



CANBERRA CHORAL SOCIETY

MOZART

COLLEGIUM MUSICUM, BONN

CANBERRA THEATRE

SATURDAY AUGUST 17, 1974

8 P.M.

THE SOLOISTS

PEARL BERRIDGE came to Australia in 1964 from a distinguished career singing in most of the leading British theatres, including Glyndebourne Opera House, the Memorial Theatre at Stratford-on-Avon and the Belgrade Theatre at Coventry. She has become one of Australia's most versatile singers, embracing opera, recital, symphonic and Victorian musical characterisation. Many will recall her beautiful and perceptive performance with the Society in Canberra three years ago in Dyson's 'Canterbury Pilgrims'.

RUTH WILCOX studied music in the N.S.W. Conservatorium where she gained her diploma in 1964 and Licentiate in 1967. She has just spent five years in Britain where she has studied singing under Professor Roy Henderson and enjoyed many solo engagements, including such oratorio works as Beethoven's Ninth Symphony, Handel's 'Messiah', Brahms' 'Requiem' and a variety of Bach cantatas. She returned to Australia earlier this year and is now establishing her place in the musical life of Australia.

LOIS BOGG is well known in Canberra for her performances in opera, musical comedy, chamber recitals and oratorio. She has given premier performances of Sitsky's 'Concert Aria' and Hollier's '4 Dryden Songs' and his one act opera, 'Orpheus and Euridice'. Last year she was the solo artist in the Sydney Prom concert presentation of Haydn's 'Nelson Mass' and in the Philharmonic Society's 'Mass in B Minor' by Bach.

JOHN MAIN has performed in many major operatic roles for The Australia Opera, Young Opera and University of N.S.W. Opera and also on A.B.C. radio and television. He last sang for the Society three years ago in a Haydn/Mozart concert. In 1972 he was awarded the Frank Theeman scholarship through the Australian Opera Auditions and he intends soon to take this up studying abroad. As 'The Narrator' in Sitsky's 'The Fall of the House of Usher', he earned the distinction of taking the first operatic role to be sung in the Sydney Opera House.

JOHN BACON was born in England and received his musical training there and in Germany, Italy and the U.S.A. He has wide experience as a recitalist and concert singer. Since he came to Australia four years ago, he has appeared as recitalist for the Arts Council, conductor for The Australian Opera and musical director and conductor of operas and church-operas by Malcolm Williamson. He is serving at present on the staff of the N.S.W. Conservatorium of Music.

THE ORCHESTRA

The Collegium Musicum of Bonn University was established in its present form in 1953. It consists of some 60 players and a choir of equal size, all drawn from the undergraduate and graduate ranks of all faculties of the University. Its main activity is to present formal concerts in the University and the nearby area of Germany. This usually reaches a climax with a concert tour abroad and since 1956 the orchestra has visited most countries in western Europe. In 1969 it undertook an extensive tour of South America and this year is visiting Singapore, Australia and New Zealand.

The numbers are reduced for this tour to about forty and consequently some additional brass and percussion have been added by Australian players for this concert to satisfy Mozart's scoring.

The Director and founder of the Collegium Musicum is Professor Dr. Emil Platen who is also Academic Music Director of Bonn and Professor of Musicology. He has a distinguished career in the study, practice and teaching of music.

Canberra Choral Society is keenly interested in opportunities to associate in performance with such distinguished orchestral forces and is proud to have the honour of presenting this Mozart concert with the Collegium Musicum. We would like to take this opportunity of expressing our gratitude to the German Ambassador and his staff for their invaluable inspiration and help in this endeavour.

THE CONDUCTOR

Dr. Ayis Ioannides is by now well known in Canberra for his activities, not only with the Choral Society but also in the field of opera with the Opera Society. His sure, perceptive touch and warm, frank personality endear him at once to both performers and patrons.

MOZART

GRAND MASS IN C MINOR (K.427)

SOLEMN VESPERS (K.339)

PEARL BERRIDGE	<i>first soprano</i>
RUTH WILCOX	<i>second soprano</i>
LOIS BOGG	<i>contralto</i>
JOHN MAIN	<i>tenor</i>
JOHN BACON	<i>bass-baritone</i>

CANBERRA CHORAL SOCIETY

COLLEGIUM MUSICUM, BONN

Augmented by Canberra and Sydney players

<i>Leader</i>	Peter Jacobs
<i>Conductor</i>	Ayis Ioannides

*The performance is supported by the Committee
on Cultural Development in the A.C.T. and the
Australian Council for the Arts.*

GRAND MASS IN C MINOR

(K.427)

MOZART

The intention of the Mass was that it should be a votive offering to Mozart's newly wedded wife, Constanze, to be performed in Salzburg during a visit to the composer's father. The first known reference to the work is in a letter to Leopold Mozart on 24 January, 1783 in which Wolfgang revealed that the composition was already well advanced and he intended to keep his vow.

The work was begun in the summer of 1782, very shortly after the marriage, as a so-called 'Cantata Mass', similar in scope to Bach's Mass in B minor. It was first performed in St. Peter's, Salzburg on 25 August 1783 when Constanze sang one of the soprano parts.

Mozart wrote only some of the Mass: Kyrie, Gloria (eight movements), Credo (only two numbers), Sanctus, and Benedictus. Even then, the Credo numbers were left incomplete, and the work suffered neglect for a hundred years. It was 'rediscovered' in 1900 by Alois Schmitt who helped reconstruct various movements partly lost during its years in limbo. He also incorporated complimentary movements of the Credo from earlier Mozart masses but these are seldom performed today. Mozart achieved great heights of inspiration while composing the C Minor Mass and the earlier compositions simply did not reach its musical stature or emotional depth.

The performance tonight includes only the numbers conceived by Mozart for this Mass.

Kyrie	chorus and first soprano
Gloria in excelsis	chorus
Laudamus Te	second soprano
Gratias agimus tibi	chorus
Domine Deus	soprano duet
Qui tollis peccata mundi	chorus
Quoniam tu solus sanctus	soprano and tenor trio
Jesu Christe	chorus
Cum sancto spiritu	chorus
Credo in unum Deum	chorus
Et incarnatus est	first soprano
Sanctus	chorus
Osanna in excelsis	chorus
Benedictus	quartet
Osanna in excelsis	chorus

VESPERAE SOLENNES DE CONFESSORE K.339

MOZART

(Solemn Vespers for the Festival of a Confessor)

This work, composed in 1780, was one of the last Mozart wrote while still in the service of the Archbishop of Salzburg. The five psalms are those appointed for Vespers on the Feast of a Confessor, though which saint was commemorated is not now known. The evening office consisted of a group of psalms, *Magnificat*, a short Chapter (or lesson from Scripture), and a Collect (or prayer). The psalms, chapter and collect, with verses and responses, vary according to the day or season; they embody the theme appropriate to the saint or solemnity being observed. *Magnificat*, on the other hand, the Virgin's joyful acceptance of her vocation to be the mother of the Saviour, remains unchanged, to declare that every Christian observance has its source in the Incarnation, the Birth of Jesus Christ.

The scoring is for four-part chorus, strings without violas, bassoon, two trumpets, three trombones, timpani and organ.

DIXIT DOMINUS (Psalm 110)

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis: confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.
De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto;

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool.
The Lord shall send the rod of thy power out of Sion: he thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.
The Lord swear, and will not repent: Thou art a Priest for ever after the order of Melchisedech.
The Lord upon thy right hand: shall wound even kings in the day of his wrath.
He shall judge among the heathen; he shall fill the places with the dead bodies: and smite in sunder the heads over divers countries.
He shall drink of the brook in the way: therefore shall he lift up his head.*

CONFITEBOR TIBI (Psalm 111)

Confitebor tibi, Domine, in toto corde meo: in consilio justorum, et congregatione.
Magna opera Domini: exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum, misericors et miserator et justus:
Escam dedit timentibus se. Memor erit in saeculum testamenti sui:
Virtutum operum suorum annuntiabit populo suo;
Ut det illis hereditatem gentium: opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus: confirmata in saeculum saeculi, facta in veritate et aequitate.
Redemptionem misit Dominus populo suo; mandavit in aeternum testamentum suum. Sanctum et terribile Nomen ejus;
Initium sapientiae timor Domini. Intellectus bonus omnibus facientibus eum: laudatio ejus manet in saeculum saeculi.

Gloria Patri.

*I will give thanks unto the Lord with my whole heart: secretly among the faithful, and in the congregation.
The works of the Lord are great: sought out of all them that have pleasure therein.
His work is worthy to be praised, and had in honour: and his righteousness endureth for ever.
The merciful and gracious Lord hath so done his marvellous works: that they ought to be had in remembrance.
He hath given meat unto them that fear him: he shall ever be mindful of his covenant.
He hath shewed his people the power of his works: that he may give them the heritage of the heathen.
The works of his hands are verity and judgement: all his commandments are true.
They stand fast for ever and ever: and are done in truth and equity.
He sent redemption unto his people: he hath commanded his covenant for ever; holy and reverend is his Name.
The fear of the Lord is the beginning of wisdom: a good understanding have all they that do thereafter: the praise of it endureth for ever.*

BEATUS VIR (Psalm 112)

Beatus vir qui timet Dominum: in mandatis ejus volet nimis.
Potens in terra erit semen ejus: generatio rectorum benedicetur.

*Blessed is the man that feareth the Lord: he hath great delight in his commandments.
His seed shall be mighty upon earth: the generation of the faithful shall be blessed.*

Gloria et divitiarum in domo ejus: et justitia ejus manet in saeculum saeculi.
 Exortum est in tenebris lumen rectis: misericors et miserator, et justus.
 Jucundus homo qui miseretur et commodat: disponet sermones suos in iudicio:
 Quia in aeternum non commovebitur.
 In memoria aeterna erit justus: ab auditione mala non timebit. Paratum cor ejus sperare in Domino.
 Confirmatum est cor ejus: non commovebitur donec despiciat inimicos suos.
 Dispersit, dedit pauperibus: justitia ejus manet in saeculum saeculi, cornu ejus exaltabitur in gloria.
 Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.

Gloria Patri.

LAUDATE PUERI (Psalm 113)

Laudate, pueri, Dominum: laudate Nomen Domini.
 Sit Nomen Domini benedictum: ex hoc nunc, et usque in saeculum.
 A solis ortu usque ad occasum: laudabit nomen Domini.
 Excelsus super omnes gentes Dominus: et super caelos gloria ejus.
 Quis sicut Dominus Deus noster, qui in altis habitat:
 et humilia respicit in caelo et in terra?
 Suscitans a terra inopem: et de stercore erigens pauperem:
 Ut collocaet eum cum principibus: cum principibus populi sui.
 Qui habitare facit sterilem in domo: matrem filiorum laetantem.

Gloria Patri.

LAUDATE DOMINUM (Psalm 117)

Laudate Dominum, omnes gentes: laudate eum, omnes populi
 Quoniam confirmata est supernos misericordia ejus: et veritas Domini manet in aeternum.

Gloria Patri.

MAGNIFICAT (St Luke 1)

Magnificat anima mea Dominum: et exultavit spiritus meus in Deo salutari meo.
 Quia respexit humilitatem ancillae suae: ecce, enim, ex hoc beatum me dicent omnes generationes:
 Quia fecit mihi magna qui potens est: Et sanctum nomen ejus.
 Et misericordia ejus a progenie in progenies, timentibus eum.
 Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
 Deposuit potentes de sede: et exaltavit humiles.
 Esurientes implevit bonis: Et divites dimisit inanes.
 Suscepit Israel, puerum suum, recordatus misericordiae suae.
 Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri.

Riches and plenteousness shall be in his house: and his righteousness endureth for ever.
 Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous.
 A good man is merciful and lendeth: and will guide his words with discretion.
 For he shall never be moved: and the righteous shall be had in everlasting remembrance.
 He will not be afraid of any evil tidings: for his heart standeth fast, and believeth in the Lord.
 His heart is established, and will not shrink: until he see his desire upon his enemies.
 He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever: his horn shall be exalted with honour.
 The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth, and consume away: the desire of the ungodly shall perish.

Praise be the Lord, ye servants: O praise the Name of the Lord.
 Blessed be the Name of the Lord: from this time forth for evermore.
 The Lord's Name is praised: from the rising up of the sun unto the going down of the same.
 The Lord is high above all heathen: and his glory above the heavens.
 Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth?
 He taketh up the simple out of the dust: and lifteth the poor out of the mire.
 That he may set him with the princes: even with the princes of his people.
 He maketh the barren woman to keep house: and to be a joyful mother of children.

O praise the Lord, all ye heathen: praise him, all ye nations.
 For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth for ever. Praise the Lord.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
 For he hath regarded: the lowliness of his hand-maiden.
 For behold, from henceforth: all generations shall call me blessed.
 For he that is mighty hath magnified me: and holy is his Name.
 And his mercy is on them that fear him: throughout all generations.
 He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.
 He hath put down the mighty from their seat: and hath exalted the humble and meek.
 He hath filled the hungry with good things: and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.
 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.

The translation of the Psalms and Magnificat is from the Book of Common Prayer.

THE ORCHESTRA

Conductor	Emil Platen.	
First Violins	Peter Jakobs, M.D., <i>Leader</i> : Hermann Fasshauer, Medical Intern; Klaus Fritsche, cand.med.; Dagmar Happel, stud.rer.nat.; Heide Jakobs, Teacher; Friedemann Kloos, stud.phil.; Elisabeth Looek, stud.paed.; Henner Schultz, cand.med.	
Second Violins	Klaus Altmann, cand.phil.; Andrea Barzen, College candidate; Hans Deppe, stud.rer.nat.; Andrea Fritz, M.A. (Literature); Maria Hoffmann, stud.phil.; Karl Paußmeyer, stud.iur.; Helmut Wülfing, stud.paed.	
Violas	Cordelia Bredthauer, cand.phil.; Adalbert Büttner, stud.rer.nat.; Walter Larink, cand.phil.; Uwe Schmelter, cand.phil.; Bernd Wittschier, cand.theol.	
Cellos	Rainer Cadenbach, cand.phil.; Michael Denhoff, stud.mus.; Elfriede Hahn, cand.med.; Lebrecht Schüren, cand.phil.	
Bass	Hartmut Schmude, cand.iur.	
Flutes	Ricarda Elgeti, cand.med.; Rosemarie Schreiber, cand.mus.	
Oboes	Michael Anding, cand.rer.nat.; Gunhild Feja, stud.phil.	
Clarinets	Anette Calkin, L.R.A.M. (London); Marianne Gurski, stud.paed.	
Bassoons	Enno Lohmar, cand.phil.; Thomas Schulte-Kellinghaus, stud.iur.	
Horns	Robin Calkin, M.Sc. (London); Annemarie Jamrosy, cand.paed.; Paul Klecka, stud.mus.	
Trumpet	Friedemann Immer, cand.rer.nat.	
Trombone	Karl-Heinz Gottfried, stud.phil.	
Manager	Joachim Hoffman	
Augmented by	2nd Trumpet:	Richard Bond
Australian	Trombones:	Michael Pine, Peter Robertson
Players:	Timpani:	Barry Heywood

THE CHOIR

Sopranos	Jean Adams, Marjorie Anderson, Margaret Ball, Grace Birtles, Jennifer Boot, Joy Courtice, Jan Fowler, Vella Green, Estelle Hartstein, Ann Jeremy, Betty Kerr, Wendy Lisle, Joyce Luck, Meg MacDonald, Bev O'Neill, Diana Orrell, Andrea Poyser, Diane Roach, Elizabeth Short, Sandra Shumack, Margot Skinner, Diana Swan, Ann Thompson, Jeanette Weeden, Jan Whittaker, Patricia Wilkinson.
Altos	Deborah Bowers, Anne Brabin-Smith, Laurel Burns, Barbara Coe, Beverly Dowling, Judith Everall, Caroline Giddings, Gabrielle Hannan, Gillian Howard, Barbara Inglis, Helen Johnston, Jackie Kinloch, Margaret Mansfield, Marjorie May, Sibylla Miller, Margarita Paag, Janet Penny, Robyn Pfeiffer, Tessa Raath, Jan Redpath, Barbara Richardson, Maria Rijken, Jenny Rothschild, Elizabeth Stinson, Del Talberg, Jan Tate, Elizabeth Titchener, Ellen Tulip.
Tenors	Richard Brabin-Smith, Wally Brown, Ross Cornwell, Brian Davis, Richard Dixon, Ken Eldridge, Brian Fowler, Raymond Gorringer, Peter Kennewell, David Lyons, Robert Mitchell, Stephen Pike, Rod Richardson, Richard Tulip, John Yates, Frank Zurek.
Bass	John Anderson, Norman Barwick, John Bathgate, John Bellhouse, Finn Bergstrand, Bryan Eaton, Ken Groves, Alex Henderson, Frank Horner, George Howe, Red Kinsella, Glyn Lewis, Bruce Lindenmayer, Allen Miller, Norm Petering, Trevor Plumb, Peter Proctor, John Richards, Michael Sawyer, Peter Stolz, Robert Tupper, Frank Westhorp, Malcolm Wood, Jim Woolnough.

CANBERRA CHORAL SOCIETY

Conductor: Ayis Ioannides
President: Norman Petering
Secretary: Mrs. Jan Fowler

The next performance by the Society will be the 'Nelson Mass' by Haydn with the Sydney Conservatorium Chamber Orchestra conducted by Robert Pickler. This is part of the program of the Fourth Canberra Spring Festival of Musica Viva, to be given on Monday, October 7, 1974.

The Society produces concerts in public two or three times a year and joins other cultural societies in musical performances from time to time. Singers interested should write to the Secretary or telephone for further information, P.O. Box 340, Manuka, A.C.T. — Telephone 81 4173