



AUSTRALIAN CHAMBER CHOIR DOUGLAS LAWRENCE



KAKADU MAN

Bill ‘Kakadu Man’ Neidjie, elder of the Gagudju clan, was responsible for opening his native territory to the general public, inviting Australians and international guests to enjoy the natural beauty of the Kakadu National Park, with its sacred ancient rock art sites. To ensure that the history and philosophy of his people were not forgotten, Neidjie broke taboos by publishing some of his people’s traditional stories in two books of poetry. The Australian Chamber Choir commissioned Tom Henry to set extracts from Neidjie’s poems to music. The poems speak of a place where the spiritual world meets the physical. Some would say that all art comes from such a place. Other works on the program have been chosen for their resonance with this theme.

27 June to 20 July

The choir will perform this program in
Copenhagen and Sorø

A slightly different program will be presented in Berlin, Bonn, Cottbus, Darmstadt, Geneva, Hamburg, Lausanne, Nördlingen, Rønne, Tübingen, Wurzen, Wangen

MASS IN G MINOR – Ralph Vaughan Williams

Born at Down Ampney, Gloucestershire, 12 October 1872; died at London, 26 August 1958.

For a man willing enough to be viewed (with little justification) as an atheist, Vaughan Williams devoted a lot of his time to collecting and writing church music. Among the most ambitious of his creations intended for liturgical use is this unaccompanied double-choir Mass setting, which he wrote during 1921 at the behest of – and in profound admiration for – Sir Richard Runciman Terry, the choirmaster at Westminster Cathedral. Terry did more than any of his contemporaries to revive the sacred output of fifteenth- and sixteenth-century Catholic masters, whether English or otherwise, at a time when much of the relevant repertoire had yet to be published at all, let alone published in modern performing editions. Vaughan Williams's own teacher, Sir Charles Villiers Stanford, so respected Terry's pioneering endeavours that he would exhort his own students to visit the Cathedral and there benefit from – as Stanford himself put it – 'Palestrina for twopence' (twopence being, before World War I, the bus fare for the journey to the Cathedral from South Kensington). Terry, for his part, extolled Vaughan Williams in words which, rightly, stressed the composer's deliberate avoidance of mere pastiche: 'I'm quite sincere when I say that it is the work one has all along been waiting for. In your individual and modern idiom you have really captured the old liturgical spirit and atmosphere.' The *Mass in G Minor* received its première at the Cathedral itself, with Terry conducting, in December 1922.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

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.

Glory to God on high,
And on earth peace to men of good will.

We praise Thee, we bless Thee.
We adore Thee, we glorify Thee,
we give thanks to Thee
for Thy great glory.
Lord God, heavenly King,
God the Father Almighty,
Lord the only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the
Father.

Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,

That takest away the sins of the world,
have mercy on us;

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.

That takest away the sins of the world,
receive our prayer.
That sittest at the right hand of the
Father, have mercy upon us.
For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the Most High,
Jesus Christ.
With the Holy Spirit,
in the Glory of God the Father. Amen.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
Pleni sunt caeli 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 Thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of
the Lord.
Hosanna in the highest.

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, Who takest away the sins
of the world, have mercy on us.
Lamb of God, Who takest away the sins
of the world, have mercy on us.
Lamb of God, Who takest away the sins
of the world, grant us peace.

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.

INTERVAL

By popular demand, our new CD:

S O U L Available today

From this evening's program:

Jacob Handl – *Pater Noster*

Antonio Lotti – *Crucifixus à 10*

Also on this CD:

Claudio Monteverdi – *Cantate Domino*,
Domine ad adjuvandum, Heinrich Schütz
– *Saul*, Giovanni Gabrieli – *Jubilate Deo*,
In Ecclesiis, Palestrina – *Missa Aeterna*
Christi Munera

Plus our favourite encores: Didn't my

Lord deliver Daniel, My soul's been anchored, Deep River, Go down
Moses, Steal away, Nobody knows



THE SOUL OF THE ANZAC – Brenton Broadstock

Born at Melbourne, 12 December 1952.

One of Australia's most celebrated living composers, Brenton Broadstock – a former pupil of the late Peter Sculthorpe – served for almost a quarter of a century (1982–2006) at the University of Melbourne's Faculty of Music. For much of that period he occupied the post of composition professor, and he was awarded his music doctorate in 1987. His own works include six symphonies (the first five are to be found on a CD from the Netherlands'

Etcetera label), four string quartets, and an opera based on Ray Bradbury's best-selling novel *Fahrenheit 451*. He has written the following about *The Soul of the Anzac*:

‘[It] uses texts by the World War I writers Roderic Quinn, Laurence Binyon and John McCrae reflecting on the suffering of war and the loss of young men and the pathos of leaving family, loved ones and homeland behind, never to be re-united. The texts do not glorify war, but they do tend to romanticise it and rarely is there any hint of the absurdity and stupidity of why it was necessary to die in a far-off land for a cause that was beyond the comprehension of the average soldier. When one is sitting in a stinking fox-hole surrounded by dead bodies (as writers described it) it would be understandable for one to be diverted by thoughts more uplifting!’

‘In structuring this work I have used Quinn’s *The Soul of the Anzac* as the central theme, a strapping young man nostalgically remembering the Australian bush and the girl he left behind. But, it is interpolated by texts from Binyon and McCrae that counter Quinn’s sentimental language. The deliberate effect is to constantly change from harsh reality to homesick recollection; I can only imagine that this is what it must have been like, to think of home and loved ones in an attempt to maintain one’s sanity and one’s humanity. Having said that, I chose to end with thoughts of hope and beauty! There are two possible endings: one that closes with Binyon’s “We will remember them”, or with Quinn’s more romantic, optimistic verse.’

The form that was mine was brown and hard,
And thewed and muscled, and tall and straight;
And often it rode from the station yard,
And often it passed through the stockyard gate;
And often it paused on the grey skyline
'Twi'x mulga and mallee or gum and pine.

The Soul of the Anzac – Roderic Quinn (1867–1949)

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

In Flanders Fields – John McCrae (1872–1918)

The form that was mine is mine no more,
For low it lies in a soldier's grave
By an alien sea on an alien shore;
And over its sleep no wattles wave,

And stars unseen on their journey creep;
But it wakes no more from its dreamless sleep.

The Soul of the Anzac – Roderic Quinn

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted;
They fell with their faces to the foe.

For The Fallen – Laurence Binyon (1869-1943)

O Heart that was mine, you were brave and strong
How strong, how brave, let another tell!
You loved the lilt of the bushman's song,
And loved the land that he loved so well,
And loved – ah, well! – as well she knew,
The sweet, white girl who was all to you.

The Soul of the Anzac – Roderic Quinn

Solemn the drums thrill; Death august and royal
Sings sorrow up into immortal spheres,
There is music in the midst of desolation
And a glory that shines upon our tears.

For The Fallen – Laurence Binyon

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

In Flanders Fields – John McCrae

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

For The Fallen – Laurence Binyon

O Heart, when the cliffs were hard to climb,
How sweet was home, and her eyes how sweet!
How sweet the moments when Love kept time,
And you and her heart gave beat for beat,
And the waters sang, and the sun-rays glanced,
And the flowers laughed out, and the saplings danced.

The Soul of the Anzac – Roderic Quinn

CHORAL DORIEN, JA67 – Jehan Alain
arranged for choir by Elizabeth Anderson

Born at Saint-Germain-en-Laye, France, 3 February 1911; died at Le-Petit-Puy, France, 20 June 1940.

The shooting star of early twentieth-century French music, Jehan Alain (elder brother of the late organist Marie-Claire Alain) took lessons from Paul Dukas, Marcel Dupré, and the lesser-known Maurice Emmanuel at the Paris Conservatoire. When little more than a teenager he was already writing with remarkable assurance in an idiom which owed something to Bartók, something to Stravinsky, something to the Franck-Widor national organ tradition that Dupré himself enriched, and something to North African folk music, yet which remained original in the face of all these diverse influences. From Emmanuel, Alain obtained a comprehensive awareness of the creative potential embodied in pre-baroque modal systems; and to these systems, *Choral Dorien* – as might be gleaned from its title – accords enthusiastic homage. Still only in his twenties, Alain perished in the Battle for France.

KAKADU MAN – Tom Henry

Born at Melbourne, 14 February 1971.

Tom Henry began his musical career as a flautist, in which discipline he graduated from the Victorian College of the Arts and later studied with the French virtuoso Patrick Gallois. During recent years he has become increasingly active as a composer. He completed his studies in harmony, counterpoint and composition with Lawrence Whiffin before undertaking further studies with Julian Yu, Elliott Gyger and Stuart Greenbaum, finishing a Master of Music in Composition at the University of Melbourne in 2012. His works include pieces for piano trio, piano solo, and full orchestra. *Kakadu Man* uses words by the late Aboriginal elder Bill Neidjie (1920?-2002), leader of the Bunitj clan, in the Northern Territory's Kakadu National Park. These words were published by the Adelaide firm JB Books in the year of their author's death. To quote the composer's own explanation:

'The words of Bill Neidjie have occupied my thoughts for some years. I first came across the book *Kakadu Man* when I visited Kakadu National Park in 2005. Apart from the powerful impression of the escarpments and unique landscape features, the story, philosophy and poetry of Bill Neidjie's words made a deep impression on me. This encounter led me to explore other works by Bill Neidjie, (e.g. "Story

about feeling”) and to try to learn more about Aboriginal culture. By setting Bill Neijdie’s words to music, I wish to try to better understand the bond between Aboriginal people and their traditionally held land, and also to communicate his wisdom to a wider Australian and European public.’

This earth

This earth
I never damage.
I look after.

This ground and this earth,
like brother and mother.

Earth.
Like your father or brother or mother,
because you born from earth.
You (got to) come back to earth.

We come from earth, bones.
We go to earth, ashes.

Rain

Law never change...

We must get rain.
Law says we get rain.

Each billabong can be dry...
no fish, [no] turtle, nothing.

New rain coming up,
That rain make everything [new] again.
Rain give us everything new.

Plenty fish, turtle, lily.
Yam, creeper, all plants new.
... fruit [and] honey (and) things to live.

Rain for us, for everybody [everyone].
He come along wet season
(and go dry season).
Rain give us everything new.

Return to earth

This ground and this earth,
like brother and mother.

Like your father or brother or mother,
because you born from earth.
You got to come back to earth.

When I die I become earth [again].
I'll be buried here.
I'll be with my brother, my mother.

My spirit has gone back to my country,
my mother.

KONDALILLA, from GREAT SOUTHERN SPIRITS – Stephen Leek

Born at Sydney, 8 October 1959.

Cellist-composer Stephen Leek has won many awards for his output, both within this country and overseas. *Great Southern Spirits* is a four-movement work (1993) for a *cappella* choir, of which today's programme includes the third movement. The lyrics are Leek's own, reflecting his protracted concern with Aboriginal culture. He has said the following about the piece:

'The Dreaming of the Australian Aboriginal people spiritualises every facet of life, death, survival and creation told through stories which have been handed down orally for many thousands of years. The women of the Wirindji were a small group who lured nomadic men to their camps by stamping their feet into the red dust. Creating a magical haze which drifted off in the wind, passing men would become enticed into the women's camp by the spectacular colour of the mist. The Australian bush has long been a source of inspiration for its unique beauty and hidden mysteries. The hushed whispers of spirit voices ripple and splinter through the mulga trees creating eerie stillness.'

Kondalilla

Ouyen watches the whispers of time
Passing over the black water in the breeze
Ouyen listens hidden in the shadows
Counting the splashes and tracing the dream.

CRUCIFIXUS à 10 – Antonio Lotti

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

Entirely neglected today, save in 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. 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.

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

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

DER GEIST HILFT UNSER SCHWACHHEIT AUF (BWV 226)

Johann Sebastian Bach. Born at Eisenach, Germany, 21 March 1685; died at Leipzig, 28 July 1750.

This motet was first heard in October 1729, in connection with (not necessarily during) the funeral of Johann Heinrich Ernesti, Lutheran theologian, specialist in the writings of Cicero, and rector of Leipzig's Thomasschule at the very time when Bach had obtained (1723) the post of cantor at the Thomaskirche. So an element of personal loss probably entered the composition of BWV226, in a way that it did not always – or often – do for the other official obsequies where Bach needed to supply music. As usual, Bach reveals nothing of his own inner life except what we can provisionally deduce from the actual notes. The words come partly from Romans 8:26–27, and partly from Luther's 1524 hymn Komm, Heiliger Geist, Herre Gott (itself based on the mediaeval Latin *Veni Sancte Spiritus*).

**Der Geist hilft
unser Schwachheit auf,
denn wir wissen nicht,**

The Spirit gives aid
to our weakness.
For we do not know

was wir beten sollen,
wie sich gebühret;
sondern der Geist selbst vertritt
uns aufs bestem
unaussprechlichem Seufzen.
Der aber die Herzen forschet,
der weiss, was des Geistes Sinn
sei;
denn er vertritt die Heiligen nach
dem, das Gott gefällt.

Du heilige Brunst, süsßer Trost,
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig
bleiben
Die Trübsal uns nicht abtreiben.
O Herr,
durch dein Kraft uns bereit
Und stärk des Fleisches
Blödigkeit,
Dass wir hie ritterlich ringen,
Durch Tod und Leben zu dir
dringen.
Hallelujah.

for what we should pray,
what is proper;
but the Spirit itself intercedes for us
in the best way
with unutterable sighs.
He, however, who examines hearts,
He knows what the Spirit's intention
is,
since it intercedes for the saints
according to that which pleases
God.

Your holy fire, sweet comfort,
Now help us joyfully and
confidently
To remain constantly in Your
service,
Although trouble is not driven away
from us. O Lord,
through Your strength prepare us
And sharpen the
dullness of the flesh
So that we might battle here nobly
Pressing towards You through death
and life.
Hallelujah.

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Programme notes © R. J. Stove, 2015

The singers were

Sopranos: Michelle Clark, Grace Cordell, Alex Hedt, Mandie Lee,
Elizabeth Lieschke, Ellen Walker, Ailsa Webb

Altos: Elizabeth Anderson, Cailin Howarth, Hannah Spracklan-Holl,
Isobel Todd

Tenors: Alastair Cooper-Golec, Sam Gleisner, Nils Greenhow, Leighton
Triplow

Basses: Luke Hutton, Jacob Lawrence, Kieran Macfarlane, Alex Roose

About us

Douglas Lawrence has toured Europe every year since 1976, either giving organ recitals or directing the Choir of Ormond College. Since he established the AUSTRALIAN CHAMBER CHOIR in 2007, the ensemble has undertaken four European concert tours and made four CDs. In Australia, the Choir, based in Melbourne, is heard regularly on national radio, has performed in Canberra and Sydney and has given regular concerts in many towns in its home state of Victoria. On their current tour of Europe, they give 16 concerts in Germany, Denmark and Switzerland. Read more at www.AusChoir.org