



THE
SONG
CO.

TREMORS OF *Earth*



"Celestial sounds from underground as
The Song Company delivers an expert
and enlightening performance in Tudor polyphony"
- LIMELIGHT MAGAZINE April 2021

WOLLONGONG | NEWCASTLE | SYDNEY

The Song Company

The Song Company belongs to a land whose first peoples have always used songlines and vocal music to pass knowledge and culture from one generation to another. We acknowledge and respect those traditions and are honoured to work together with Indigenous creative artists as part of our artistic mission. As Australia's national vocal ensemble, The Song Company is an elite chamber vocal ensemble demonstrating international excellence and bringing together the country's finest voices in innovative performances, artist development, educational outreach, and collaborative music-making – unique in its stylistic diversity with repertoire spanning the 9th century to today.

Led by Artistic Director Antony Pitts, The Song Company comprises eight Principal Artists and a consort of Ensemble and Associate Artists mentored by Associate Artistic Director Francis Greep. It is at the forefront of scholarly early music performance and of contemporary vocal music through an extensive commissioning program and cross-artform collaborations with artists of the highest calibre from across Australia and around the world.

Together we are reshaping the professional vocal landscape in Australia for today and the next generation.

BOARD

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Elizabeth Grey
Matthew Hindson
Antony Pitts
Paul Stanhope

THE SONG COMPANY TEAM

Antony Pitts, Artistic Director
Francis Greep, General Manager & Associate Artistic Director
Eva Frey, Marketing & Development Manager
Sarah Elise Thompson, Production Manager
Jane Diamond, Bookkeeper



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

PRINCIPAL ARTISTS

Roberta Diamond, Chloe Lankshear, Amy Moore, sopranos
Stephanie Dillon, Jessica O'Donoghue, mezzo-sopranos
Dan Walker, Koen van Stade, tenors
Thomas Flint, bass

2022 ASSOCIATE ARTISTS

Janine Harris, Ethan Taylor, Hayden Barrington

2022 ENSEMBLE ARTIST

Elias Wilson

2022 SONGCO APPRENTICES

Nicola Chau, Lily Harper, Adele Kozak, Elise Morton, sopranos
Cassandra Doyle, Stephanie Macindoe, Emma Warburton, altos
Alexander Caldwell, Alexander Gorbатов, David Lee, William Varga, tenors
Lincoln Law, Brendan McRae, Jesse van Proctor, basses

2022 GUEST ARTISTS

Hannah Fraser*, Sonya Holowell, Elizabeth Sheppard, Jenny Eriksson,
Robert Macfarlane, Jack Stephens, Christopher Richardson,
Paul Capsis, Gerard Willems, Thomas E.S. Kelly, Hylton Mowday,
Neville Williams-Boney

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Thomas E.S. Kelly, Artistic Director

Tremors of Earth

Continuing our Grand tour of European polyphony – and our historically informed practice of reading from original manuscript notation – we open the choirbook containing Brumel’s incredible ‘Earthquake’ Mass in 12 parts.

Sunday 24 April, 3pm
Tuesday 26 April, 7pm
Friday 29 April, 7pm
Sunday 1 May, 1.30pm

Wollongong Art Gallery, Wollongong
Christ Church Cathedral, Newcastle
St Andrew's Cathedral, Sydney
The Neilson, Australian Chamber Orchestra, Dawes Point

PROGRAM

Alice Chance
Antoine Brumel

Aurora Eora
Missa Et ecce terrae motus / Kyrie

Antony Pitts
Antoine Brumel
Antony Pitts

Tres Antiphonae Paschae / The Lord is risen
Missa Et ecce terrae motus / Gloria
Tres Antiphonae Paschae / Thou knowest my lying down

Antoine Brumel
Alice Chance

Missa Et ecce terrae motus / Credo
Precious Colours (Pallah-Pallah)

Antoine Brumel
Antony Pitts
Nicolas Gombert

Missa Et ecce terrae motus / Sanctus
Tres Antiphonae Paschae / The bread which we break
Missa Tempore Paschali / Agnus Dei

THE SONG COMPANY APPRENTICES

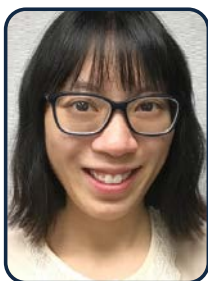
Nicola Chau, Lily Harper, Elise Morton – sopranos
Cassandra Doyle, Stephanie Macindoe, Emma Warburton – altos
Alexander Gorbatov, David Lee, William Varga – tenors
Lincoln Law, Brendan McRae, Jesse van Proctor – basses

Antony Pitts – director

With thanks to Principal Artist Roberta Diamond



Antony Pitts



Nicola Chau



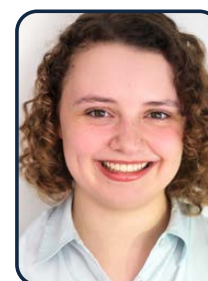
Lily Harper



Elise Morton



Cassandra Doyle



Stephanie Macindoe



Emma Warburton



Alexander Gorbatov



David Lee



William Varga



Lincoln Law



Brendan McRae



Jesse van Proctor

Program Notes & Texts

"In the end of the sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre. And, behold, there was a great earthquake..." (Matthew 28:1-2)

The second Underground program of our 2022 **Higher Ground** season, **Tremors of Earth**, is an Eastertide sequence of beautiful 12-part Renaissance polyphony by Antoine Brumel and Nicolas Gombert. **Tremors of Earth** is a sequel to my first Eastertide program with The Song Company back in 2016, recorded live on the album **In illo tempore**, and which also featured new works by Alice Chance and myself. My piece on that debut album is concerned with the paradoxical ideas of temporal simultaneity in the Easter story, while Alice's piece looked right back to the primordial act of Creation – "Let there be light!" In **Tremors of Earth**, our music once again connects both to the Easter story and to ideas of colour and of place – a mysterious dawn and the ground being moved and transformed. Two beautiful works by Alice inspired by Australian Indigenous heritage and stories, *Aurora Eora* and *Precious Colours*, are complemented by my own 12-part Introit, Gradual, and Communion anthems for Easter Day, *Tres Antiphonae Paschae*.

Singing today are our 2022 SongCo Apprentices in their second complete concert program of the season. The Song Company's Apprentice Program is unique in Australia in the opportunities it provides to emerging singers stepping out onto a professional pathway. Working together with The Song Company's Artistic Directors and Principal Artists, our Apprentices gain unparalleled vocal ensemble experience across a range of musical genres, styles, and periods and are able themselves to contribute to the regeneration of the Australian musical ecosystem. In **Tremors of Earth**, the Apprentices are using extremely rare (and, for them, new-found) early music skills as well as delivering challenging contemporary music for vocal consort singing one voice to a part.

Alice Chance: Aurora Eora

Alice writes: "*Aurora Eora* is an ode to the people of the Eora Nation. Pairing the two words 'Aurora', Latin for dawn, and 'Eora', the Gadigal word meaning 'of this place', this piece honours the Gadigal clan and all twenty-eight other clans whose people have been and continue to be the cultural custodians of the land in Sydney and the greater Sydney area, respectively. In the same way that the sun does and always will rise, they are and always will be the dawn of this place."

Aurora Eora

Antoine Brumel: Missa Et ecce terrae motus / Kyrie

The main work in today's program – French composer Brumel's 12-part *Missa Et ecce terrae motus* – was written more than 500 years ago (contemporaneous with England's Eton Choirbook) and was so renowned in following generations that Orlande de Lassus put on a full-scale performance at the Bavarian court around 1570 – and it's the manuscript for that performance that our dozen SongCo Apprentices from Victoria and New South Wales are using, another four and a half centuries later! Standing around a central choirbook to sing glorious Renaissance polyphony is an historically informed practice which The Song Company is in the unique position of being able to pass on to a new generation of Australian singers.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Antony Pitts: Tres Antiphonae Paschae / The Lord is risen

The Lord is risen is an unambiguous Easter proclamation repeated for emphasis, growing outwardly from a strongly dissonant pair of notes, alternating two whole-tone scales in the upper voices and two simple triads in the lower voices.

The Lord is risen indeed: Hallelujah.

Christ is raised from the dead and dieth no more: Hallelujah.

Behold, He is alive for evermore, and hath the keys of hell and of death: Hallelujah.

Antoine Brumel: Missa Et ecce terrae motus / Gloria

Brumel was born somewhere near Chartres, southwest of Paris, and spent a life in music, working across Europe with positions in Paris, Geneva, Rome, and Ferrara, where he succeeded his teacher, Josquin des Prez. He was highly revered by his contemporaries, and, at the end of the 16th century, Thomas Morley ranked him alongside Josquin as a contrapuntal master.

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 celestis, 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.

Antony Pitts: Tres Antiphonae Paschae / Thou knowest my lying down

The text of *Thou knowest my lying down* is taken from Psalm 139. The twelve voices are divided into a higher choir of six who sing the whole text – the melody on top is a continuously rising chromatic scale – while the lower choir of six elaborate a simple chaconne repeating an answering “Hallelujah!” The conflict of these two compositional ideas is worked out in harmonies that are sometimes transparently consonant, sometimes rich and strange. The soloistic vocal lines give shape to the overall rhythmic motion of the piece, converging from time to time like a giant wave rising out of the sea.

Thou knowest my lying down and mine uprising: Thou understandest my thoughts afar off.

When I ascend up into heaven, Thou art there; When I make my bed in hell, behold, Thou art there.

How precious also are Thy thoughts unto me, O God! How great is the sum of them!

They are more in number than the sand: when I awake I am still with Thee. Hallelujah!

Antoine Brumel: Missa Et ecce terrae motus / Credo

Brumel bases his entire mass setting on just the first seven notes of the plainchant tune “Et ecce terrae motus factus est magnus” – “And, behold, there was a great earthquake”, which is the part of the Easter story where the stone is rolled away from in front of Jesus’s tomb. With those seven notes, Brumel works contrapuntal marvels, sometimes using them as very long notes in canon underpinning slow-moving harmony, and sometimes as short and sinuous melodic phrases. In some of his writing (a wonderful example is at “et homo factus est” – “and was made man”), Brumel seems to foreshadow effortlessly the glorious polyphony of Thomas Tallis and Claudio Monteverdi.

Credo in unum Deum,

Patrem omnipotentem factorem celi et terrae, visibilium omnium, et invisibilium: et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de celis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est,

Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in celum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare vivos et mortuos: Cuius regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem, Qui ex Patre Filioque procedit, Qui cum Patre et Filio simul adoratur, et conglorificatur, Qui locutus est per Prophetas. Et in unam sanctam catholicam et apostolicam Ecclesiam;

Confiteor unum baptisma in remissionem peccatorum; et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Alice Chance: Precious Colours (Pallah-Pallah)

The Gamilaraay Dreaming story of Pallah-Pallah the butterfly, as told by Auntie June Barker and given textual and musical interpretation by Alice Chance, is a story of foolishness and of loss that enriches the world. Pallah-Pallah is both the foolish one, and the one whose loss was the catalyst for how the opal came to be. Pallah-Pallah was known for her beautiful, dazzling multi-colour wings and lived happily with her family near the reeds of the Coocoran Lake. She wanted to see the snow in the high mountains nearby, although her husband Balla-Balla told her not to leave the safety of the grasses and reeds that grew around their home. In his absence, Pallah-Pallah flew up high and, exhausted by the journey, fell asleep in the snow, which then melted the colours of her wings, and she was left a plain gray and brown moth. Her colours, however, went into the ground and produced the beauty of the dazzling opal stones.

Pallah-Pallah, where did your precious colours go?
Pallah-Pallah, your wings used to be a rainbow
I see the opal shining bright with the river flowing over
You're still my Pallah-Pallah, the beauty of your wings may be gone, but remember Pallah-Pallah
Her colours captured in a stone, frozen she will live on
The colours sinking down into the river bed living on forever
The colours in your wings may be gone
The colours from her wings made an opal living on forever

Antoine Brumel: Missa Et ecce terrae motus / Sanctus

The manuscript we are singing from was copied in Munich and has the names of the singers on each part, including Lassus as Cantor on Tenor II. All the parts are virtuosic in their rhythmic agility, and the fact that the top three parts were originally sung by boys points to the extraordinary level of musical education in the 15th and 16th centuries. The Contratenor III line ranges over more than two octaves, which is incredibly unusual for any music of this or of any period!

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth;
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Antony Pitts: Tres Antiphonae Paschae / The bread which we break

This triptych of Eucharistic anthems ends with *The bread which we break* – the intimate moment of communion through the consecrated bread and wine. The breaking and sharing of the Body and the Blood are represented by the simplest of musical gestures – preparation, suspension, and resolution – shared by pairs across all twelve voices. The music ends with extremely static chords in thirds covering the range of the ensemble all the way from bottom E to top B.

The bread which we break: it is the communion of the body of Christ.
The cup which we bless: it is the communion of the blood of Christ.
For Christ, our Passover, is sacrificed for us: therefore let us keep the feast,
not with the old leaven: but with the unleavened bread of sincerity and truth.

Nicolas Gombert: Missa Tempore Paschali / Agnus Dei

The final pages of the Bavarian manuscript are lost to the ravages of time, so after Brumel's Kyrie, Gloria, Credo, and Sanctus, we sing instead the Agnus Dei from the Eastertide *Missa Tempore Paschali* by Nicolas Gombert, which ends with a full 12-part homage to Brumel's Mass using the same "Et ecce terrae motus factus est magnus" plainchant.

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.

The Easter story has been told many many times in words, music, art, architecture, and more. Just like the story of the butterfly Pallah-Pallah, the Easter story is one of great sacrifice that produces an incredible and inexhaustible treasure. And more universally still, the journey of the humble caterpillar through death-like chrysalis to unfettered and vibrant life as a beautiful and colourful butterfly is perhaps the clearest earthly symbol we have of the extraordinary idea of resurrection. Without apology, the music of Brumel and his successors reverberates that Paschal joy down the ages to us today.

Antony Pitts
Easter 2022

Apprentice Program



DEVELOPING THE NEXT GENERATION OF AUSTRALIAN VOCAL TALENT

New in 2022, The Song Company's Apprentice Program sees emerging talent from around the country being mentored by the nation's leading professional vocal ensemble in intensive workshops, rehearsals, masterclasses and performances.

Apprentices also work alongside the company's Principal Artists, who transfer their extensive performance experience that has been gained "on the job" to them. This exchange positively impacts the vocal health and skill development of the Apprentices, who take this learned experience back to their own communities and grow their community's cultural capital.

Apprentices add to The Song Company's capacity to perform large-scale works, such as Brahms' *Ein deutsches Requiem*; perform in the company's new Underground early music series; and help us reach a wider audience.

To start a conversation about supporting this exciting new initiative from The Song Company, contact Francis Greep
francis.greep@song.company (02) 9156 2781

Supporters

Thank you to our donors who have given so generously during the uncertain times of 2021/22. Consider making a tax-deductible donation to help us create music that will live on in your imagination forever at [the.songcompany/donate](https://www.songcompany.com.au/donate)

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BECOMING *Beatrice*

CHLOE LANKSHEAR, SOPRANO
FRANCIS GREEP, PIANO

RESCHEDULED DATES

SAT 14 MAY, 3PM
Wesley Music Centre
Forrest, ACT

SUN 15 MAY, 3PM
Mosman Art Gallery
Mosman, NSW



ARMS OF *Love*

THU 25 AUG, 7PM
Christ Church Cathedral, Newcastle
FRI 26 AUG, 7PM
Cell Block Theatre, Darlinghurst
SAT 27 AUG, 3PM
The Neilson, ACO Pier 2/3 Dawes Point
THU 1 SEP, 7PM
Wollongong Art Gallery, Wollongong

SONGS FROM THE *Heart*

THU 29 SEP, 7PM
Christ Church Cathedral, Newcastle
FRI 7 OCT, 7PM
Cell Block Theatre, Darlinghurst
SAT 8 OCT, 3PM
Wollongong Art Gallery, Wollongong
SUN 9 OCT, 3PM
Cell Block Theatre, Darlinghurst



Scan code to see our full Event Calendar

Info & Tickets: the.song.company (02) 9156 2781