



R E Q U I E M

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BRISBANE
CHAMBER
CHOIR

Conductor Graeme Morton

Brisbane Chamber Choir

Cheryl Fiedler, Cara Fox, Elodie Geertsema, Collen Guilfoyle, Naomi Jowett, Genevieve Nolan, Clara O'Loughlin, Anna Brookfield, Emma Hutchings, Felicity Clark, Claire Preston, Emma Steel, Fiona White, Alexander Bowly, Peter Garrett, Alexander Mason, Keith Frost, Tim Grantham, Lachlan Guilfoyle, Matthew McKinnon, Tam Nguyen, Jason Schoutrop

Orchestra

Leader Alan Smith

Violin Jane Burroughs, Emily Francis, Rebecca Seymour, Nicholas Thin

Viola Karen Gordon, Nicholas Tomkin

Cello Kathryn Close, Andre Duthoit

Bass Justin Bullock

Oboe Vivienne Brooke

Trumpet Richard Madden

Organ Greg Mayer

Concert One 2019

17 March, 2019 @ 2.30PM
St Andrew's Uniting Church

GLORIA

Vivaldi

&

REQUIEM

Fauré

GLORIA RV 589

Antonio Vivaldi (1678 - 1741)

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver - semiquaver figure, that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor Et in terra pax is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called "stile antico". Laudamus te, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi's young singers.

Gratias agimus tibi is a very broad and entirely homophonic prelude to a fugal allegro on propter magnam gloriam. The Largo Domine Deus, Rex coelestis is in the form of duet between the solo soprano and the solo violin, followed by the joyful F major Domine Fili unigenite chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. Domine Deus, Agnus Dei features the alto soloist, with the chorus providing an antiphonal response, qui tollis peccata mundi, to each intercession. The bold harmonies of the following section, Qui tollis, provide a refreshing change of tone colour, and complement the intercessional alto aria, Qui sedes ad dextera Patris. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, Quoniam tu solus sanctus, which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful stile antico double fugue on Cum Sancto Spiritu that ends the work is an arrangement by Vivaldi of the ending of a Gloria per due chori composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major Gloria setting, RV 588.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the Gloria lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "elaborazione"), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

Peter Carey

Text and Translation

I. Gloria

Gloria in excelsis Deo

Glory be to God on high,

II. Et in terra pax hominibus

Et in terra pax hominibus bonae voluntatis

And on earth peace, good will towards men.

III. Laudamus te

Soloists: Cheryl Fiedler & Collen Guilfoyle

Laudamus te, benedicimus te,
adoramus te, glorificamus te

We praise thee, we bless thee,
we worship thee, we glorify thee,

IV. Gratis agimus tibi

Gratis agimus tibi

We give thanks

V. Propter magnam gloriam

Propter magnam gloriam tuam

To thee for thy great glory,

VI. Domine Deus, Rex Coelestis

Soloist: Cheryl Fiedler

Dominus Deus, Rex caelestis,
deus Pater omnipotens

O Lord God, heavenly King,
God the Father Almighty.

VII. Domine Fili Unigenite

Domine Fili Unigenite, Jesu Christe

O Lord, the only-begotten Son, Jesus Christ;

VIII. Domine Deus, Agnus Dei

Soloist: Fiona White

Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis

O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.

IX. Qui tollis peccata mundi

Qui tollis peccata mundi,
suscipe deprecationem nostram

That takest away the sins of the world,
receive our prayer

X. Qui sedes ad dexteram patris

Soloist: Fiona White

Qui sedes ad dexteram Patris,
miserere nobis

Thou that sittest at the right hand of God the Father,
have mercy upon us.

XI. Quoniam tu solus Sanctus

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe

For thou only art holy; thou only art the Lord,
thou only, O Christ,

XII. Cum Sancto Spiritu

Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

With the Holy Ghost,
art most high in the glory of God the Father.
Amen.

REQUIEM

Gabriel Fauré (1845 - 1924)

From the age of nine Fauré studied music at the École Niedermeyer, the 'École de musique religieuse et classique', where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers, particularly as a composer of songs, a genre in which he is now recognised as a master.

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Faure's mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the 1950s.

In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In Paradisum, with its soaring vocal line and murmuring harp accompaniment. He also omitted the Dies Irae and Tuba Mirum - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

Of the many settings of the Requiem, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Faure's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

John Bawden

Text and Translation

I. Introit et Kyrie

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.
Kyrie eleison.
Christe eleison.

Grant them eternal rest, Lord,
and may perpetual light shine on them.
To you, God, hymns of praise are sung in Sion,
and unto you shall vows be performed in Jerusalem:
hear my prayer,
to you shall come all flesh.
Lord have mercy.
Christ have mercy.

II. Offertoire

Soloist: Tim Grantham

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu,
de ore leonis, ne absorbeat tartarus:
ne cadant in obscurum.
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.
Amen

O Lord Jesus Christ, king of glory,
free the departed souls
from the pains of hell and from the deep pit,
from the jaws of the lion, let them not be swallowed up,
nor vanish into darkness.
Our sacrifice and prayers, Lord,
we offer to you with praise:
Receive them on behalf of the souls,
whom we remember today:
make them, Lord, pass from death to life.
As you promised Abraham and his seed.
Amen.

III. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

IV. Pie Jesu

Soloist: Cheryl Fielder

Pie Jesu, Domine,
dona eis requiem,
sempiternam requiem.

Merciful Lord Jesus,
grant them rest,
eternal rest.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem..
Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam requiem.
Lux aeterna luceat eis, Domine.
Cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest, eternal rest.
May perpetual light shine on them, Lord.
With your saints throughout eternity, by your grace.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

VI. Libera Me

Soloist: Tim Grantham

Libera me Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, Lord, from eternal death,
on that terrible day,
when earth and heaven are shaken;
when you come to judge all things by fire.
I am trembling and afraid,
until the trial comes, and the wrath.
Day of torment, day of wrath, calamity and misery,
greatest and most bitter day.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

VII. In Paradisum

In Paradisum deducant Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May angels lead you into Paradise:
may you be received by the martyrs,
and brought to the holy city of Jerusalem.,
May choirs of angels greet you,
and with Lazarus, who was once lowly
may you find eternal rest.

Thank you for coming.

If you enjoyed this performance we encourage you to check out the next Brisbane Chamber Choir event.

Messiah

George Frederic Handel

Good Friday Devotion
Friday 19th April @ 7.00pm
St John's Cathedral, 373 Ann Street Brisbane

Brisbane Chamber Choir
Directed by Graeme Morton
With Queensland Symphony Players
Soloists Julia McRae, Cassandra Seidemann, Bernard Wheaton, Sam Hartley

Friday 19th April (Good Friday) 7.00pm
St John's Cathedral
373 Ann Street Brisbane

Admission by Program \$35, Concession \$25, School students free
Programs can be pre-purchased online (www.trybooking.com/BBNUU) to guarantee seating or at the door

The Brisbane Chamber Choir performs numerous times throughout 2019, key dates include:

CONCERT 2: Saturday July 20, CONCERT 3: Saturday November 2 and *Messiah* performance with Queensland Symphony Orchestra conducted by Stephen Layton: Saturday December 7.

To keep up to date as information comes available subscribe to our website (brisbanechamberchoir.com).

BIOGRAPHIES

The **Brisbane Chamber Choir** is an auditioned vocal ensemble of up to twenty singers, established in 1997 and based in Brisbane, Australia. Under founding musical director Graeme Morton AM, it performs music of all styles and periods with a focus on Australian premiere performances and works of Australian composers. For more than 20 years the ensemble has delighted concert audiences at home and across Australia and has produced several landmark recordings.

In 2014 they were guest artists of Musica Viva in Sydney and collaborated with cornerstone Australian choral ensembles, the Adelaide Chamber Singers and the Sydney Chamber Choir, in *A Tale of Three Cities* in 2015. The ensemble regularly performs with leading instrumentalists including Camerata, the Badinerie Players, and The Adina String Quartet. In 2016, they released *Mass of the Dreaming*, a celebrated recording of Australian choral music, featuring the premier recording of the Ross Edwards' title work, together with compositions of musical friends Joseph Twist, Paul Stanhope, and Keren Terpstra. In their 20th anniversary year, the ensemble was privileged to work with the Queensland Symphony Orchestra under maestro Stephen Layton in a performance of J.S. Bach's *Mass in B Minor* – since broadcast twice on ABC Classic FM – and share the concert platform with internationally renowned saxophonist, Diana Tolmie. Most recently in 2018 the Chamber Choir returned to join with the Queensland Symphony Orchestra and conductor Dane Lam to perform Handel's *Messiah* to much acclaim.

The Brisbane Chamber Choir regularly commissions works and is currently the resident Chamber Choir of St John's Anglican Cathedral.

Graeme Morton AM is the founding Director of the Brisbane Chamber Choir.

He is a Senior Lecturer and Choral Conducting Fellow at the University of Queensland and the Director of Music at St John's Anglican Cathedral, Brisbane. For twenty-five years was Director of Music at St Peter's Lutheran College, where he founded the renowned St Peter's Chorale. During this time, he co-founded The Australian Voices with Stephen Leek and served as its inaugural Director.

Never tiring to pursue exciting new choral works for his singers and their audiences alike, Graeme is responsible for commissioning and recording many works now regarded as Australian choral classics. He tours and lectures on choral conducting, both in Australia and overseas. As a Churchill Fellow he observed choral leadership in both the United States and Canada.

He is a Fellow of the Royal School of Church Music and received a Prime Minister's Medal and in 2011 was the recipient of the Lord Mayor's Australia Day Cultural Award. Graeme holds a Master of Music (Organ) from the University of Queensland, and as a composer, is published by Augsburg Fortress, Kjos Music, and Morton Music.

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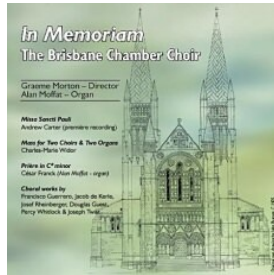
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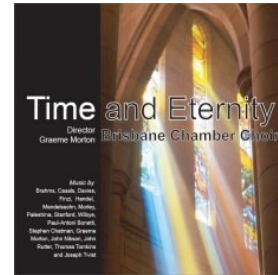
TAKE US HOME WITH YOU!

Brisbane Chamber Choir has several CDs available for purchase after this concert, directly through the choir or available for download through our website or on iTunes.



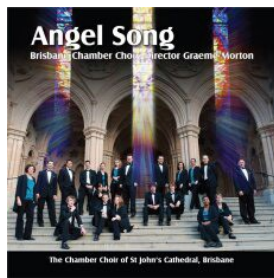
In Memoriam

Charles-Marie: Widor's Mass for Two Choirs & Two Organs, plus works by Francisco Guerrero, Josef Rheinberger, Andrew Carter, Douglas Guest & Joseph Twist.



Time and Eternity

Beautiful choral music by Johannes Brahms, John Rutter, Gerald Finzi, Stephen Chatman, Pablo Casals, Thomas Tomkins, Paul-Antoni Bonetti, Graeme Morton and others



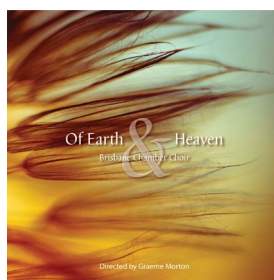
Angel Song

Glorious sacred music recorded for St John's Cathedral, including Mass setting by Grayson Ives & Edmund Rubbra, works by Healey Willan, Imant Raminsch, Kenneth Leighton and the stunningly ethereal title track by Will Todd.



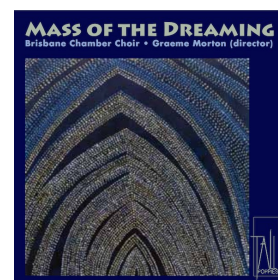
We Welcome Summer

The various choral groups of St John's bring you Christmas in an Australian Cathedral. Features several traditional carols with organ brass, plus music by Francis Poulenc, Colin Brumby, Robert Boughen, Claire Maclean, Matthew Orlovich and others.



Of Earth & Heaven

Choral music by Anton Bruckner, Bobby McFerrin, Eric Whitacre, Joseph Twist, Ward Swingle, Henryk Górecki and others.



Mass of the Dreaming

The recording was funded by an Australia Council for the Arts grant and features recently composed Australian choral music, including a number of works commissioned by or written for the Brisbane Chamber Choir.

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**BRISBANE
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