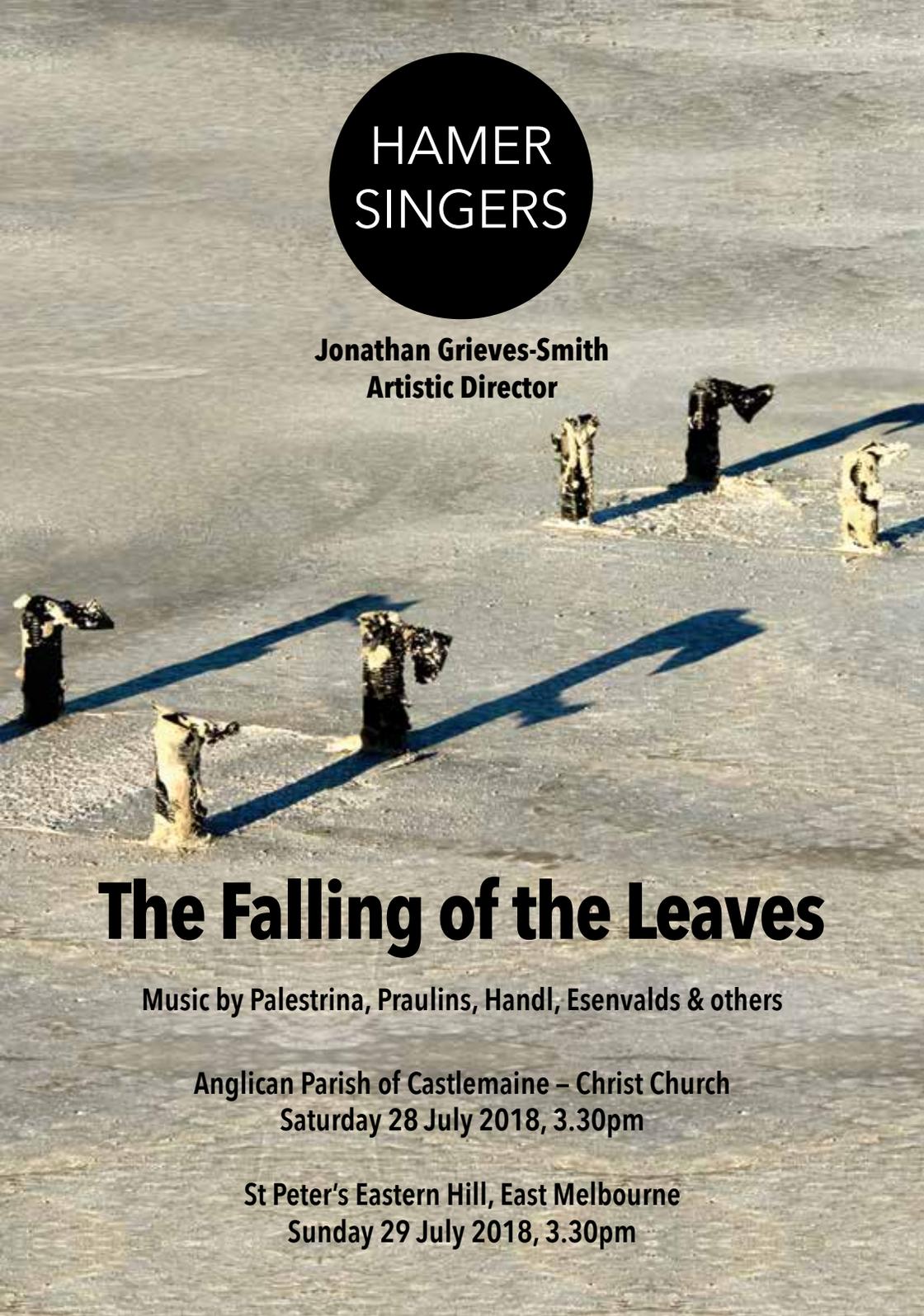




**HAMER
SINGERS**

**Jonathan Grieves-Smith
Artistic Director**



The Falling of the Leaves

Music by Palestrina, Praulins, Handl, Esenvalds & others

**Anglican Parish of Castlemaine – Christ Church
Saturday 28 July 2018, 3.30pm**

**St Peter's Eastern Hill, East Melbourne
Sunday 29 July 2018, 3.30pm**

Hamer Singers and Lazarus Centre

Anglicare Victoria's **Lazarus Centre Program** was born out of St Peter's Eastern Hill's long tradition of helping those in need. The Lazarus Centre's core service involves offering breakfast 365 days a year to the marginalised and those experiencing homelessness in Melbourne's CBD who are seeking nourishment, company and comfort. Over 20,000 meals are served through this program. The Centre also facilitates access to community health services, district nurses, housing workers and other social services.

Hamer Singers, another beneficiary of the Church's community commitment, wishes to acknowledge the essential and loving work of the Lazarus Centre, and warmly welcomes Lazarus Centre volunteers and those who avail themselves of the Program to our Melbourne concert.

For further information, please visit <https://spehcf.com.au/lazarus>



In establishing the Hamer Singers, we acknowledge our collective debt and homage to the Hamer family's longstanding dedication and legacy to music and the arts in Melbourne.

Our Castlemaine concert is being held on Jaara country, and we wish to acknowledge the Dja Dja Wurrung Clans as Traditional Owners. We would also like to pay our respects to their Elders, past and present, and the Elders from other communities who may be here today.

Our Melbourne concert is being held on the traditional lands of the Wurundjeri people of the Kulin nations, and we wish to acknowledge them as Traditional Owners. We would also like to pay our respects to their Elders, past and present, and the Elders from other communities who may be here today.

Program

Ugis Praulins	Missa Rigensis: Kyrie
Jacob Handl	Ecce quomodo moritur justus
Ugis Praulins	Missa Rigensis: Gloria
Giovanni Luigi Da Palestrina	Sicut cervus
Ugis Praulins	Missa Rigensis: Credo
Eric Whitacre	Sleep
Ugis Praulins	Missa Rigensis: Sanctus & Benedictus
Tomás Luis de Victoria	O vos omnes
Ugis Praulins	Missa Rigensis: Agnus Dei
Eriks Esenvalds	Salutation

Warmest welcome from Jonathan Grieves-Smith

TS Eliot writes of the bitter-cold solstice night in the village of Little Gidding in the midpoint of the English winter as 'suspended in time, between pole and tropic'. The season's wheel is hard put to turn, yet there is the age-old promise of the new to come. In our antipodean cold, we are past the mid-year solstice, and can perhaps sense the movement from darkness towards light, from hot-water bottle and mulled wine to baking sunshine and beach. Music and poetry have an extraordinary ability to speak, speak in the gaps between waves, across the turn of seasons and centuries, between nationalities and faiths, on quiet corners and in loud streets. It is a great meeting place. As Rabindranath Tagore wrote:

'Who are you, reader, reading my poems an hundred years hence? I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds. Open your doors and look abroad. From your blossoming garden gather fragrant memories of the vanished flowers of an hundred years before. In the joy of your heart may you feel the living joy that sang one spring morning, sending its glad voice across an hundred years.'

Program notes



Missa Rigensis – Ugis Praulins

Born in Riga, Latvia, in 1957, Ugis Praulins is composer, audio producer, sound engineer, arranger and former keyboardist with progressive rock and folk bands. He writes:

'Missa Rigensis (The Mass for Riga) was composed in 2001–2 as a hymn in honour of my native city of Riga, the birthplace of so many great thoughts and romantic visions. It was written for the Riga Dom Boys' Choir (with whom I sang when I was a boy) and its conductor Martins Klisans; the first performance took place on the 31st of March 2002 in the Riga Dom Cathedral.'

Praulins' aim was to compose a work in the spirit of the great Renaissance Masses but whose language would refract this tradition through contemporary harmonic intrigues and rhythmic flexibility. Here is a wonderfully vivid imagination and craft at play, a deep understanding of vocal colouration, chords with false relations, plaintive cries for forgiveness, the sound of nails driven into the cross, bravura shouts of joy at the resurrection. There is an immediacy here that makes participants of us all, participants in a living, speaking drama. But perhaps Praulins' masterstroke is, at the very end of the work, to connect us back to an age-old faith sung across so very many centuries. In the *Agnus Dei*, the intense prayer for peace simply dissolves into stillness, into the near silence of hummed chords sustained only by a spoken prayer, an event which seems to dissolve the present in time and space, and release us all into eternity.

Missa Rigensis – *Kyrie*

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

Ecce quomodo moritur justus – Jacob Handl

Jacob Handl (1550–1591), also known as Jacob Gallus, was born in Slovenia. He enjoyed a peripatetic musical life as composer and conductor in Austria, Bohemia, Moravia and Silesia, and was highly prolific in a relatively short life, with at least 500 works having been attributed to him. The motet *Ecce quomodo* sets the opening verses of Isaiah, Chapter 57, foretelling the death of Christ, verses frequently used as a text for funeral sermons in the 16th century, including Martin Luther's in 1546. There was a tradition of Handl's solemn, held, hymn-like setting being performed in Leipzig during Good Friday services in Bach's time, a practice Bach observed by placing it directly after the final chorale at performances of his St John Passion.

*Ecce quomodo moritur justus
et nemo percipit corde.*

Viri justi tolluntur

et nemo considerat.

A facie iniquitatis sublatus est justus

et erit in pace memoria ejus

In pace factus est locus ejus

et in Sion habitatio ejus.

Et erit in pace memoria ejus.

Behold how the just man dies,
and nobody takes it to heart;

Just men are taken away,
and nobody considers it.

The just man is taken away from the face of
iniquity,

and he lives in Sion

and his memory shall be in peace .

6th of the Responsories for Holy Saturday

Missa Rigensis – Gloria

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,*

Glory to God in the highest,

and on earth peace to people of good will.

We praise You, We bless You,

We adore You, We glorify You,

We give You thanks for Your great glory,

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe,

Domine Deus, Agnus Dei, Filius Patris,

Qui tollis peccata mundi,

Lord God, heavenly King, O God Almighty
Father.

Lord Jesus Christ, Only-Begotten Son,

Lord God, Lamb of God, Son of the Father,

You take away the sins of the world,

*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.

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 the Holy One,
You alone the Lord,
You alone the Most High,
Jesus Christ, with the Holy Spirit
in the Glory of God the Father.

Amen.

Sicut cervus – Giovanni Pierluigi da Palestrina

From his earliest years as chorister in Rome's Basilica di Santa Maria Maggiore, Giovanni Pierluigi da Palestrina (1525–1594) was steeped in ecclesiastical tradition and its music. For forty years, as favoured composer of the Vatican, serving under no less than ten Popes, he composed music seen as the culmination of all that had gone before. This was music of such refinement and craft that to this day, university and conservatorium students are required to write in his style, following his rules of counterpoint and observing his aesthetic. His contemporary renown was such that legions of composers, Tomás Luis da Victoria among them, travelled across Europe, to listen, learn and study the Italian's output. *Sicut cervus*, a setting of words from Psalm 42, is a beautiful example of his subtle shading, a coolness and proportion that distances but intensifies, an exquisite scene witnessed as if through binoculars. We are simultaneously participants and observers.

*Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te, Deus.*

As a hart longs for the flowing streams,
so longs my soul for thee, O God.

Psalm 42

Missa Rigensis – Credo

*Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium onmium et invisibilium.*

I believe in one God, The Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante onmia saecula.*

And in one Lord, Jesus Christ the
Only-begotten Son of God.
Born of the Father before all ages.

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

God of God, Light of Light,
true God of True God.
Begotten, not made,
of one substance with the Father.
By whom all things were made.

*Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria Virgine:
Et homo factus est*

Who for us men
and for our salvation came
down from heaven.
And became incarnate by the
Holy Spirit of the Virgin Mary:
And was made man.

*Crucifixus etiam pro nobis;
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est com gloria
judicare vivos et mortuos
cujus regni non erit finis.*

He was also crucified for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to 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.

*Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre,*

And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son.
Who together with the Father

et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.

and the Son is adored and glorified,
and who spoke through the prophets.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

And one holy, Catholic and
Apostolic Church.
I confess one baptism
for the forgiveness of sins
and I await the resurrection of the dead
and the life of the world to come. Amen.

Sleep – Eric Whitacre

Eric Whitacre's *Sleep* has an interesting story. Texan lawyer and mezzo-soprano Julia Armstrong commissioned the work in memory of her parents. She requested Whitacre to use as the text Robert Frost's poem 'Stopping by Woods on a Snowy Evening'. After labouring over the piece for some time, Whitacre realised he had failed to secure permission to use the poem. Following a long battle with Frost's estate and their publisher, permission was sternly denied. The work sat under Whitacre's bed for 37 years until the composer's friend Charles Anthony Silvestri agreed to create new words for the music. The resulting combination is ravishing.

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head;
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's aflight;
And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.
What dreams may come, both dark and
deep
Of flying wings and soaring leap?
As I surrender unto sleep.

Charles Anthony Silvestri (b. 1965)

Missa Rigensis – *Sanctus and Benedictus*

*Sanctus, sanctus, sanctus
Dominum Deus Sabaoth
Pleni sunt caeli et terra gloria tua
Osanna in excelsis*

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

*Benedictus qui venit in nomine Domini
Osanna in excelsis.*

Blessed is he who comes in the name
of the Lord.
Hosanna in the highest.

O vos omnes – Tomás Luis de Victoria

For eight years until he was eighteen, Tomás Luis de Victoria (c. 1548–1611) sang in the choir of Avila Cathedral in his native Castile, whereupon he was sent to Rome as cantor to the German College founded by Ignatius Loyola in Rome. For twenty years he lived inside Rome's extraordinary musical melting pot, which was dominated most especially by Giovanni Pierluigi da Palestrina. Elements of Victoria's style, its eloquence and apparent simplicity and the fine craftsmanship would appear to derive in part from this influence, but there is also a fire, intensity and imperative that is wholly his own. Like Handl's *Ecce quomodo*, the text for Victoria's *O vos omnes* is drawn from Holy Week liturgies, specifically the Tenebrae Responsory for Holy Saturday, and, just as in Isaiah (Chapter 57), we find here in Lamentations the prophet Jeremiah crying out for the world to witness Jerusalem's affliction, a metaphor for the anguish that was to be Jesus' crucifixion.

*O vos omnes qui transitis per viam,
attendite et videte:
Si est dolor similis sicut dolor meus.
Attendite, universi populi,
et videte dolorem meum.
Si est dolor similis sicut dolor meus.*

O all ye that pass by the way,
attend and see:
If there be any sorrow like to my sorrow.
Attend, all ye people,
and see my sorrow:
If there be any sorrow like to my sorrow.

Lamentations 1:12

Missa Rigensis – *Agnus Dei*

Agnus Dei, qui tollis peccata mundi, misere nobis

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

(Spoken) Domine Deus, amo te super omnia et proximum meum propter te, quia tu es summum, infinitum, et perfectissimum bonum, omni dilectione dignum. In hac caritate vivere et mori statuo.

Amen.

Lamb of God, who taketh away the sins of the world, have mercy on us

Lamb of God, who taketh away the sins of the world, grant us peace.

God, I love Thee above all things, and I love my neighbour on account of Thee, because Thou art the highest, infinite and most perfect good, worthy of all love. In this love I stand to live and die.

Amen.

Salutation – Eriks Esenvalds

This setting of Rabindranath Tagore's (1861–1941) words by Latvian Eriks Esenvalds (b. 1977), here receiving its Australian premiere, was commissioned and first performed by the National Youth Choir of Great Britain, conducted by Stephen Layton at Trinity College Cambridge in 2017. The words are drawn from Tagore's *Gitanjali* (Song Offerings) for which the Bengali poet, composer, painter and essayist was awarded the Nobel Prize for Literature in 1913. Esenvalds is a leader voice within Latvia's vibrant choral tradition with a huge body of work performed across the world, including for the first time at this year's BBC Proms. *Salutation* conveys a heartfelt message directly, beautifully and simply.

In one salutation to thee, my God,
let all my senses spread out
and touch this world at thy feet.

Like a rain-cloud of July
hung low with its burden of unshed showers
let all my mind bend down at thy door in
one salutation to thee.

Let all my songs gather together their
diverse strains into a single current
and flow to a sea of silence in one salutation to thee.

Like a flock of homesick cranes flying night and day
back to their mountain nests
let all my life take its voyage to its eternal home
in one salutation to thee.

Rabindranath Tagore

Program notes: Jonathan Grieves-Smith and Jillian Graham, 2018



Photo: Kirsty Argyle

JONATHAN GRIEVES-SMITH is internationally renowned for compelling performances and rigorous artistic leadership. He is Artistic Director of Hallelujah Junction, Australia’s professional choir, and of the Hamer Singers, and has held the titles of Chorus Master to the Melbourne Symphony Orchestra, Director of Music at Trinity College, the University of Melbourne, Music Director of Brighton Festival Chorus, the Hallé Choir, and the Huddersfield Choral Society.

Acclaimed as an outstanding conductor of music from the Baroque and Classical periods, he is also a passionate advocate for new music, commissioning and premiering such composers as Brett Dean, David Lang, James MacMillan, Gavin Bryars, Gabriel Jackson, Arvo Pärt, John Tavener, Alfred Schnittke and Lou Harrison. He has conducted the BBC Singers, Orchestre National de Lille, Bournemouth Symphony Orchestra, Coro dell’Accademia Nazionale di Santa Cecilia, Academy of St Martin in the Fields, Royal Philharmonic Orchestra, Europa Cantat, and Flemish Federation of Young Choirs.

In concerts and recordings in major festivals with the world’s leading orchestras, he has collaborated intensively with conductors, including Sir Simon Rattle, Sir John Eliot Gardiner, Sir Roger Norrington, Pierre Boulez, Stephen Layton, Sir Andrew Davis, Mark Wigglesworth, and Valery Gergiev.

Singers

Sopranos

- Helena Balazs
- Eva Butcher
- Veryan Croggon
- Anne Cunningham
- Samantha Davies
- Iris Ferwerda*
- Camilla Gorman
- Penny Huggett
- Naomi Hyndman
- Lynne Muir
- Natalie Reid
- Jemima Sim
- Eloise Verbeek*
- Ailsa Webb
- Beth Ylvisaker*

Altos

- Catherine Bickell*
- Kate Bramley
- Jane Brodie
- Elize Brozgul*
- Alexandra Chubaty
- Kerry Frankland*
- Jillian Graham
- Flick Grey
- Ros Harbison
- Christina McCowan
- Kerry Roulston*
- Annie Runnalls
- Rose Saunders
- Libby Timcke

Tenors

- Kent Borchard
- Lachlan Brown
- Dylan Casey*
- Ed Chan
- Nicholas Christie*
- Dominic McKenna
- Michael Mobach
- Sam Rowe*
- Tim Wright

Basses

- Kevin Barrell
- David Brown
- John Howard
- Kevin Kelley
- Symon Kohut*
- Jerzy Kozłowski
- Gary Levy
- Tim March
- Edward Ounapuu

* Soloists in Praulins’
Missa Rigensis

HAMER SINGERS was established as a vehicle for renowned British/Australian choral director Jonathan Grieves-Smith to conduct a *cappella* and accompanied choral works to the highest-possible artistic standard. We aim to present three concerts annually, taking advantage of the exceptional acoustics of venues such as St Patrick’s Cathedral.

HAMER SINGERS

Thank you for joining us for our concert, and for your support.
Our next concert will be held on Sunday 25 November at St Patrick's Cathedral.
For further information, please email hamersingers@gmail.com,
or visit our website: hamersingers.com.au

Hamer Singers is extremely grateful to the following individuals for their tax-deductible donations in support of our activities:

Lyndi Brennan
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Amelia Towle
Catherine Tutton
Anonymous (7)

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St Peter's Eastern Hill
German Lutheran Trinity Church
St Patrick's Cathedral



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