

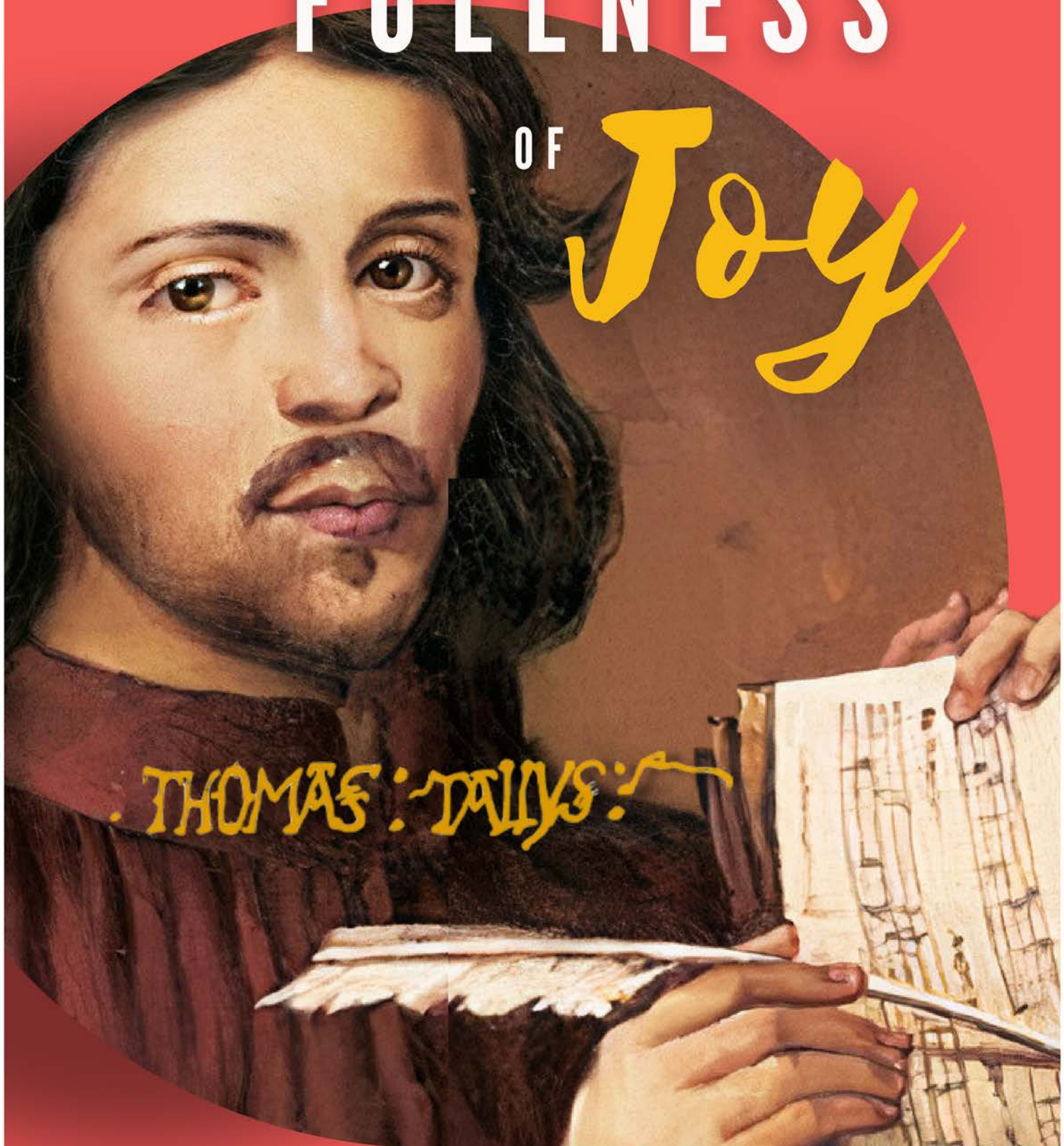
THE
SONG
CO.

FULLNESS

OF

Joy

THOMAS: TALLYS:



The Song Company

The Song Company is Australia's leading vocal ensemble, presenting music from all times and places. Since its beginnings in 1984, it has captivated Australian and international audiences with exquisite performances of vocal work ranging from the 10th century to contemporary compositions. Every project The Song Company undertakes is underwritten by its unwavering commitment to excellence and to the transcendent and transformative beauty of the human voice.

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Alexander Caldwell, Alexander Gorbatov, Liam Green, David Lee,
Austin O'Toole, William Varga *tenors*
Gabriel Desiderio, Lincoln Law, Brendan McRae, Jesse van Proctor,
Archie Tulk *basses*

Fullness of Joy Artists



Susannah Lawergren



Elise Morton



Sonya Holowell



Emma Warburton



Elias Wilson



Dan Walker



Hayden Barrington



Antony Pitts

The Song Company is assisted by the NSW Government through Create NSW

The Song Company acknowledges the Traditional Owners of Country throughout Australia and we pay our respect to the Elders past, present and emerging
The Song Company Pty Ltd trading as The Song Company is a non-profit organisation registered as a company of limited guarantee ABN 27 001 577 377

Fullness of Joy

St Mary's Cathedral Crypt – Saturday 19 November, 7pm
The Nielson, ACO Pier 2/3 – Sunday 20 November, 3pm

We end our 2022 season, *Higher Ground*, and our European musical tour of polyphonic masters with the marriage of Spanish and English soundworlds in Tallis's sumptuous seven-part Christmas Mass, *Missa Puer natus est nobis*, and his 40-part motet, *Spem in alium*.

David Yardley *Psalm 33 – Ye just men, have fullie joye in the Lord**
Thomas Tallis *Spem in alium*

Thomas Tallis *Missa Puer natus est nobis / Gloria*
Thomas Tallis *Suscipe quaeso Domine*

Thomas Tallis *Missa Puer natus est nobis / Sanctus & Benedictus*
Brooke Shelley *Tanquam sydus matutinum*
João Lourenço Rebelo *Panis angelicus*

Thomas Tallis *Missa Puer natus est nobis / Agnus Dei*
Antony Pitts *Requiem for the Time of the End / In Paradisum**

plainchant fragment *Puer natus est nobis et Filius datus est nobis*
Thomas Tallis *Spem in alium*

The Song Company The SongCo Apprentices The SongCo Chorale

Antony Pitts
conductor

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Texts & Translations

David Yardley: *Psalm 33 – Ye just men, have fullie joye in the Lord*

Ye just men, have fullie joye in the Lord;
presyng togidere bicometh riytful men.
Knouleche ye to the Lord in an harpe;
syngye ye to hym in a sautre of ten stringis.
Synge ye to hym a newe song;
seie ye wel salm to hym in cryingng.
He loveth merci and doom;
the erthe is ful of the merci of the Lord.

Lo! the iyen of the Lord ben on men dredynge him;
and in hem that hopen on his merci.
That he delyvere her soules from deth;
and feede hem in hungour.
Oure soule suffreth the Lord, ...
for he is oure helpere and defendere.
For oure herte school be glad in him;
and we schulen have hope in his hooli name.

Lord, thi merci be maad on us; as we hopiden in thee.

(Psalm 33: 1-3,5,18-22) attr. John Wycliffe (c.1331-1384), from the Wycliffe Bible

Rejoice in the Lord, O ye righteous:
for praise is comely for the upright.
Praise the Lord with harp:
sing unto him with the psaltery and an instrument of ten strings.
Sing unto him a new song;
play skilfully with a loud noise.
He loveth righteousness and judgment:
the earth is full of the goodness of the Lord.

Behold, the eye of the Lord is upon them that fear him,
upon them that hope in his mercy;
To deliver their soul from death,
and to keep them alive in famine.
Our soul waiteth for the Lord:
he is our help and our shield.
For our heart shall rejoice in him,
because we have trusted in his holy name.

Let thy mercy, O Lord, be upon us, according as we hope in thee.

Thomas Tallis: *Spem in alium*

Spem in alium nunquam habui praeter in te,
Deus Israel, qui irascaris, et propitius eris,
et omnia peccata hominum
in tribulatione dimittis.
Domine Deus, creator caeli et terrae,
respice humilitatem nostram.

I have never had hope in any apart from You,
O God of Israel, who will be angry
and yet show favour,
and all the sins of troubled man absolve.
Lord God, creator of heaven and earth,
look upon our low estate.

Thomas Tallis: *Missa Puer natus est nobis / 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,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris, qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus, tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace to people of goodwill.
We praise You, we bless You,
we adore You, we glorify You,
we give You thanks for Your great glory,
Lord God, 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,
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 are the Lord, You alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.

Thomas Tallis: *Suscipe quaeso Domine*

Suscipe quaeso Domine vocem confitentis.
Scelera mea non defendo: peccavi.
Deus, miserere mei, peccavi: dele culpas meas gratia tua.

Si enim iniquitates recordaberis, quis sustineat?
Quis enim justus se dicere audeat sine peccato esse?
Nullus est enim mundus in conspectu tuo.
(Isidore of Seville)

Accept, I beseech You, O Lord, the voice of one who is repentant.
My offences I do not defend: I have sinned.
O God, have mercy on me: wipe out my errors by Your grace.

For if You should keep a record of iniquities, who would be able to bear it?
For who is virtuous enough to dare to say that they are without sin?
For no-one is spotless under Your gaze.

Thomas Tallis: *Missa Puer natus est nobis / Sanctus & Benedictus*

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 Your glory.
Hosanna in the highest.
Blessed is He who comes in the Name of the Lord.
Hosanna in the highest.

Brooke Shelley: *Tanquam sydus matutinum*

Tanquam sydus matutinum beatus Jacobus
apostolus occiduas orbis partes aggrediens lucis
sue radiis totam illustrare cepit Hyspaniam.
Hoc matutino sydere claro fulget Hyspania lumine vero cuius et
splendor a finibus terre cuncto rutilat orbe.

Like the morning star encroaching on the western skies,
the blessed Apostle James begins to shine
with the rays of his light on all of Spain.
With this bright morning star Spain glows with his true light
and splendour gleams from the ends of the earth throughout the
whole world.

João Lourenço Rebelo: *Panis angelicus*

Panis angelicus, fit panis hominum;
Dat panis caelicus, figuris terminum;
O res mirabilis: manducat Dominum
Pauper et servus et humilis.

The bread of angels becomes the bread of man;
the reality that this heavenly bread gives is beyond all symbols.
O wonderful thing: partaking of the Lord
are the poor, the lowly, and the humble.

Thomas Tallis: *Missa Puer natus est nobis / Agnus Dei*

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

Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Antony Pitts: *Requiem for the Time of the End / 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 the angels lead you into paradise;
at your coming may the martyrs receive you
and lead you to the holy city of Jerusalem.
May the chorus of angels receive you
and with Lazarus, once poor,
may you have eternal rest.

Program Notes

For the final program in our **Underground** series, we return to the joyful harmonies of English composer Thomas Tallis, culminating in his 40-part motet, *Spem in alium*, which we sing at both the beginning and end of this evening's program. For the rest of the program, eight voices, including our three 2022 Ensemble Artists, sound out sacred polyphony both old and new from England, Portugal, and Australia. This is a program in which the music is balanced by moments of silence – we ask you to appreciate the pauses between each group of pieces and to keep any applause until the very end of the program.

Musically and textually we begin, as it were, a few generations before Thomas Tallis with a neo-mediaeval setting of an uplifting injunction from Psalm 33 to rejoice in song. The music is by David Yardley, who is currently Australia's High Commissioner to Kiribati, and is a countertenor and medieval harpist, as well as a composer. The text is a raw and impassioned 14th-century English version of the words from the translation of the Bible made under John Wycliffe's supervision. Although hundreds of manuscripts of the Wycliffe Bible survive, there is no known musical setting of these words from the time – not so surprising given that after his death Wycliffe's works were banned, and his body disinterred and burned as a heretic.

The 40-part motet by Thomas Tallis (c.1505–1585), *Spem in alium*, is an extraordinarily life-affirming work. Tallis's text calls on the God of the universe in very personal terms, and the composer espouses a universality and diversity of human responses by setting it for forty voice parts – eight times more than the standard five-part choirs of his time. 40 is the Biblical number that, even when used literally, means 'many', and we are delighted to be joined by many of this year's SongCo Apprentices and singers – from across Sydney and beyond – in The SongCo Chorale for this unsurpassed pinnacle of multi-choral music.

Throughout the program, we look ahead in joyful anticipation to Christmas with the three surviving movements of Tallis's opulent seven-part *Missa Puer natus est nobis*, which appears to have been written for the combined Chapels Royal of Queen Mary of England and King Philip of Spain, who were married in 1554. The selection of the Christmas plainchant tune – "For unto us a child is born, a son is given" – is most likely due to the widespread belief that the Queen was expecting a child (although this turned out not to be the case). The Gloria, Sanctus, and Agnus Dei all begin in a very similar way, but each has their own mood reflecting the respective texts – from the mixture of joy and penitence of the Gloria, via the awe and praise of the Sanctus, to the desire for peace with which the Agnus Dei culminates.

In one manuscript Tallis's *Suscipe quaeso Domine* is found next to the Sanctus of his *Missa Puer natus est nobis*, and takes the Mass's harmonic richness to the next level. Across the seven parts, sharp and flat notes are juxtaposed and superimposed by the addition of *musica ficta* – accidentals that give each vocal line the smoothest possible trajectory, and make each cadence strong and directional. *Suscipe quaeso* is madrigalian in its word-painting with quick shifts of texture and rhythm – listen out for the musical pangs of remorse at the word "peccavi" ("I have sinned").

Australian composer Brooke Shelley has chosen a text for her motet *Tanquam sydus matutinum* that celebrates the influence of the Apostle James across Spain and to the "ends of the world". One of the sons of Zebedee, James, like his brother John, was a fisherman who left everything to follow Jesus. He was the first of the Apostles to be martyred for his faith – in Jerusalem in 43AD. Legend has it that he had previously reached and preached in Spain, and so Santiago de Compostela, near the North-Western tip of the country, became one of the most important places of pilgrimage in mediaeval Europe, after Rome and Jerusalem.

The harmonic twists and turns of Renaissance English composers that have come to make the sound of English polyphony particularly distinctive are what are called 'false relations' and the 'English cadence'. The English cadence is a case of two rights making a wrong – one voice sings a sharp note, while another sings a flat note, giving a piquant effect close to the 'blue note' in jazz. This gesture has been used in many ways: to create a cathedral-like acoustic, to suggest division and reconciliation, to express the pain of longing, even to hark back to a so-called golden age. The English cadence was also used (possibly invented) by Franco-Flemish composers and, as we hear in the communion motet *Panis angelicus* by Tallis's Portuguese contemporary Rebelo, was taken to intricate extremes by composers on the Iberian peninsula.

Before returning to the heavenly music of Tallis's *Spem in alium*, we hear the harmonically kaleidoscopic setting of *In Paradisum* from my *Requiem for the Time of the End*. My music is rooted in a similar aesthetic to that of Tallis and Byrd and their contemporaries – beauty of sound and of purpose. I hope that today our singing will bring you something of the promise of the title of my final program as Artistic Director of The Song Company, **Fullness of Joy**.

Antony Pitts
Artistic Director (2016–2022)

Supporters

The Song Company depends on the generosity of individual donors to keep our artistic program thriving. Today, we are launching our 2022 Christmas Appeal, which will support our new and exciting plans for 2023.

Sincere thanks to all who donated so generously this & last financial year. If you would like to see your name on this list, please contact General Manager Francis Greep on (02) 9156 2781 or francis.greep@song.company

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**MERRY CHRISTMAS
AND A JOYOUS
AND HEALTHY
NEW YEAR 2023**

The Song Company will be rolling out significant changes over the next few months as we transition to a new look and new artistic model.

We are asking for your help to make these changes possible so we can continue to deliver performances of the highest quality to stages around the country.

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