

TLC
THE
LLEWELLYN
CHOIR

Requiem in C Minor
& by Luigi Cherubini
Four Sacred Pieces
by Giuseppe Verdi

St Paul's Anglican Church
Cnr Captain Cook Crescent
& Canberra Ave, Manuka

Saturday 20 April
7.30pm





The Llewellyn Choir

presents

Quattro Pezzi Sacri

(Four Sacred Pieces)

Ave Maria

Stabat Mater

Laudi Alla Vergine Maria

Te Deum

Giuseppe Verdi

Requiem in C Minor

Luigi Cherubini

Conductor

Rowan Harvey-Martin

Organist

Anthony Smith

St Paul's Anglican Church

Manuka

7.30 pm Saturday 20 April 2013

***There will be a short interval after
Quattro Pezzi Sacri***



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The Llewellyn Choir has been bringing fine choral music to Canberra audiences for over 30 years. Increasing costs mean that we cannot fund orchestra-accompanied works from membership fees and box-office receipts alone, so we rely on donations from our Friends and Patrons to help bridge the gap.

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From the President

Dear Music Lover

Tonight is a night of discovery. Firstly we invite you to discover the enigmatic scale, used in the first item on the program, Verdi's superb *Four Sacred Pieces*. If you've never heard of the enigmatic scale, neither had we until we started on these four beautiful but complex pieces; the enigmatic scale is not only not easy to know, but also not easy to sing!

Secondly, allow us to introduce you to Mr Maria Luigi Carlo Zenobio Salvatore Cherubini, an Italian turned French composer of the late 18th century, and a contemporary of Beethoven and Chopin. He is best known for his operas, but his earliest compositions included masses and other liturgical works. In his beautiful and intensely satisfying *Requiem Mass in C Minor* which we are performing tonight, his Offertorium is almost as long as his name; it was suggested by a choir member that it was written in the hope of a particularly long period of sustained giving of money to the church coffers!

It has been fascinating for us to perform works by two great Italian composers, both better known as opera composers but both making relatively rare excursions into purely sacred choral music.

We think it is highly appropriate, in this the 200th anniversary year of Verdi's birth, to bring you music by this great composer. And we are doubly pleased to bring you music that may be unfamiliar to you. We enjoy presenting works that are less well known to audiences, such as Rutland Boughton's *Bethlehem* in 2011, Latin American Christmas music by Ariel Ramírez in 2009, and Australian music by Dominic Harvey and Wendy Hiscocks in 2008.

Both works that we are performing tonight are heard infrequently, but we hope you will enjoy listening to them as much as we have enjoyed learning them.

Our first concert for 2013 was at the High Court as part of the Canberra Centenary Musical Offerings program. For this concert we return to more familiar surroundings, and a venue most suited to our program tonight. We hope you enjoy it.

Lynne Bentley
President
The Llewellyn Choir
GPO Box 965, Canberra City, ACT 2601

Giuseppe Verdi

(10 October 1813 – 27 January 1901)



Portrait of Verdi by Giovanni Boldini (1886). This famous portrait was the main inspiration for Luchino Visconti in creating the character played by Burt Lancaster in his film *The Leopard*.
(National Gallery of Modern Art, Rome)

Verdi is probably the most popular composer in the 400-year history of opera. But, not being particularly religious, he did not write a great deal of sacred music. Before the *Quattro Pezzi Sacri* he had written only the great *Requiem* (1874) and the *Libera Me* (1868).

Verdi was born in Le Roncole, a village near Busseto in the former duchy of Parma in Italy. At the age of 20, he went to Milan to continue his studies. Although he was rejected by the Milan conservatory because of his age, he took lessons in counterpoint, and became convinced that he should pursue a career as a theatre composer.

On his return to Busseto, he became the town music master, and found a patron in the form of Antonio Barezzi, a local merchant who had long supported Verdi's musical ambitions in Milan. Barezzi also hired Verdi to teach music to his daughter, Margherita. Verdi and Margherita quickly fell in love and married in 1836.

In 1838, Verdi went back to Milan; his first opera there, *Oberto*, achieved some success at Milan's La Scala, and he was offered a contract for three more

works. However, tragedy struck when Verdi's two children died in their infancy, and then his wife died tragically at the age of 26 from encephalitis.

His second opera, *Un Giorno di Regno* (*King for a Day*, 1840), was written at the time of his wife's death, and it was a flop. In despair, Verdi vowed to give up musical composition altogether. However, he was persuaded to write *Nabucco*, and when it premiered in 1842, it brought him international fame. The subject matter of *Nabucco* dealt with the Babylonian captivity of the Jews; the Italian public regarded it as a symbol of the struggle against Austrian rule of Northern Italy.

Following *Nabucco*'s wild success, Verdi spent the next decade writing prolifically and battling the artistic censorship of the Austrian rule.

The fight against censorship was not the only rebellion Verdi became known for during this period. Around 1851 Verdi became romantically involved with Giuseppina Strepponi, a soprano who had been the jewel of many of his operas,

from *Nabucco* onward. He and Giuseppina lived together (a highly scandalous practice at the time) before marrying in 1857.

It was around the time of his blossoming romance with Giuseppina that Verdi wrote and premiered *Rigoletto*—one of his greatest masterpieces. *Rigoletto* ushered in a new era for Verdi's music as he created one masterwork after another: *I Lombardi*, *Luisa Miller*, *Macbeth*, *Ernani*, *Il Trovatore*, *La Traviata*, and *La Forza del Destino*, to name a few.

When Gioachino Rossini died in 1868, Verdi suggested that a number of Italian composers should collaborate on a requiem in Rossini's honour, and began the effort by submitting the conclusion, *Libera Me*. Unfortunately the requiem was cancelled at the last moment, but five years later, in 1874, Verdi reworked the *Libera Me*, making it part of his *Requiem Mass*, his most important non-operatic work.

Verdi wrote *Aida*, probably his most popular opera, in 1871. Then, when he was in his seventies, he produced the most supreme expression of his genius, *Otello* (1887). Verdi's last opera, *Falstaff*, written in 1893 at the age of 80, is generally considered to be one of the greatest of all comic operas.

Verdi's works are noted for their emotional intensity, tuneful melodies, and dramatic characterisations. He transformed Italian opera, with its traditional set pieces, old-fashioned librettos, and emphasis on vocal displays, into a unified musical and dramatic entity. His operas are among those most frequently produced in the world today. Many of the themes from his operas have taken root in popular culture, such as 'Libiamo ne' lieti calici' (The Drinking Song) from *La Traviata*, the Grand March from *Aida*, and 'Va, pensiero' (The Chorus of the Hebrew Slaves), from *Nabucco*.

Verdi's glorious music alone would have been enough to turn him into the equivalent of a rock star of the era, but it was his unyielding nationalistic pride that made him a true icon to the Italian people, not only musically, but politically. During the insurrections of 1848, the name VERDI became a rallying cry for the nationalists, and was scrawled across walls and carried on signs. Besides being a tribute to their beloved composer, the letters of his name were also an acrostic for 'Vittorio Emanuele, Re d'Italia', the Duke of Savoy whom the nationalists were fighting to bring to power as 'King of Italy'.

In his later years, Verdi worked to found a hospital and a home for retired musicians. In 1897, his beloved Giuseppina died and he thereafter lived at the Grand Hotel in Milan. A year later, his *Quattro Pezzi Sacri* premiered in Paris. This would be the composer's last work. On January 21, 1901, Verdi suffered a stroke and died six days later.

Verdi's *Quattro Pezzi Sacri* (Four Sacred Pieces)

Verdi's *Quattro Pezzi Sacri* were written separately over a period of eight years, but were published together in 1898 and are often performed together.

The *Ave Maria* (1889) came about in response to an editorial challenge in a Milanese periodical (*Gazzetta Musicale*, 1888), for any composer to write a piece based on a *scala enigmatica* (enigmatic scale). The *Gazzetta* received a number of replies but none approached the inventiveness of Verdi, who succeeds in constructing an edifice of remarkable beauty around a staircase of uneven steps full of traps for the unwary. He gives the scale to each part in turn, as a kind of archaic cantus firmus and translates a severe four-voiced unaccompanied texture into a thoroughly modern harmonic idiom. Verdi did not want the *Ave Maria* to be published, as he considered it merely an exercise.

In *Lauda alla Vergine Maria* (around 1890), Verdi uses unaccompanied women's voices to set the text from the last canto of Dante's *Paradiso*. He mixes passages of imitative counterpoint with radiant chordal sections giving an overall effect of ethereal serenity.

The *Stabat Mater* and *Te Deum* use the full range of choral and orchestral forces. *Stabat Mater* sets the drama of the Passion as seen through Mary's eyes. *Stabat Mater* was the last piece in the collection to be composed, in 1897, and was also the last music Verdi wrote.

The *Te Deum* represents the summit of Verdi's choral writing. In preparation for it, he studied works by both Victoria and Purcell, but this version is very much his own—it is Verdi at his greatest. The writing for double choir, both accompanied and unaccompanied, creates a succession of stunning climaxes.

The *Quattro Pezzi Sacri* represents the final flowering of Verdi's prolific artistic creation. Their maturity of harmonic structure and melodic invention result in four pieces of sustained genius. Verdi composed no more music and it seems he felt it was a suitable farewell as he asked for the score of the *Te Deum* to be buried with him.

The enigmatic scale

The enigmatic scale was invented by professor Adolfo Crescentini. The scale, as written out in C, is C, Db, E, F#, G#, A#, B, C, with the musical step pattern being: semitone, tone and a half, tone, tone, tone, semitone, semitone. The descending scale differs from the ascending scale, as the F# becomes F \flat .



The scale is not just a musical curiosity—it was used by guitarist Joe Satriani in his piece 'The Enigmatic' from *Not of This Earth* (1986).

Luigi Cherubini

(8 or 14 September 1760 – 15 March 1842)



Luigi Cherubini and the Muse of Lyric Poetry by Jean Auguste Dominique Ingres (1842). The crowning Muse displeased Cherubini and is blacked out in some copies.

(*Louvre Museum*)

Maria Luigi Carlo Zenobio Salvatore Cherubini was born in Florence but spent most of his working life in France. He is best known for his operas, but he also composed significant church music and a small amount of chamber music. He was rooted in the Classical style, never making the shift to the Romantic form which was occurring around him at the time. However, Romantic composers were greatly influenced by his work.

Cherubini started learning music at the age of six with his father, a professional harpsichord player, and began studying counterpoint and dramatic style two years later. He was considered a child prodigy and by age thirteen he had composed several religious works. His earliest compositions included masses and other liturgical works, and then, at the age of twenty, he composed

his first opera. This genre proved to be his calling card—Cherubini went on to write 15 Italian and 14 French operas. Two early comic operas premiered in Venice in 1783, and shortly afterward Cherubini produced three operas for the King's Theatre in London.

In 1786, his friend Giovanni Battista Viotti introduced him to Parisian society and presented him to Marie Antoinette, and Cherubini was commissioned to write *Démophon* to a French libretto by Jean-François Marmontel. Though not a popular success, *Démophon* marked his departure from the Italian style. He spent the rest of his life in France, adopting the French form of his name: Marie-Louis-Charles-Zénobi-Salvador Cherubini, although his Italian name is favoured today.

In 1789 he was appointed director of the Théâtre de Monsieur (later called the Théâtre Feydeau) under the patronage of the Comte de Provence, the brother of Louis XVI.

With *Lodoïska* (1791) the series of Cherubini's masterpieces began, and by the production of *Médée* (1797) his reputation was firmly established. Other operas included *Eliza* (1794), *Les Deux Journées* (1800), *Anacréon* (1803), *Faniska* (1806), and *Les Abencérages* (1813).

Cherubini lived through the turmoil of the French Revolution, the Directorate, the Napoleonic Wars and the Restoration. This was a difficult time for an artistic career in Paris and politics forced him to hide his connections with the former aristocracy and seek governmental appointments. It is said that Cherubini was sometimes forced to play in bands that accompanied beheadings, experiences that may have led to the feeling of the terror of death that pervades his *Marche Funèbre* and his *Requiem in C Minor*.

Despite the success of his earlier operas, after 1800 Parisian audiences began to favour younger composers, and his stage works became less popular. As a result, Cherubini turned increasingly to church music. His fortunes had improved markedly after the Restoration, and his old patron—now Louis XVIII, who had reclaimed the throne after Napoleon's defeat in 1814—appointed him co-director of the Chapel Royal, Royal Superintendent of Music, and Director of the Paris Conservatoire. He began a steady stream of masses, motets, and other liturgical music.

Beethoven was an ardent admirer of Cherubini's music and called him the "greatest living dramatic composer". When Beethoven decided to write an opera, Cherubini's works were his models. In fact, it was a production of *Lodoïska* in Vienna in 1802 that served as the immediate inspiration for Beethoven's *Fidelio*.

Brahms singled *Médée* out as "the work we musicians recognise among ourselves as the highest peak of dramatic music". Mendelssohn admired Cherubini for "his sparkling fire, his clever and unexpected transitions, and the neatness and grace with which he writes". Schumann, possibly anticipating the day when people would no longer know Cherubini's music in any depth, said: "the more we come to understand him the more we come to respect him". Bruckner learned how to write his own sacred music by copying out movements of Cherubini's masses to study. Verdi spoke glowingly of Cherubini's work, and even Wagner, the great challenger of musical tradition, called him "certainly the greatest of musical architects, a kind of Palladio, rather stiffly symmetrical, but so beautiful and so assured". Berlioz, a born rebel, initially locked horns with Cherubini, who was the director of the Paris Conservatoire when Berlioz entered—they first came to blows over library rules—but he learned immeasurably from the model of his teacher's music and, in the end, understood Cherubini's true importance. In his *Memoirs*,



Cherubini's grave in Père Lachaise Cemetery, with a bas relief by Augustin Dumont

(Coyau/Wikimedia Commons/CC-BY-SA-3.0 & GFDL; Source: Own work)

Berlioz has a grand time ridiculing Cherubini right down to the coarse Florentine accent with which he always spoke French, but the obituary he wrote when the composer died in 1842 is filled with praise.

During his life, Cherubini received France's highest and most prestigious honours. These included the Chevalier de la Légion d'honneur (1814) and Membre de l'Académie des Beaux-Arts (1815). In 1841, he was made Commandeur de la Légion d'honneur, the first musician to receive that title.

Cherubini is buried at Paris's Père Lachaise Cemetery, a few feet away from his friend Frédéric Chopin.

Cherubini's *Requiem in C Minor*

Cherubini's *Requiem in C Minor* is the most frequently heard of his works. He wrote it in 1816 at the request of Louis XVIII, who wanted to honour the anniversary of the beheading of his older brother, Louis XVI, and Marie-Antoinette in 1793—their bodies, long missing, had been found and were to be laid to rest in the Cathedral of St Denis.

It was first performed on 21 January 1816 in the crypt of St Denis and quickly became the requiem of choice performed at funerals and commemorations of French public figures throughout the first half of the nineteenth century. Beethoven remarked that if he were to write a requiem, Cherubini's setting would be a model and in fact it was played at Beethoven's funeral.

It is unusual in that it is set for chorus and orchestra only; there are no soloists. Cherubini also avoids breaking up the individual movements into episodes.

It opens softly, with a low, upward-reaching musical figure followed by a restrained choral entrance, creating a dark, veiled sound. The effect, as if beginning in near darkness, is so effective that we cannot blame Brahms, who greatly admired this work, for wanting to create something similar in his *German Requiem*.

The gentle short second movement, the Graduale, is like the drawing of a curtain to prepare for the blast of the Dies Irae.

The Dies Irae is the most distinctive part of the requiem mass. It is a 13th century poem which alternates between graphic images of the Day of Judgment and heartfelt pleas for mercy. Liturgically, it is a reminder to the living of the transitory nature of human life. Musically, it affords an opportunity for dramatic writing which few composers can resist. In the original orchestral scoring, Cherubini opens this movement melodramatically with a trumpet fanfare, followed by a huge crash of a gong. For a generation of music-lovers who do not know Cherubini's operas, this movement alone gives a sense of his skill in matching drama and music.

The majestic Offertorium is in two parts. There is the feeling of a triumphal march in the opening 'Domine Jesu Christe' section. The lovely, gentle introduction of 'sed signifer sanctus Michael' ('but let the holy standard bearer Michael') evolves into a grand fugue for the chorus, closing with a quickening of pace with 'quam olim Abrahae promisisti' ('as you promised to Abraham'). The following 'Hostias' section is peaceful and consoling, but like the 'Domine Jesu Christe' turns into a repeat of the elaborate fugue.

The Sanctus is equally majestic but brief, and leads directly into the Pie Jesu. This is text which would ordinarily be given to a solo voice, but Cherubini instead distributes the long, beautiful lines to the chorus.

The Agnus Dei is the most unusual movement in the Requiem. It opens with an angular orchestral phrase, increasing in intensity until the chorus enters with an almost anguished plea, followed by a much more subdued 'Dona eis requiem', ('grant them rest'). The chorus intones its parting plea over and over on a unison C while the accompaniment plays a descending phrase, almost a mirror image of the opening music, and finally settles into a gentle C major chord as the music also finds rest.

The *Requiem in C Minor* was considered in the 19th century to be on a par with Mozart's *Requiem*. It is amazing, therefore, that this piece so loved by many major composers fell into obscurity by the end of the 19th century. We hope tonight's performance will help to restore this musical gem to its rightful place.

Despite being relatively unknown, Cherubini's *Requiem in C Minor* has featured in the sound tracks for a number of films, including *Bibliska Bilder* (Biblical Images, Sweden 1961), *Twin Peaks: Fire Walk With Me* (1992), *Broken Saints* (2003), *Tumultes* (France 1990) and *Novye priklyucheniya yanki pri dvore korolya Artura* (A Connecticut Yankee in King Arthur's Court, Russia 1988)

Conductor: Rowan Harvey-Martin



Rowan graduated in violin with honours from the ANU School of Music and has also studied at the Eastman School of Music, New York. She studied choral conducting with Michael McCarthy at the Canberra School of Music and orchestral conducting with Donald Hunsberger at the Eastman School of Music. She is Principal Violin with the Canberra Symphony Orchestra and has had extensive orchestral experience with the Eastman Virtuosi in New York, and the Australian Opera and Ballet Orchestra. Rowan is currently Co-Artistic Director and Concertmaster of The Llewellyn Sinfonia.

In 2012 Rowan also became Chief Conductor of Canberra Youth Orchestra and Artistic Director of Canberra Youth Music. Canberra Youth Orchestra performed William Walton's *Henry V Suite* and Prokofiev's *Romeo and Juliet Suite No 2* in collaboration with Canberra Dance Development Centre to rave reviews, and in September 2012 performed Carl Vine's *Symphony No 2* and the Australian premiere of Kevin Puts' piano concerto *Night* featuring Bernadette Harvey.

In Sydney, Rowan has worked with Sonic Art Ensemble (formerly The Seymour Group) and regularly performs in the Freshwater Chamber Music Festival in Sydney at which she conducted Prokofiev's *Peter and the Wolf* for the Conservatorium High School Alumni in 2009. Rowan also regularly conducts the Ku-ring-gai Philharmonic Orchestra in Sydney.

In 2007–09 Rowan took part in Symphony Australia's Conducting Development Program with Christopher Seaman, conducting the State Orchestra of Victoria and the Adelaide and Melbourne Symphony Orchestras. Also in 2007 she was assistant to Nicholas Milton with the Canberra Symphony Orchestra, and in 2010 Rowan conducted The Adelaide Symphony Orchestra in their Tea and Symphony series.

For Canberra Choral Society Rowan has conducted Elgar's *The Banner of St George*.

Rowan is currently Musical Director of The Llewellyn Choir. With The Llewellyn Choir she has conducted Mozart's *Requiem in D minor*, John Rutter's *Requiem*, Haydn's *Nelson Mass* (with the Haydn Bande), Bach's *St John Passion* and *St Matthew Passion*, Handel's *Messiah*, Brahms' *A German Requiem* (for The Llewellyn Choir's 30th anniversary), Berlioz' *Te Deum*, a rare performance of Rutland Boughton's *Bethlehem*, and Monteverdi's *Vespers of 1610*.

Organist: Anthony Smith



Anthony Smith has been the The Llewellyn Choir's répétiteur since 2002. Anthony is a Canberra-based pianist, musicologist, composer, and arranger. As a pianist, he has performed in Australia, England, Germany, New Caledonia, New Zealand, USA, and Sweden.

Anthony has worked as an accompanist for the ANU School of Music for the past twelve years, performing hundreds of assessable recitals with undergraduate and postgraduate students. Although he accompanies all instruments, Anthony has a particular preference for woodwind accompaniment. In 2011, Anthony was an official accompanist for

the Australian Flute Festival, performing in recital with international artists such as Molly Barth and Alexa Still.

In December 2004, he released the CD *A Year in Paris* with clarinetist Nicole Canham on the Move label. Anthony made his concerto debut in July 2005, playing Schumann's Piano Concerto in A Minor with the National Capital Orchestra.

In July 2007, Anthony gave a recital in conjunction with the National Gallery of Australia retrospective of the artist George W Lambert. This recital included the Piano Sonata of Constant Lambert (the artist's son). Anthony's continuing interest in the life and works of Constant Lambert developed into a research topic for his doctoral dissertation, submitted at ANU in February 2012. The dissertation investigates the stylistic means whereby Lambert expresses the aesthetic notion of the Dionysian in two of his ballets, *Horoscope* and *Tiresias*, and in the choral masque *Summer's Last Will and Testament*.

In July 2009, Anthony attended the Sixth International Conference on Music Since 1900 at Keele University, Staffordshire, England, where he presented a paper on Lambert and ragtime. In August 2009, Anthony gave a recital of works by Berg, Dale, and Rachmaninoff in conjunction with the NGA Frederick McCubbin exhibition. In March 2012, Anthony participated in piano duet performances of Beethoven's Fifth Symphony at the National Library of Australia, given in conjunction with the *Handwritten* manuscripts exhibition.

Anthony has also composed music for theatre. Together with Maike Brill, Anthony wrote *The Will to Freedom*, a music-theatre work that premièred under the direction of Joanne Schultz at The Street Theatre in August 2010 as part of its Made in Canberra series of independent theatre and music-theatre works.

Translations

Quattro Pezzi Sacri

Ave Maria

Hail Mary, full of grace, the Lord is
with thee;

blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus.

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Stabat Mater

At the cross her station keeping
stood the mournful mother weeping,
close to Jesus to the last.

Through her soul, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.

Oh how sad and sore distressed
was that Mother highly blessed,
of the sole-begotten One!

Christ above in torment hangs;
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of his own people,
She saw Jesus wracked with torment,
with bloody scourges rent.

She beheld her tender Child,
saw him hang in desolation,
till his spirit forth he sent.

O thou Mother! fount of love!
Touch my spirit from above;
make my heart with thine accord.

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ our Lord.

Holy Mother! pierce me through;
in my heart each wound renew
of my Saviour crucified.

Let me share with thee his pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning him who mourn'd for me
all the days that I may live.

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Virgin of all virgins best!
Listen to my fond request:
let me share thy grief divine.

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Wounded with his every wound,
steep my soul till it hath swooned
in his very blood away.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christ, when thou shalt call me hence,
be thy Mother my defence
be thy Cross my victory.

While my body here decays,
May my soul thy goodness praise,
Safe in Paradise with thee.

Amen.

Laudi Alla Vergine Maria

Virgin mother, daughter of your Son,
more humble and sublime than any
creature,
fixed goal decreed from all eternity,
You are the one who gave to human
nature
so much nobility that its Creator
did not disdain his being made its
creature.
That love whose warmth allowed this
flower to bloom
within the everlasting peace—was love
rekindled in your womb; for us above,
You are the noonday torch of charity
and there below, on earth, among the
mortals,
you are a living spring of hope.
Lady, you are so high,
you can so intercede,
that he who would have grace but does
not seek your aid,
may long to fly but has no wings.
Your loving-kindness does not only
answer the one who asks,
but it is often ready to answer freely
long before the asking.
In you compassion is, in you is pity,
in you is generosity, in you is every
goodness found in any creature.
Hail!

Te Deum

We praise thee, O God,
we acknowledge thee to be the Lord.
All the earth doth worship thee
the Father everlasting.
To thee all Angels cry aloud
The Heavens, and all the Powers
therein.
To thee Cherubim and Seraphim
continually do cry:
Holy, Holy, Holy
Lord God of Sabaoth;
Heaven and earth are full of the
Majesty of thy glory.
The glorious company of the Apostles
praise thee.
The goodly fellowship of the Prophets
praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the
world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the
Father.
When thou tookest upon thee to
deliver man
thou didst not abhor the Virgin's
womb.
When thou hadst overcome the
sharpness of death
thou didst open the Kingdom of
Heaven to all believers.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that thou shalt come to be
our Judge.
We therefore pray thee, help thy
servants
whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy
Saints in glory everlasting.
O Lord, save thy people:
and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name ever world
without end.

Vouchsafe, O Lord to keep us this day
without sin.
O Lord, have mercy upon us, have
mercy upon us.
O Lord, let thy mercy lighten upon us
as our trust is in thee.
Lord, in thee have I trusted
let me never be confounded.

Requiem in C Minor

Troait and Kyrie eleison

Grant them eternal rest, O Lord,
and let perpetual light shine upon
them.
Praise is due to thee, O God, in Zion,
and to you shall a vow be paid in
Jerusalem.
Hear my prayer.
To you all flesh shall come.

Lord have mercy;
Christ have mercy;
Lord have mercy.

Graduale

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon
them.
He shall be justified in everlasting
memory,
and shall not fear evil reports.

Dies Irae

Translation by William Josiah Irons, 1849

Day of wrath, and doom impending!
David's word with Sibyl's blending,
Heaven and earth in ashes ending.
Oh, what fear man's bosom rendeth

When from Heav'n the Judge
descendeth
On whose sentence all dependeth!
Wondrous sound the trumpet flingeth,
Through earth's sepulchers it ringeth,
All before the throne it bringeth.
Death is struck and nature quaking;
All creation is awaking,
To its Judge an answer making.

Lo, the book, exactly worded,
Wherein all hath been recorded;
Thence shall judgment be awarded.
When the Judge his seat attaineth
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding
When the just are mercy needing?
King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

Think, good Jesus, my salvation
Caused thy wondrous incarnation;
Leave me not to reprobation!
Faint and weary thou hast sought me,
On the cross of suffering bought me;
Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution
Grant thy gift of absolution
Ere that day of retribution!
Guilty, now I pour my moaning,
All my shame with anguish owning:
Spare, O God, thy suppliant groaning!

Through the sinful woman shriven,
Through the dying thief forgiven,
Thou to me a hope hast given.
Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With thy sheep, a place provide me;
From the goats afar divide me,
To thy right hand do thou guide me.
While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with thy saints surrounded.

Low I kneel with heart submission,
See, like ashes, my contrition;
Help me in my last condition!
Ah! that day of tears and mourning!
From the dust of earth returning
Man for judgement must prepare him;

Spare, O God, in mercy spare him!
Lord, all-pitying, Jesus blest,
Grant them thine eternal rest. Amen

Offertorium

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from infernal punishment and the
deep pit.
Free them from the mouth of the lion;
let not Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer Saint
Michael,
lead them into the holy light

which you once promised to Abraham
and his seed.

O Lord, we offer you
sacrifices and prayers of praise;
accept them on behalf of those souls
whom we remember today.
Let them pass, O Lord,
from death to life,
as you once promised to Abraham
and his seed.

Sanctus

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

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

Pie Jesu

Merciful Lord Jesus, grant them rest,
Grant them eternal rest.

Agnus Dei

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.
Lamb of God, who takes away the sins
of the world, grant them eternal rest.

May everlasting light shine upon them,
O Lord, with your Saints forever,
for you are merciful.
Grant them eternal rest, O Lord,
and may everlasting light shine upon
them.

The Llewellyn Choir

First sopranos

Georgia Allen
Judy Biggs
Jes Chalmers
Lizzie Gordon
Penny Gregory
Kirsten Jenns
Paula Simcocks

Second sopranos

Lynne Bentley
Lesley Bills
Audra Briggs
Marie Devlin
Everyl Ellis
Penny Lloyd Jones
Peggy Spratt
Margaret Thomas
Sandie Walters

First altos

Jean Chesson
Kay Diamond
Chris Ellis
Bronwyn Evans
Trish Hagan
Lucy Ohlmus

Annette Quay
Kathleen Routh
Jill Smith
Peta Torpy-Gould
Erika Van Der Pol
Margaret Webber

Second altos

Barbara Coe
Jennifer Dunlop
Jean Hardaker
Caroline Kayser
Maureen Lee
Dora Leslie
Chris Mason
Margaret Muspratt
Marie Newman
Heather Ross
Suzanne Vidler
Elizabeth Wetherell

First tenors

Harold Blake
Laurie Hockridge
David Purnell
Brian Stone

Second tenors

Dai Davies
Gavin Ford
David Riggs
W Hugh Sutton

First basses

Arko Chakrabarty
Ian Diamond
Peter Ellis
Richard Larson
Richard Morton
Graeme Taylor

Second basses

Michael Braund
Ted Briggs
Roger Hillman
Paul Pollard
Robert Howell
Murray Thomas

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About The Llewellyn Choir

In association with the Australian National University School of Music and Canberra Youth Music

President: Lynne Bentley

Music Director: Rowan Harvey-Martin

Repetiteur: Anthony Smith

Founded in 1980, The Llewellyn Choir is one of Canberra's leading choral groups. Under the baton of current Music Director Rowan Harvey-Martin with Repetiteur Anthony Smith, we have given critically acclaimed performances in recent years of Mozart's *Requiem*, Bach's *St John Passion*, Handel's *Messiah*, John Rutter's *Requiem*, Durufflé's *Requiem*, Ariel Ramirez's *Missa Criolla*, Bernstein's *Chichester Psalms* and Bach's *St Matthew Passion*.

In 2009, we performed Fauré's *Requiem* with the New Caledonian choir Les Alizés in St Joseph's Cathedral, Noumea. In return, Les Alizés visited Canberra in March 2011 to combine in a joint performance of Berlioz' *Te Deum*.

In 2010 we celebrated our 30th birthday with a concert featuring Brahms' *German Requiem*.

In 2012 we gave an acclaimed performance of *St Matthew Passion* at Canberra Girls' Grammar Hall, a warmly received performance of Monteverdi's challenging but magnificent *Vespers of 1610*, and presented 'Choral Gold: A Treasury of Choral Music' with Canberra Youth Music at Llewellyn Hall.

This year we will be participating in many Centenary activities, including the exciting premiere of a work commissioned for the Centenary (with Canberra Youth Music) in November, and are also planning a tour to Noumea in September. We will also be participating in CSO's *Carmina Burana* in October, and will be participating in the opening concert of the Canberra International Music Festival in May.

For more information about The Llewellyn Choir visit www.llewellynchoir.org.au.



The Llewellyn Choir performing
St Matthew Passion, Canberra
Girls Grammar School, March
2012

(Photo: Steven Shaw)

Acknowledgements

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Anthony Smith
Jes Chalmers
Arko Chakrabarty
Ted Briggs
Lesley Bills
Suzanne Vidler

Repetiteur & Assistant Conductor
Poster and program cover designs
Publicity and program compilations
Program compilation and layout
Ticketing and Venue coordination
Stage management



Coming up in 2013

Winter Warming

2pm Sunday 11 August

A winter feast of music to warm the body
and spirit

Carmina Burana

With CSO and combined Canberra choirs
30 October

Centenary Concert

We perform a piece specially commissioned for
the Centenary, with Canberra Youth Music
30 November 2013

And in 2014

St Matthew Passion

Saturday 12 April 2014

The Llewellyn Choir is proud to be supported by



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Lasting Impressions Dental is a proud supporter of the Llewellyn Choir's performance of *Quattro Pezzi Sacri* and *Requiem in C minor*.

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