



Bel
cappella

Musical Director: Monica Buckland

Lighten Our Darkness

7.30pm 2 September 2023

St Augustine's
Catholic Church
Balmain

PROGRAM

The Apostles' Creed	Robert Wylkynson
Super flumina Babylonis	Philippe de Monte
Quomodo cantabimus	William Byrd
Ave verum corpus	William Byrd
Laudibus in sanctis	William Byrd
The Lord's Prayer	John Sheppard
Hosanna to the Son of David	Thomas Weelkes

~ Interval ~

O nata lux	Thomas Tallis
Light	Keren Terpstra
O nata lux	William Mathias
Drop down, ye heavens ¹	Advent Prose
Rorate caeli ²	William Byrd
Drop down, ye heavens	Anna Semple
Hail, gladdening light	Charles Wood
Hymnus ante somnum	Ross Edwards
Te lucis ante terminum	Thomas Tallis

¹ Soloists: Josh Davis, Ben Mullaney, Jenny Bradford, Katrina Jenns

² Soloists: Amanda Durham, Pepe Newton, Ben Mullaney

**We acknowledge the Traditional Custodians of the land on which we meet today.
We pay our respects to Elders past and present,
and extend that respect to all First Nations people present.**

We ask our audience to turn off all sound-emitting devices. Thank you

Bel a cappella

Bel a cappella is a chamber choir of experienced singers who are dedicated to the performance of diverse, high quality choral music in fine venues around Sydney and further afield. Established in 1995, Bel a cappella continues to attract able singers who are keen to explore the more demanding repertoire to the highest possible standard.

Bel a cappella normally presents three concerts a year, providing a mix of well-loved choral works with lesser-known pieces of merit and appeal. Although we specialise in a cappella repertoire, we regularly perform with piano, organ or small ensembles to offer a variety of musical experiences for our growing audiences.

The choir has undertaken two European tours, in 2015 travelling through Italy, Slovenia and Austria to Vienna, and in 2018 singing in Germany, the Czech Republic, Hungary and Poland. Highlights included performances in St Peter's Basilica at the Vatican, Basilica San Marco in Venice and the Schönbrunn Palace. Our third tour to Europe, postponed by COVID-19, will be going ahead in May of 2025.

In addition to our regular concert series, Bel a cappella has also performed in consort at the Independent Theatre, the Sydney Conservatorium International Jazz Festival and Judith Neilson's Phoenix Central Park; and has hosted several 'Come and Sing' events, the most recent in the unique setting of Cockatoo Island.

Bel a cappella

Soprano

Catherine Borchok
Wilhelmina Brown
Amanda Durham
Vanessa Goryl
Margaret Grove
Gillian Haslehust-Smith
Katrina Jenns
Margot McLaughlin
Diana van Breda

Alto

Jenny Bradford
Barbara Chmiel
Eve Killick
Tiffany Lim
Belinda Markham
Allison Moore
Pepe Newton
Olivia Watson

Tenor

Gary Brewer
Darrall Cutting
Bruce Daniel
Geordie Marsh
David Morris
Ben Mullaney
Chris O'Keefe

Bass

Hubert Chan
Josh Davis
David Goodwin
Michael Johnson
Rod Lander
Clive Lane
Edward Phillips
Peter Phillips
Bruce Watson



Monica Buckland - Musical Director

With 30 years' professional conducting experience in Europe, the UK, USA and Australia, Monica brings the vision and passion to build on Bel a cappella's reputation for high quality performances which explore the diversity of choral repertoire.

Monica's extensive choral experience includes 16 years as musical director of ars cantata zürich. She has directed many other professional and amateur choirs, and led singing workshops and seminars.

As an orchestral conductor Monica most recently conducted the Sydney Symphony Orchestra's concerts for schools, and a program of film music with the Orange Symphony Orchestra. In Europe, she directed the orchestras at the TU Dresden and in 2019 was named ITV's Woman of the Year for North-East England for her work with the New Tyneside Orchestra, before moving to Sydney where she is also Musical Director of the Balmain Sinfonia.



Monica started working with Bel a cappella in March, midway through rehearsals for the first concert of 2023, the program of which she was delighted to inherit. Her own concert programs for the remainder of the year build on Bel's strong tradition of exploring lesser-known but enjoyable repertoire.

www.buckland.ch

Program notes

***Lighten our darkness, we beseech thee, O Lord;
and by thy great mercy defend us from all perils and dangers of this night;
for the love of thy only Son, our Saviour, Jesus Christ. Amen.***

In the Christian monastic tradition, this prayer was part of the final office of the day, Compline. Its sentiment underlies all of tonight's concert, which brings together music from Tudor polyphony to the present day in a program based around bringing light in dark times.

We start with a piece that is unique in the choral repertoire. The Eton Choirbook is an extraordinary 15th-century music manuscript dating from a century before the Reformation. At the end of the collection is a thirteen-part canon by Eton's parish clerk Robert Wylkynson. It combines the words of the *Apostles' Creed* with a line of plainsong – "Jesus autem transiens" (Jesus passing through the midst of them) – which is present throughout.

In 1575, Queen Elizabeth granted William Byrd and Thomas Tallis exclusive rights to print and publish music, as well as the right to use music paper. Because of this, a great deal of music by Tallis and Byrd – and the composers whose music they published – has survived until today, while that of many contemporaries has been lost.

William Byrd continued to practise as a defiant Catholic, risking persecution or worse, but his status as a composer and the royal music publishing monopoly also ensured that he remained safe amid the turbulent and sometimes violent upheavals of the English Reformation. Some foreign composers were sympathetic to English Catholics and encouraged them to flee to the Continent. One such supporter was Flemish composer Phillippe de Monte, who sent Byrd a motet, *Super flumina Babylonis*, with an encoded message: "How shall we sing the Lord's song in a strange land?" Byrd responded with more words from the same Psalm, *Quomodo cantabimus* – but stayed in England.

Marking 400 years since the death of Byrd, we also present two very different pieces of his based on Latin texts: the Eucharistic hymn *Ave verum corpus*, and a joyful setting of Psalm 150, *Laudibus in sanctis*. The first half of our concert concludes with a *Lord's Prayer* in English by another Catholic composer, John Sheppard, and *Hosanna to the Son of David* by Thomas Weelkes, who like Byrd died in 1623.

The second half of the concert concentrates on bringing light more literally into darkness, in three groups of three pieces. We start with a hymn for Lauds – the first office of the monastic day – and end with the hymn at Compline – the last office before the night's rest. Both are by Byrd's teacher and colleague, Thomas Tallis.

Light, by the contemporary Australian composer and priest, Keren Terpstra, is surrounded by two settings of *O nata lux*, by Tallis and the 20th-century Welsh composer William Mathias. All are texts for the Feast of the Transfiguration (6 August), which celebrates an event in which Jesus' disciples saw him shining with dazzling light and recognised this transfiguration as a sign of his impending death and resurrection.

The Advent Prose is a text, adapted from verses of Isaiah, to be sung or chanted at services in Advent – the dark time of the year (in the Northern Hemisphere) when Christians await the birth of Jesus. In our concert, the plainsong *Advent Prose* and another English setting of *Drop down, ye heavens*, by the young English composer Anna Semple, bracket Byrd's Latin setting of the same words, *Rorate caeli*.

The final three pieces, about the last light of the day, are all on texts dating from the 4th century. We start with 19th-century Irish composer Charles Wood's setting of *Hail, gladdening light*, an English translation of a Greek hymn, Phos Hilaron, which is part of the Orthodox Vespers service, sung at the lighting of lamps in the evening. This is followed by *Hymnus ante somnum*, with words by Aurelius Prudentius Clemens (348 – c. 405 CE) and music by Balmain's own Ross Edwards, who celebrates his 80th birthday this year. The program concludes with a return to Tallis, in a setting of *Te lucis ante terminum*, a hymn for the close of day.



The Apostles' Creed - Robert Wylkynson (c. 1450–1515)

Jesus autem transiens.

Credo in Deum, Patrem omnipotentem,
creatorem caeli et terrae
et in Jesum Christum Filium eius unicum,
Dominum nostrum,
qui conceptus est de Spiritu Sancto,
natus ex Maria Virgine,
passus sub Pontio Pilato,
crucifixus, mortuus et sepultus.
descendit ad inferna.
Tertia die resurrexit a mortuis.
Ascendit ad caelos,
sedet ad dexteram
Patris omnipotentis.
Inde venturus est iudicare
vivos et mortuos.
Credo in Spiritum Sanctum,
sanctam ecclesiam catholicam,
sanctorum communionem,
remissionem peccatorum,
carnis resurrectionem
et vitam aeternam. Amen.

Apostles' Creed (4th century)

But Jesus passing through the midst of them
(Luke 4:30)

I believe in God, the Father almighty,
maker of heaven and earth;
and in Jesus Christ, his only Son,
Our Lord,
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, dead, and buried.
He descended into hell;
The third day he rose again from the dead.
He ascended into heaven,
and sitteth on the right hand of God
the Father almighty,
From thence he shall come to judge
the quick and the dead.
I believe in the Holy Ghost,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body
and the life everlasting. Amen.

Book of Common Prayer, 1662

Super flumina Babylonis - Philippe de Monte (1521–1603)

1 Super flumina Babylonis
illic sedimus et flevimus,
dum recordaremur tui Sion.

3 Illic interrogaverunt nos,
qui captivos abduxerunt nos,
verba cantionum.

4 Quomodo cantabimus canticum Domini
in terra aliena?

2 In salicibus in medio eius
suspendimus organa nostra,

1 By the streams of Babylon,
there we sat and wept
when we remembered you, Sion.

3 There they questioned us,
those who had led us into captivity,
about the words of our songs.

4 How shall we sing the Lord's song
in a foreign land?

2 There on the willows
we hung up our harps.

Psalm 137, translated by Jeremy White

Quomodo cantabimus - William Byrd (c. 1540–1623)

4 Quomodo cantabimus canticum Domini
in terra aliena?

5 Si oblitus fuero tui, Jerusalem,
oblivioni detur dextera mea.

6 Adhaereat lingua mea faucibus meis,
si non meminero tui;
si non proposuero Jerusalem
in principio laetitiae meae.

7 Memor esto, Domine,
filiorum Edom, in die Jerusalem.

4 How shall we sing the Lord's song
in a foreign land?

5 If I should forget you, Jerusalem,
let my right hand fall idle.

6 Let my tongue stick in my throat
if I do not remember you;
if I do not keep Jerusalem
as the greatest of my joys.

7 Remember, Lord,
what the sons of Edom did on that day in Jerusalem.

Psalm 137, translated by Jeremy White

Ave verum corpus - William Byrd

Ave, verum corpus
natum de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit sanguine:
esto nobis praegustatum,
in mortis examine.
O dulcis, O pie,
O Jesu Fili Mariae.
Miserere mei. Amen.

13th-century Eucharistic chant

Hail, true Body, born
of the Virgin Mary,
truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a foretaste [of the Heavenly banquet]
in the trial of death!
O sweet Jesus, O holy Jesus,
O Jesus, son of Mary,
have mercy on me. Amen.

Translator unknown

Laudibus in sanctis - William Byrd

Laudibus in sanctis Dominum
celebrate supremum:
Firmamenta sonent inclyta facta Dei.
Inclyta facta Dei cantate,
sacraque potentis
Voce potestatem saepe sonate manus.

Praise the Lord Most High
with praises among his saints:
let the firmament tell of the wonderful works of God.
Sing of the wonderful works of God,
and of the holy things of the Almighty:
tell off with the voice the power of his hand.

Magnificum Domini cantet tuba
martia nomen:
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia
tympana summi:
Alta sacri resonent organa laude Dei.

Let the war-trumpet sing
of the wonderful name of the Lord:
praise the Lord with songs and upon the lyre.
Let all things that can, resound with the praise of God;
take up the drum:
let lofty organs resound with the holy praise of God.

Hunc arguta canant tenui psalteria corda,
Hunc agili laudet laeta chorea pede.
Concava divinas effundant cymbala laudes,
Cymbala dulcisona laude repleta Dei.
Omne quod aethereis in mundo vescitur auris
Halleluia canat tempus in omne Deo.

Let the sharp-toned strings of the psalter sing his praise:
let the festal procession praise him.
Let the resounding cymbals pour out divine praises:
Let the sweet-toned cymbals be filled with the praise of God.
Let everything that draws breath on earth: sing
Alleluia at all times to God.

*Paraphrase of Psalm 150
in Latin elegiac verse*

Translator unknown

The Lord's Prayer - John Sheppard (c. 1515–1558)

Our Father, which art in heaven,
Hallowed be thy Name.
Thy Kingdom come.
Thy will be done in earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we forgive them that trespass against us.
And let us not be led into temptation,
But deliver us from evil.
For thine is the kingdom and the power,
To thee be all honour and glory for evermore. Always so be it.

Matthew 6:9–13

Hosanna to the Son of David - Thomas Weelkes (1576–1623)

Hosanna to the Son of David.
Blessed be the King that cometh in the name of the Lord.
Hosanna.
Thou that sittest in the highest heavens.
Hosanna in excelsis Deo.

Matthew 21:9

~ INTERVAL ~

**O nata lux - Thomas Tallis (c. 1505–1585)
- William Mathias (1934–1992)**

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.

*Office Hymn at Lauds on the Feast of the
Transfiguration (6 August)
Text from Cantiones Sacrae
(10th-century author unknown)*

Translator unknown

Light - Keren Terpstra (b. 1978)

Light, eternal light, shine on me
until this mortal body burns with immortality.
Light.

Prayer by Rev. Keren Terpstra for the Feast of the Transfiguration

Drop down, ye heavens - Advent Prose

Drop down, ye heavens, from above, and let the skies pour down righteousness:
Let the earth open and bring forth a Saviour.

1. Be not wroth very sore, O Lord,
neither remember iniquity for ever: thy holy cities are a wilderness,
Sion is a wilderness, Jerusalem a desolation:
your holy and most beautiful house, where our fathers praised thee.
(Isaiah 64: 9-10)
2. We have sinned, and are as an unclean thing,
and we all do fade as a leaf:
and our iniquities, like the wind, have taken us away;
thou hast hid thy face from us: and hast consumed us, because of our iniquities.
(Isaiah 64: 6-7)
3. Ye are my witnesses, saith the Lord,
and my servant whom I have chosen; that ye may know me and believe me;
I, even I, am the Lord, and beside me there is no Saviour:
and there is none that can deliver out of my hand.
(Isaiah 43:10-13)
4. Comfort ye, comfort ye, my people,
my salvation shall not tarry: I have blotted out as a thick cloud thy transgressions:
(Isaiah 44:22)
Fear not, for I will save thee: for I am the Lord thy God,
the Holy one of Israel, thy Redeemer.
(Isaiah 41:14)

Rorate caeli - William Byrd

Rorate caeli desuper
et nubes pluant iustum.
Aperiat terra et germinet salvatorem.

Drop down, ye heavens, from above,
and let the skies pour down righteousness:
Let the earth open and bring forth a Saviour.
(Advent Prose)

Benedixisti, Domine, terram tuam:
avertisti captivitatem Jacob.

Lord, thou hast blessed thy land:
Thou hast turned away the captivity of Jacob.
(Psalm 85:1)

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Drop down, ye heavens - Anna Semples (b. 1997)

Drop down, ye heavens, from above, and let the skies pour down righteousness.
Let all the earth be fruitful, and bring forth a Saviour.

Hail, gladdening light - Charles Wood (1866–1926)

Hail! gladdening Light, of His pure glory poured
Who is th'immortal Father, heavenly, blest,
Holiest of Holies – Jesus Christ our Lord!

Now we are come to the Sun's hour of rest;
The lights of evening round us shine;
We hymn the Father, Son, and Holy Spirit divine!

Worthiest art thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life, alone:
Therefore in all the world thy glories, Lord, they own. Amen.

John Keble (1792–1866), translated from the early Christian hymn Φως ιλαρον

Hymnus ante somnum - Ross Edwards (b. 1943)

Fluxit labor diei,
redit et quietis hora,
blandus, sopor vicissim
fessos relaxat artus.

The toil of day is ebbing,
The quiet comes again,
I slumber deep relaxing
The limbs of tired men.

Mens aestuns procellis
curisque sauciatur
totis bibit medullis
obliviale poculum.

And minds with anguish shaken,
And spirits racked with grief,
The cup of all forgetting
Have drunk and found relief.

Serpit per omne corpus
Lethera vis, nec ullum
miseris doloris aegri
patitur manere sensum...

The still Lethean waters
Now steal through every vein,
And men no more remember
The meaning of their pain...

corpus licet fatiscens
jaceat recline paullum,
Christum tamen sub ipso
meditabimur sopore.

Let, let the weary body
Lie sunk in slumber deep.
The heart shall still remember
Christ in its very sleep.

*Hymn for Compline
Aurelius Prudentius Clemens (348– c. 405)*

*Translated by Helen Jane Waddell (1889–1965), as
"Before sleep", published in Medieval Latin Lyrics (1929)*

Te lucis ante terminum (festal tone) - Thomas Tallis

Te lucis ante terminum,
Rerum Creator poscimus,
Ut solita clementia
Sis praesul ad custodiam.

Before the ending of the day,
Creator of the world, we pray,
that with thy wonted favour thou
wouldst be our guard and keeper now.

Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne pollutantur corpora.

From all ill dreams defend our eyes,
from nightly fears and fantasies;
tread under foot our ghostly foe,
that no pollution we may know.

Praesta pater omnipotens
Per Jesum Christum Dominum
Qui tecum in perpetuum
Regnat cum Sancto Spiritu

O Father, that we ask be done,
through Jesus Christ thine only Son,
who, with the Holy Ghost and thee,
doth live and reign eternally. Amen.

*Office hymn at Compline,
attributed to St Ambrose (340–397)*

Translated by John M. Neale (1818–1866)



ACKNOWLEDGEMENTS

Bel a cappella thanks the following for their assistance in presenting today's concert:
Father Richard Waddell, Michael Murphy and Lorraine Thomy of Balmain-Rozelle Parish

for the use of St Augustine's Church and Hall

classikON for promotion and support www.classikon.com

Nicholas van Breda for artwork

Margot McLaughlin for Assistant Librarian duties

Judy Campbell, Geoff Grove, Neil Smith

for being our front of house team today.



SUPPORT BEL A CAPPELLA

Bel a cappella's aims include bringing beautiful choral music both old and new, to our audiences. We often showcase composers' works that are rarely heard in Australia, as well as those that are available from the extensive history of choral music.

Bel a cappella is excited and proud to be commissioning Australia's first Indigenous professor of composition Chris Sainsbury to compose a short work that the choir will sing as an Acknowledgement of Country at the beginning of each performance. Sainsbury's work will also be fundamental to the repertoire selected for our future international tours. Through this song we respect the traditional custodians of the lands on which we sing and recognise the continuing relationship between Aboriginal and Torres Strait Islander peoples and their Country.

Help Bel a cappella to raise funds for this significant commission by donating to our project on the Australian Cultural Fund.

See our website for more details belacappella.org.au

All donations are tax deductible.



SAVE THE DATE!

Concert 3: *Of a Rose Sing We*

Sunday December 10, 2.30pm

St Augustine's, Balmain



Magnificat settings by Schütz and Mathias form the cornerstones of an Advent program celebrating Mary, together with rose-themed works by 20th- and 21st-century composers.

Michael Praetorius - Es ist ein Ros'
John Tavener - Annunciation
John Joubert - There is no rose
Kerensa Briggs - A tender shoot
Cheryl Frances-Hoad - There is no rose
Melanie DeMore - Blessed be!
Alison Willis - There is no rose
Heinrich Schütz - Deutsches Magnificat
Michael Praetorius/Jan Sandström - Es ist ein Ros'
Benjamin Britten - Rosa mystica
Herbert Howells - A spotless rose
Shireen Abu-Khader - Nabd (Heartbeat)
Katharine Parton - Gaudebat, ridebat
William Mathias - A May Magnificat

BEL A CAPPELLA MANAGEMENT COMMITTEE

President: **Pepe Newton**

Secretary: **Margaret Grove**

Treasurer: **Allison Moore**

Musical Director: **Monica Buckland**

Wilhelmina Brown, Josh Davis, Vanessa Goryl, Edward Phillips



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