himself be with you.
May he send you help from his
sanctuary, and watch over you
from Zion.*

*Shout with joy to God, all you lands,
May the Lord bless you from Zion,
he who made heaven and earth.*

*Shout with joy to God, all you lands.
Serve the Lord with gladness.
Shout with joy to God, all you lands.*

*Psalms 100:1; 128:5; Tobit 7:15,
Pss 20:2; 134:4; 100:2*

2. JOHN TAVENER A Hymn to the Mother of God

Like Gabrieli, the 20th-century British composer John Tavener took delight in the sound of voices resonating in vast spaces. His inspiration came from a very different musical source, though: the liturgy of the Orthodox church, to which he converted in 1977. Like a painted icon, Tavener's music is intended as an object for contemplation, an experience of the present which can serve as a tool for understanding higher spiritual dimensions.

Tavener's best-known work is his *Song for Athene*, written in memory of a friend but most famously heard at the funeral of Princess Diana in 1997, which was watched by an estimated 2 billion people around the world. The *Hymn to the Mother of God* that we are hearing tonight has much in common with the *Song for Athene*: the unhurried declamation of the text, the chords that move in parallel – all vocal lines moving at the same time, in the same direction – and the harmonies that stretch from the depths of the bass register up to the top of the sopranos.

What is compelling here is Tavener's use of a double choir. Each choir has six vocal lines – three for the women and three for the men – and both choirs sing the same music, but the second choir starts a few beats after the first choir. It's a technique which is actually quite

common, for example in children's rounds like *Three Blind Mice* or *Frère Jacques*, but usually the melody is constructed in such a way that the delayed entries will fit together neatly to create consonant chords as the voices overlap. Tavener takes a completely different approach. He deliberately allows the overlapping choirs to 'clash' harmonically, briefly creating dissonances as they pass by each other, in and out of phase. The effect is rather like waves rolling up on sand, as the dissonances pile up for a moment and then wash away again into pure, unadulterated harmonies.

Tavener wrote two *Hymns to the Mother of God*, both in memory of his own mother. This is the first of the pair. The text is taken from the Liturgy of St Basil; Tavener described it as speaking of 'the almost cosmic power attributed to the Mother of God by the Orthodox Church', and indicates in the score that it is to be sung with 'awesome majesty and splendour'. The music is on one level extremely simple, with just three phrases of music – only two, really, as the first and last are almost the same. But the effect of the overlapping choirs adds an extraordinary layer of colours and resonances.

In You, O Woman full of Grace,
the angelic choirs and the human race,
all creation rejoices.
O sanctified Temple,
mystical Paradise,
and glory of Virgins.
In You, O Woman full of Grace,
all creation rejoices.
All praise be to You.

3. HEINRICH SCHÜTZ **German Magnificat**

We move back to the 17th century, to Gabrieli's most celebrated student, the German composer Heinrich Schütz. Born exactly 100 years before J.S. Bach, Schütz's talent was obvious from childhood, but his parents were set against a career in music. It was only through the dogged efforts of a visiting nobleman, Count Moritz of Hesse, that young Heinrich received any musical training at all, as a choirboy in the count's court, and once his voice broke, he headed off to university to study law.

Just one year into his legal studies, though, Moritz offered him a scholarship of 200 thalers a year to travel to Venice to study with Gabrieli, ‘a widely famed but rather old’ – Gabrieli then being in his mid-fifties! – ‘musician and composer [who] was still alive in Italy: I should not miss the chance to hear him and learn from him.’ Schütz seized his chance.

Schütz studied and, it seems, lived with Gabrieli for three years, until the older man’s death, and acquired from him a solid grounding in traditional Renaissance polyphony. On his return to Germany, Schütz became almost immediately the subject of an aggressive, protracted and sometimes quite underhanded bidding war between Count Moritz and the Elector of Saxony, Johann Georg I. The Elector, naturally, outgunned the Count, and Schütz was soon on his way to Dresden to take up a permanent position in the court’s musical establishment, where his genius would transform German music from a local curiosity to the bedrock of musical greatness.

That was in 1615. In 1671, at the age of 86, increasingly weak and hard of hearing, Schütz completed his final composition, his musical farewell to the world – his *Swansong*, as he called it. He chose for his text Psalm 119, an extended meditation on the perfection of God’s law and the profound longing of righteous souls to follow its truth. But at the end of this solemn musical testament, as the final notes of his final work, Schütz placed a setting of the Magnificat, one of the most positive and uplifting texts in the Bible: the response of the young girl Mary to the extraordinary and bewildering news that she was to give birth to the Son of God. Where we might expect to hear confusion, fear and refusal, the text of the Magnificat is a song of delighted amazement, of wholehearted acceptance, of utter confidence in God’s power to cast down the mighty and raise up the lowly. Schütz’s musical setting, after a few pensive opening bars, launches into an exuberant triple-time dance of hope and joy.

Among the musical techniques that Schütz had learnt from Gabrieli as a teenager, and took back with him to Dresden, was the use of double choirs. Gabrieli hadn’t invented the idea, but under his influence it became synonymous with grand ceremonial occasions: two, or even three or four choirs, singing to each other across the wide vaults of the cathedral. In Schütz’s final Magnificat setting we hear two choirs merrily tossing phrases back and forth, right up until the final Amen.

Meine Seele erhebt den Herren
und mein Geist freuet sich Gottes,
mein Heilandes,

denn er hat die Niedrigkeit
seiner Magd angesehen.

Siehe, von nun an
werden mich selig preisen
alle Kindeskind.

Denn er hat große Ding'
an mir getan, der da mächtig ist
und des Name heilig ist.

Er übet Gewalt mit seinem Arm
und zerstreuet, die hoffärtig sind
in ihres Herzens Sinn.

Er stößet die Gewaltigen
vom Stuhl
und erhöhet die Niedrigen.

Die Hungerigen füllet er mit Gütern
und lasset die Reichen leer.

Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf,
wie er gered't hat unsern Vätern,
Abraham und seinem Samen
ewiglich.

Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit,
Amen.

*My soul raises up the Lord
and my spirit rejoices in God,
my saviour,*

*for he has looked upon the lowliness
of his handmaiden.*

*Behold, from henceforth
all generations shall
honour me as blessed.*

*For he that is mighty
has done great things for me
and his name is holy.*

*He shows strength with his arm
and scatters the arrogant
in the thoughts of their hearts.*

*He throws down the powerful
from their thrones
and raises up the lowly.*

*The hungry he fills with good things
and he lets the rich go away empty.*

*He bears his mercy in mind
and helps his servant Israel,
as he promised to our fathers
Abraham and his seed
forever.*

*Glory be to the Father and to the Son
and also to the Holy Spirit,
as it was in the beginning,
now and evermore
and from everlasting to everlasting,
Amen.*

4. CLARE MACLEAN **Christ the King**

The Magnificat is a celebration of God becoming human in the form of the infant Jesus, a vision of radical justice and hope. *Christ the King* shifts the focus completely, taking us inside the experience of the adult Jesus, and imagining how it might have felt for God to be completely human. The text comes from two poems by the New Zealand poet James Keir Baxter: *Song to the Father* (verses 1, 2, 4 and 5) and *Song to the Lord God on a Spring Morning* (vv 3 and 6).

The title ‘Christ the King’ was added by the composer; Baxter doesn’t specifically identify the narrator of his *Song to the Father* as Christ, but it is easy to hear in it echoes of Jesus in the Garden of Gethsemane, confronting his own death and asking to be spared the ordeal that lies ahead, yet finally accepting the will of God.

Maclean wrote this work, one of her first, in 1984 for Sydney Chamber Choir. It was originally intended to be sung in between the movements of the Renaissance composer John Taverner’s *Missa Corona Spinea* (Crown of Thorns Mass).

‘Crown of Thorns’ refers to the torture and humiliation of Christ during his trial before the Roman governor Pontius Pilate: when he declares himself to be king of a realm beyond this world, the guards mock him by dressing him up in a robe of royal purple and twisting thorns into a fake crown that they press down onto his head.

The Crown of Thorns reference in the title of the Taverner mass led Maclean to the liturgy of the Feast of Christ the King (the last Sunday of the Christian calendar, just before preparations begin for the Christmas season). There she encountered the plainsong melody for the evening hymn *Te lucis ante terminum*, and it is this melody that we hear at the beginning of *Christ the King*, first as a single line of plainchant.

Maclean was a member of Sydney Chamber Choir (then the University of Sydney Chamber Choir) when she wrote this piece – she sang in the premiere performance – and she handles the individual and multiple vocal lines ‘from the inside’, as it were.

The piece starts with a single line of melody, sung by the altos; that single line then splits into two equal vocal lines, and then three, all singing the same melody but starting one after the other. At various points, soprano, alto, tenor and bass parts all divide into multiple lines and then knit back together again; at one moment Maclean has the women’s parts blossom into ten individual cascading vocal lines.

Of all the works on this evening’s program, this one is by far the most complex when it comes to the number of voice parts. But rather than the double choir format we heard in the Schütz Magnificat, with the two choirs speaking to each other, Maclean gives us a sense of a single choir expanding and contracting, like deep, slow breaths.

Father, beyond the hills and water,
Beyond the city of the stars,
In a chosen overcoat of night
You hide from me. All men find it so
And I would be a fool to grieve
Because my soul cannot yet rise

Into your heaven. Now at moonrise
The glitter on the river water
Makes every stone and plant cell grieve
For what you lock behind the stars,
Promising that it will be so
But not in the now of night.

Alleluia.

I need not complain that youth has gone
Or that the sins of morning
Haunt me at noonday.

Alleluia adonai.

Whoever has lifted

The burden of Christ will find that an armful of dry grass
Is the same weight as the cross.

Alleluia.

Man only lives for a day

Yet he can hear the singing of strong voices.

Alleluia.

Father, you know that it is so,
That your kind prison makes me grieve,
The hinge of sky, the gate of water,
The floor of earth, the roof of night,
And those great warders when they rise,
The man-killing moon and stars.

Father, I am myself the night
In whom your sun will have to rise
When death demands it must be so.
My heart dissolves in me like water
And the blunt arrows of the stars
Lodged in my marrow make me grieve.

Adonai alleluia.

Therefore, whatever another day
May hold for me – exile, darkness, and the rod of Pharaoh lifted
To scourge my back – this brightness of morning
Cannot die. The murmur of many voices
Will stay with me when the light has gone
And my days are like an acre of burnt grass.

Alleluia adonai.

James Keir Baxter (1926–1972)

from *James K. Baxter: Collected Poems*, ed. J.E. Weir,
Oxford University Press, Wellington, 1981

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Many choral music enthusiasts demonstrate their appreciation of Sydney Chamber Choir by joining one of our support programs.

Our Leading Lights commit to making an annual donation of at least \$1,000 for a three-year period; our Guiding Lights make a similar three-year commitment of \$250–\$999 per annum.

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our Philanthropy Manager,
on 0425 253 981
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5. GIOVANNI GABRIELI **Canzon Seconda**

The brass instruments who accompanied the singers in Gabrieli's vocal works on high profile feast days were also given their own moment in the spotlight at certain points in the liturgy. More than 30 such pieces by Gabrieli have come down to us, in all kinds of configurations from 3 to 22 individual instrumental lines; this is a smaller-scale example for just four 'voices'. It was published in 1608 by the printer Alessandro Raverii, as part of an anthology of *Canzoni per sonare* – 'vocal music to be played by instruments'.

6. FRANK MARTIN **Mass for Double Choir**

Frank Martin – he was French-speaking, so his name is pronounced (roughly) as 'Fronk MarTAN' – is described in the Bärenreiter edition of his Mass for Double Choir as 'one of the best-known Swiss composers of the 20th century'. One could somewhat unkindly describe that as a rather small pantheon, and the accolade has not been matched by frequent performances of his music. The reasons for his neglect are not clear; one hypothesis is that his musical language, at least in his 'mature' works, was too tonal to be trendy, but also too unpredictable to be entirely comfortable.

His Mass for Double Choir, though, is an early work of radiant and devastating beauty, and so atypical of his style that it is not even mentioned in the analysis of his musical development in Groves Music, the musicologists' bible. For lovers of choral music, however, it has become one of the jewels in the crown.

Critic Alex Ross praises it as being 'like a Renaissance mass lost in time, aware nonetheless of long centuries passing'. The first four movements were written in 1922, when the composer was in his early 30s; the Agnus Dei came four years later, in 1926. Martin later said that writing it had enabled him to find a way to connect again with religion and express the faith that, as the son of a Calvinist minister, he had always felt but had struggled for a time to deal with intellectually. Curiously, it was to the liturgy of the Roman Catholic church – a tradition diametrically opposed to staunchly protestant Calvinism – that Martin turned, attracted not by the content of the mass texts, but by their form, which he described as 'in itself deserving of wonder and admiration from both the aesthetic and psychological point of view.'

Form was an important consideration for Martin: 'Out of chaos, matter organised itself, and by its very organisation, it witnesses to the mind which organised it.' But his personal philosophy also placed a high value on beauty: 'Trying to create beauty is an act of love. And if it's not necessarily peace and consolation which the artist must give to others, it should always be freedom which produces beauty in us.'

His reluctance to have the work performed, however, confirms that his exploration of the mass also had a profoundly spiritual dimension:

At that stage of my life, I didn't know a single choral director who might have been interested in it. I never offered it to the Association of Swiss Musicians for performance at one of their annual festivals and, in fact, I absolutely did not want it to be performed, for fear that it would be judged from an entirely aesthetic point of view. I saw it then as a matter between God and me. It was the same later with a Christmas oratorio: it seemed to me that the expression of religious sentiments should remain secret and had nothing to do with public opinion. And so this composition spent 40 years in a drawer, even though it was on my official list of works. That's where Franz W. Brunnert, director of the Bugenhagen Kantorei in Hamburg, saw it in 1962, and asked me to send him a copy to look at. He gave the premiere in autumn 1963, 41 years after it was written.

Everything I have just said about this Mass clearly indicates that, even if I employed fairly large forces, this is music of inner expression. Since then my musical language has developed considerably; there are plenty of things in this work which I wouldn't be able to write any more; there are some clumsy things that I wouldn't do again (I would do different ones – who doesn't?). But there are also musical elements which are very close to my heart... Let us hope that one can still find conviction, youth and some beauty in this mass which is almost half a century old.

Frank Martin © 1970 (Translated by Sébastien Maury and Natalie Shea)

The work's private, intimate origins are reflected in the way Martin uses his double-choir configuration. Where Schütz's German Magnificat was sung by two evenly-matched ensembles, Martin likes to alter the balance between his two choirs, often using one as the accompaniment to the other. Schütz gave us blocks of regular four-

part chords; Martin often pares back his textures to just two or three vocal lines, and even when all four parts in a choir are singing together, they may be singing a melody in unison, rather than creating harmonies. And where Schütz's choirs are in a bright and breezy dialogue with each other, Martin's choirs are often having quiet conversations amongst their own members. This is not about separating the two choirs, but about weaving them together.

I.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

II.

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 caelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus,
Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis,
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus
Jesu Christe.
Cum Sancto Spiritu,
in Gloria Dei Patris.
Amen.

*Glory to God in the highest
and on earth peace to people
of goodwill.
We praise you.
We bless you.
We adore you.
We glorify you.
We give you thanks
for your great glory.
Lord God,
King of heaven,
God the Father almighty.
Lord, only-begotten Son,
Jesus Christ
Lord God,
Lamb of God,
Son of the Father.
You take away the sins of the world,
have mercy on us,
You take away the sins of the world,
receive our prayer;
You are seated at the right hand
of the Father, have mercy on us.
For you alone are holy.
You alone are the Lord.
You alone are the Most High
Jesus Christ.
With the Holy Spirit,
In the glory of God the Father.
Amen.*

III.

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.
Et unam sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissione peccatorum.
Et expecto resurrectionem
mortuorum
et vitam venturi saeculi.
Amen.

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all that is, visible and invisible.
And in one Lord,
Jesus Christ,
only Son of God,
born of the Father
before all worlds,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father
through whom all things were made.
Who for us humans
and for our salvation
came down from heaven.
And was conceived by the Holy Spirit
of the Virgin Mary
and was made human.
He was crucified for us
under Pontius Pilate,
died and was buried.
On the third day he rose again
in accordance with the Scriptures.
He ascended into heaven, and sits
at the right hand of the Father.
He will come again in glory
to judge the living and the dead
and his kingdom will have no end.
And I believe in the Holy Spirit,
the Lord and giver of life, who
proceeds from the Father and the
Son, who with the Father and the
Son is worshipped and glorified, who
has spoken through the prophets.
And in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection
of the dead
and the life of the world to come.
Amen.*

IV.

Sanctus, Sanctus, Sanctus
Domine Deus Sabaoth.
Pleni sunt cæli et terra
gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of
your glory.
Hosanna in the highest.
Blessed is the one who comes in the
name of the Lord.
Hosanna in the highest.*

V.

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

*Lamb of God, you take away the sins
of the world: have mercy on us.
Lamb of God, you take away the sins
of the world: have mercy on us.
Lamb of God, you take away the sins
of the world: give us peace.*

7. BROOKE SHELLEY **Heavenly Father**

Brooke Shelley holds a Bachelor of Music (Hons) in Composition from the Sydney Conservatorium of Music, and a Master of Music in Advanced Musical Studies, majoring in Historical Musicology, from Royal Holloway, University of London. In addition to her training on piano and harpsichord, she has extensive experience as a choral singer, and this is reflected in her composition portfolio which is dominated by choral works for the liturgy. She has been interviewed on a number of ABC Radio National programs, including *The Rhythm Divine* and *The Spirit of Things*. Although classically trained, she has always loved popular music, particularly Scandinavian metal music. She formed the band *Resonaxis* as a way of combining metal and Renaissance music with the improvisations of renowned Australian organist David Drury. (*Resonaxis* was perhaps the only band in the world with a classical organist.)

This work was commissioned to be, in the first instance, a companion piece to Schütz's *Musikalische Exequien*, and Brooke drew inspiration from Schütz's funeral work in a number of ways. Most obviously, there are numerous melodies borrowed from the *Musikalische Exequien*, starting with the first soprano melody in the opening passage. However, there are other, deeper connections between the two works. The composer writes:

*In a conversation with Sam Allchurch about what this commission would be, it was agreed that the sense of the work would be about the circle of life expressed in Schütz's *Musikalische Exequien* rather than about death itself. It is because of this 'sense' that the end of Heavenly Father is reversed, illustrating a musical circle: the lower voices sing the phrase 'Herr Gott, Vater im Himmel' backwards, and the upper voices sing the melodies backwards that were sung by the lower voices at the beginning.*

Queen Elizabeth II died while this piece was being written, and her death inspired the music and text in the middle of the work. The section is meant to express the sadness of losing a loved one, but that it is all part of the circle of life – along with the circle of the seasons, which continue long after we have gone (hopefully!) – and that death comes to us all ('amber on the horizon').

The work is written for eight vocal lines, but they are not configured into two separate or opposing choirs. Instead, Brooke likes to layer groups of voices. So for example, the work begins with the sopranos and altos quietly repeating their slow invocation to 'Lord God, Heavenly Father'; when the tenors and basses join in, their melody is in much quicker notes, creating a texture in multiple speeds – like two hands on the same clock face.

Herr Gott, Vater im Himmel	<i>Lord God, Heavenly Father</i>
Wenn uns jetzt geh'n die Augen zu,	<i>When our eyes now close</i>
Und unser Stund ist kommen,,	<i>And our hour's come</i>
Dann trägt man uns in Ruh-Bettlein,	<i>They carry us to our resting bed</i>
Darin gar sanft wir schlafen ein	<i>Where we'll sleep softly</i>
Bis uns der Herr erwecket.	<i>Until the Lord awakens us.</i>

After your last intake of breath
the world was hushed silent,
like an autumn gust carrying away the last amber leaves
and we stand bare and still.
Then tears on the ground give life to new green,
whispers grow to shouts of verdant joy,
and we begin again...
but with amber on the horizon

Der Tod uns nicht mehr halten mag	<i>Death may no longer hold us back</i>
Christ wird uns los machen. Amen.	<i>Christ will set us free. Amen.</i>

*Translation by the Very Rev'd Dr Andreas Loewe,
Dean of Melbourne, St Paul's Cathedral*

8. GIOVANNI GABRIELI *Magnificat*

To finish the concert, we return to the splendour of Venice with Gabrieli in celebratory mode, writing this time not for two choirs, but for three. To add to the impact of spatially separating the choirs, Gabrieli gives each one a different colour: choir 1 on the left consists of higher voices, choir 2 on the right has the lower voices, and in the middle is a standard four-part ensemble of soprano, alto, tenor and bass. The text is, as in the Schütz piece we heard earlier, the *Magnificat*, but this time in Catholic Latin rather than Lutheran German.

Magnificat anima mea Dominum
et exultavit spiritus meus in Deo
salutari meo.

Quia respexit humilitatem
ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna, qui potens
est, et sanctum nomen ejus.

Et misericordia ejus a progenie in
progenies timentibus eum.

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

Deposuit potentes
de sede,
et exaltavit humiles.

Esurientes implevit bonis,
et divites dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus
in saecula.

Gloria Patri et Filio
et Spiritui Sancto,
Sicut erat in principio
et nunc et semper
et in saecula saeculorum. Amen.

*My soul magnifies the Lord
and my spirit rejoices in God
my saviour.*

*For he has looked upon his handmaid
in her lowly state;
behold, truly from henceforth all
generations shall call me blessed.*

*For he who is mighty has made me
great, and holy is his name.*

*And his mercy is upon those who fear
him, from one generation to the next.*

*He has shown strength with his arm,
he has scattered the proud of heart.*

*He has cast down the mighty
from their thrones
and lifted up the humble.*

*He has filled the hungry with good
things, and sent the rich away empty.*

*He has come to the aid of his servant
Israel, mindful of his mercy.*

*As it was promised to our fathers,
Abraham and his descendants
for ever.*

*Glory be to the Father and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now and always shall be,
world without end. Amen.*

Luke 1: 46–55

Program notes by Natalie Shea

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SYDNEY CHAMBER CHOIR Inc
PO Box 1151, Newtown NSW 2042
ph 1300 661 738

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