

Canberra Choral Society proudly presents

THE BEST CHORAL MUSIC EVER WRITTEN BY AN AUSTRALIAN

(with a Canberra Connection)



**CANBERRA
CHORAL
SOCIETY**

Tobias Cole Artistic Director

**Sunday
15 September 2013**

100

CELEBRATING
CANBERRA'S
CENTENARY

CANBERRA CHORAL SOCIETY PRESENTS



THE BEST CHORAL MUSIC EVER WRITTEN
BY AN AUSTRALIAN
(WITH A CANBERRA CONNECTION)

5 SEPTEMBER 2013

CONDUCTOR: TOBIAS COLE

ACCOMPANIST: KIMBERLEY STEELE

| CCS Chorus (C) | Kompactus (K) | New Voices (V) | Turner Trebles (TT) |
|-----------------------------------|--------------------------------|---------------------------------|---------------------|
| <i>Spiritus Sanctus Australis</i> | — Judith Clingan | | (C & K) |
| | <i>Ngana</i> | — Stephen Leek | (NV & K)* |
| | <i>Uluru Dreaming</i> | — Ruth Lee Martin | (NV)* |
| | <i>Nativity</i> | — Matthew Orlovich | (C & K) |
| | <i>Five Elizabethan Songs</i> | — Calvin Bowman | (C) |
| | <i>A Domusday</i> | — David Yardley | (K)^ |
| | <i>Snow and The Snail King</i> | — Olivia Swift | (K)^ |
| | <i>Echo</i> | — Sally Whitwell | (C & K) |
| | <i>Advance Australia Fair</i> | — Hans Günter Mommer (arranger) | (ALL) |
| | <i>Island Songs</i> | — Stephen Leek | (TT) |

INTERVAL

| | | | |
|--|---|-------------------------------|---------|
| | <i>King all glorious</i> | — Wilfrid Holland | (C) |
| | <i>Thanks be to thee</i> | — Peter Campbell | (C) |
| | <i>Landfall</i> | — Peter Sculthorpe | (C) |
| | <i>In Paradisum</i> | — Malcolm Williamson | (C) |
| | <i>Mass in C minor 'Latin'</i> (excerpts) | — Anthony Smith | (C) |
| | <i>Black Ribbon</i> (excerpts) | — Martin & Peter Wesley-Smith | (C) |
| | <i>Locus Iste</i> | — Daniel Brinsmead | (C & K) |

*led by New Voices Musical Director Brenda Potter

^ led by Kompactus guest conductor Daniel Brinsmead

A MESSAGE FROM CCS PRESIDENT, ALISON WHITE

I warmly welcome you to this third and final concert in our series The Best Choral Music Ever Written. With Canberra's centenary celebrations, it is fitting that this concert showcases a remarkable range of works written by composers with a Canberra connection, both past and present. The Canberra Choral Society is delighted to bring these compositions to life and give audiences a chance to experience the range of talent here in Canberra. We are also very pleased that many of the composers are in the audience—please do take the chance to talk to them at the end of the concert and get their autographs!

We are committed to supporting new compositions and for this reason I invite you to fill out our questionnaire to tell us your favourite composers from today's concert. As a thank you, all survey respondents will be in the running to win a prize! Most importantly, we will use this information to help us make choices about new works to commission in the future.

For today's concert we are very pleased to welcome two youth choirs—Kompactus, led by their guest conductor Daniel Brinsmead, and CCS New Voices, directed by Brenda Potter—along with the Turner Trebles, directed by Tobias Cole. CCS is passionate about supporting the future of choral singing in Canberra, and these choirs show that we have much to look forward to in the coming years.

As always, I thank the hard-working members of the Canberra Choral Society committee for the time and effort they put into the organisation of our concerts. I also thank our accompanist, Anthony Smith and our inspiring Artistic Director, Tobias Cole who works with us with such energy and passion.

I also invite you to our performance of Handel's Messiah on 14 December. No matter how many Messiah concerts you've been to, we promise you a very different experience, so don't miss it! And if you love singing this great work (or you've always dreamed of doing so but have never had the chance), we encourage you to join us as a guest chorister. No singing experience necessary! Registrations close 28 September—see the back page for details.

In the meantime, enjoy today's beautiful music.

Alison White

A MESSAGE FROM CCS ARTISTIC DIRECTOR, TOBIAS COLE

A warm welcome to Canberra Choral Society's third presentation for 2013, which follows on from two sold-out concerts earlier in the year!

*I first used the title **The Best Choral Music Ever Written** in 2009 when I was director of University of Canberra Chorale. The program was very popular with both the performers and audience, and won a Canberra Critics Award. It made performers and audience ask 'What makes a piece of music good—or great—to sing and listen to?' On becoming musical director of the Canberra Choral Society in 2011 I decided to continue looking at **The Best**, but with a focus on nations. So when I was discussing ideas for 2013 with the Artistic Director of the Centenary of Canberra, Robyn Archer, it was obvious that we should focus on Australia, and, specifically, on Canberra. Inadvertently we created the longest title in the Centenary of Canberra program!*

*Although we have a healthy total of 16 composers featured in this program, there are many others with a Canberra connection whose choral works are not being performed today. I apologise to them and make the promise that I will continue programming quality choral works made in or by composers from Canberra. Canberra Choral Society has a duty to build relationships with local composers by commissioning and performing new works, as well as revisiting works that have only been performed once, like **Black Ribbon**!*

I would like to thank all the participants in this concert: the choristers from all four choirs; Kimberley, our wonderful pianist; all our soloists; and guest conductors Brenda and Daniel. I would also like to thank Alison White, CCS President, Kelly Corner, publicist, Doris Stokes, librarian, and the CCS committee for the hours they all devote to this great organisation.

Tobias Cole

CANBERRA CHORAL SOCIETY

Established in 1962, the CCS aims to facilitate the performance of choral music to the highest professional standard, to foster a love of music generally and to encourage young musicians.

NOTES ON THE COMPOSERS

JUDITH CLINGAN – *SPIRITUS SANCTUS AUSTRALIS*

SOLOIST: GABRIEL COLE, PERCUSSIONIST: MARCEL COLE

Judith Clingan has made a substantial contribution to music in Australia as a choral conductor, music educator, and composer of operas, masses, works for unaccompanied choir, chamber music, music theatre and music for schools.

Judith's works include *Nganbra*, the story of the coming of white settlers to the Canberra region (recorded by the ABC in 1988) and *The Birds' Noel*

(commissioned in 1990 by what is now The Llewellyn Choir).

Other major works include an opera *Francis; Kakadu* (1991 Sounds Australian award for music theatre); the song cycle *Songs of Solitude* (recorded by the ABC); a ballet *The Grandfather Clock; Resonances* (four pieces for choir, including *Spiritus Sanctus Australis*), and settings of Tolkien's poems. Her opera *Marco* will be performed in Taiwan and Japan in 2014.

Judith was the ANU Creative Arts Fellow in 1989, the inaugural Canberra Times Artist of the Year in 1991, an Australia Council Composition Fellow in 1992, and artsACT Creative Artists' Fellow in 2002. Scores and recordings of her compositions are available from the Australian Music Centre and judithclingan.net.au.



STEPHEN LEEK – *NGANA; ISLAND SONGS*

Freelance composer and conductor Stephen Leek has associations with some of the finest and most innovative choirs around the world including Gondwana Voices (Australia), San Francisco Choral Artists (USA), the Tapiola Children's Choir (Finland), Kamēr...Choir (Latvia), Guangzhou Childrens Choir (China),



NOTES ON THE COMPOSERS (CONT)

the Formosa Singers (Taiwan), and his own choirs, vOiCeArT and The Australian Voices, that he co-founded with Graeme Morton and conducted from 1997 until 2009.

Living in Canberra from age 9 to 23, Stephen's childhood was very much centred around the Canberra music scene of that time, and inspired by his mentors including Judith Clingan. He is now much in demand to work as guest conductor, composer and teacher around the globe. He is often credited as the '*founder of Australian choral music*' through his innovative work in choral composition at a time when it was unpopular to work as a composer in this field, and the composition of over 700 distinctive choral works which now form the basis of Australian choral repertoire.

A Churchill Fellow, Stephen has received many national and international awards including the prestigious Robert Edler International Choral Prize for his contribution to global choral music, and most recently, the 2013 APRA AMC National Choral/Vocal Work of the Year. He is currently Vice President of the International Federation for Choral Music, a member of the World Choral Summit, and Artistic Director of the Shanghai Youth Choir. Read more at stephenleek.com.

RUTH LEE MARTIN – *ULURU DREAMING*

Ruth Lee Martin is a musician with interests in composition, performance and research. As a Scottish migrant, she is strongly influenced by Scottish folk music. She is also interested in the connection between music and landscape, along with feminist issues relating to music.

Ruth's compositional output is diverse, consisting of works for solo instruments such as piano, ruan (Chinese lute), oboe, and guitar, small and large ensembles, and choir and orchestral



music. In 2009 Ruth was awarded the prestigious ArtsACT Creative Arts Fellowship, during which time she focused on vocal and choral composition.

Her CD *A Vision of Wildflowers* (2011) includes a song cycle setting the evocative poetry of theologian, philosopher and poet Kevin Hart. *Wimmera Song Cycle* was commissioned by Halcyon Ensemble, Sydney. Other tracks include six sacred choral works commissioned by Trinity College Choir, Melbourne, and a setting of text by her sister Professor Dorothy Lee, who is a theologian, priest and poet. Ruth has also composed a choral cycle to poetry by Canberra poet Alan Gould, called *Freedom of the Seas*. Read more at ruthleemartin.com.

MATTHEW ORLOVICH – NATIVITY

Matthew Orlovich is a freelance composer based in Sydney. His large catalogue of works encompasses music for solo instrumentalists, duos, a capella and accompanied choirs, chamber ensembles, concert bands, symphony orchestras and electronic/theatre music, with a special emphasis on major works for saxophone and vocal music. Since his graduation in 2000, Matthew's music has amassed

over 350 known performances throughout Europe, as well as in Canada, the Middle East, the USA, Australia and New Zealand.

Matthew has received many academic prizes and awards in composition. His 47 commissions to date include Ars Musica Australis, Sydney Philharmonia Choirs, Gondwana Voices, the Melbourne Chamber Choir and The Australian Voices. His works appear on over 30 CDs featuring Australian and international artists. Read more at mattheworlovich.com.



NOTES ON THE COMPOSERS (CONT)

'Nativity', a setting of a poem by James McAuley, was commissioned by Canberra's Oriana Chorale. In Matthew's words, *'McAuley's "Nativity" is a world of dew drops and spider webs, tender snails' horns and a bare attentiveness of the heart, a world where everyday things become breathtaking and extraordinary ... McAuley leads us into a meditative, trance-like state wherein we witness the birth of light. When setting the text to music, I drew inspiration from the meditative nature of the poem, composing flowing, legato phrases atop a gentle, trance-like arpeggio accompaniment.'*

CALVIN BOWMAN – FIVE ELIZABETHAN SONGS

Described as *'a uniquely talented musician'* (Philip Glass) and *'one of the finest musical minds this country has produced'* (Graham Abbott), Calvin Bowman is currently Senior Lecturer in Composition and University Organist at the ANU. He was the first Australian to graduate with a Doctor of Musical Arts from Yale University, with the assistance of a Fulbright scholarship.



As a composer, Calvin has been awarded an Australia Council Fellowship and been commissioned by Ars Musica Australis, Symphony Australia and many individuals and ensembles. He has been described as *'the finest exponent of artsong composition we have in Australia'* (Richard Mills). His works have been conducted and performed by musicians such as Sir Neville Marriner, Emma Matthews, Greta Bradman and Sara Macliver; recorded for Deutsche Grammophon and ABC Classics; and played by the Orchestre Philharmonique de Monte Carlo, the Melbourne Chamber Orchestra, and the Tasmanian and Adelaide Symphony Orchestras. Current commissions include

an opera for Victorian Opera based on Norman Lindsay's *The Magic Pudding*.

Calvin has presented the complete Bach organ works twice and appeared as keyboard soloist with many Australian orchestras. His organ recordings have been featured in publications such as the Gramophone Good CD Guide.

DAVID YARDLEY – A DOMUSDAY

David Yardley is a composer, countertenor and musical director, working by day as an Australian diplomat in Afghanistan. His debut CD of compositions, *New Carols and Songs for Chaucer's Pilgrims*, uses near-forgotten medieval English carol texts whose original music has been lost. All-new music written by David and performed by some of Australia's finest choral musicians lets these ancient songs sing again, after centuries of reluctant silence.



The CD was released in late 2012 to an excellent critical reception, including a review of 4.5 stars by Vincent Plush in the *Weekend Australian*. Selected tracks have been played on ABC Classic FM and his work was the subject of feature stories on the ABC 7.30 Report and in the *Canberra Times*. His compositions have been performed in the UK, the US and Australia.

David studied at the University of Sydney and the University of Cambridge, performing with a number of ensembles including the renowned Choir of Jesus College, Cambridge. He currently performs as a soloist and with Canberra-based group the Pocket Score Company.

David's CD, music samples and more information are available at www.davidyardley.com.au.

NOTES ON THE COMPOSERS (CONT)

OLIVIA SWIFT – *SNOW AND THE SNAIL KING*

Olivia is currently in her Honours year of a BMus (Composition) at the ANU School of Music, studying under Larry Sitsky and Jim Cotter. While her focus has been on classical composition, Olivia has also studied film scoring, jazz arranging and composition.

During high school Olivia sang with both Gondwana Voices and Sydney Children's Choir and had the chance to work with musicians such as Sally Whitwell, Paul Jarman, Mark O'Leary, Paul Stanhope and Dan Walker. Her twelve-tone piece *Dodeca*, for wind quintet, was nominated for Encore in 2008.

In 2011, Olivia worked with Stephen Leek as part of the Gondwana Composers School, allowing her the opportunity to workshop one of her pieces with Gondwana Voices. She is currently working on an opera that features a vocal ensemble providing the accompaniment. Her music can be heard at soundcloud.com/oliviaswiftcomposer.



SALLY WHITWELL – *ECHO*

SOLOIST: NATHALIE O'TOOLE

Sally Whitwell is a pianist, composer, arranger and conductor based in Sydney. As a composer, she is known for devising special text-driven, semi-theatrical pieces for choirs, most recently for Sydney Philharmonia Choirs *Beatles Unplugged*. She is currently creating another for Sydney choir Bel Acappella, celebrating Benjamin Britten's 100th by



recontextualising his work within a series of British pop songs. She is also working on several compositions for young people, including a flute and piano work for Fluteworthy and a choral/theatre piece for St Ursula's College Toowoomba. Sally tells the story of her first steps as a composer at sillywhatwell.weebly.com/invented.html. Her music can be heard at soundcloud.com/sallywhitwell, including a song about Canberra, *It's a New Day*, based on text and melodies by the choristers of Woden Valley Youth Choir.

As a pianist, Sally's debut solo album *Mad Rush (Solo Piano Music of Philip Glass)* won the 2011 ARIA Award for Best Classical Album, with her follow-up album also nominated. She released *All Imperfect Things*, featuring the film music of British composer Michael Nyman, on 6 September 2013.

HANS GÜNTER MOMMER – ADVANCE AUSTRALIA FAIR (ARRANGER)

Hans Günter Mommer (1925-2001) was born in Dortmund, Germany and studied at the North West German Music Academy in Detmold before joining the Stuttgart Chamber Orchestra as principal viola. He conducted orchestras in Peru, Iraq, Hong Kong and Bangkok before settling in Australia in 1981/2, becoming musical director of the Canberra Choral Society from 1985 to 1989.

Hans had studied composition early in his career, including work with German composer Carl Orff, and won several highly esteemed prizes in international competitions. From the late 1980s he returned to composition, producing many piano pieces, and three song cycles, two of which were settings of poetry by Canberra poet Leon Trainor. He also composed several suites on Peruvian, Thai and Iraqi melodies for symphony orchestra. An obituary by Malcolm Tapscott described him thus: '*he was a thinking musician, with intellect and vision to not only anticipate the best for musical performance and performers, but the will and tenacity to see it through to its ultimate conclusion*'.

NOTES ON THE COMPOSERS (CONT)

WILFRID HOLLAND – *KING ALL GLORIOUS*

SOLOIST: *BRENDA POTTER*

Wilfrid Holland (1920-2005) was born in England. He studied composition and musicology at Cambridge, and was a leading musician in Dover from 1950 to 1960. In 1960 he became Director of Music at the Canberra Grammar School. The following year he instituted the Canberra Choral Society, acting as its conductor for the following ten years..



As a conductor he was also responsible for helping develop the Canberra Orchestral Society (later the Canberra Symphony Orchestra). In 1971 Wilfrid retired from conducting to concentrate on the interpretation and composing of chamber music for the Winter Singers, which he had established in 1963. In 1992 the ACT Lieder Society (now Artsong Canberra) sponsored a concert devoted entirely to his compositions. This was an artistic success and, as a by-product, created a new direction in his writing, moving from choral music to solo songs. Wilfrid was awarded the Canberra Critics' Circle Award (Music) in 1993.

PETER CAMPBELL – *THANKS BE TO THEE* (PREMIERE)

Born in Canberra, Peter holds an MMus from the ANU and a PhD from the University of Melbourne. He sang with the Canberra Choral Society from 1983 to 1998, serving as Treasurer for almost fifteen years and writing their 50th-anniversary history. He also sang as chorister or soloist with the Oriana Chorale, ANU Choral



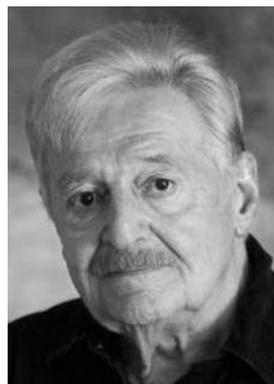
Society, Canberra Bach Ensemble and several Intervarsity Choral Festivals.

In Melbourne he sings with Ensemble Gombert and the Choir of Trinity College, who have premiered a number of his compositions. Other works have been commissioned by the Trewman Ensemble, Past Echoes, the Australian Children's Choir, the Choir of St James Old Cathedral and the Bendigo Chamber Choir. In 2009, soprano Louisa Hunter-Bradley premiered his song-cycle *An Avian Miscellany: A Parlour Songbook of Birds*. Two of his arrangements were recently released on the ABC Classics CD *50 Best Loved Hymns*.

Thanks be to Thee is a setting of words of St Richard of Chichester (1197-1253), perhaps best known from the song 'Day by Day' from the rock musical *Godspell*. It was written in 2012 for the Choir of Trinity College, although they have not yet sung it, making today its world premiere.

PETER SCULTHORPE – LANDFALL
(FROM 'GREAT SOUTH LAND')

Born in Launceston in 1929, Peter Sculthorpe was educated at the University of Melbourne and Wadham College, Oxford. He is an Emeritus Professor at the University of Sydney, has been a visiting fellow at Yale and Sussex universities, and has taught at other universities within and outside Australia. He holds honorary doctorates from the universities of Tasmania, Sydney, Melbourne, Sussex and Griffith. An Officer of both the Order of Australia and the British Empire, he was elected a National Trust of Australia National Living Treasure in 1998.



Peter has written works in most musical forms. His output relates closely to the social and physical climate of Australia, and

NOTES ON THE COMPOSERS (CONT)

the cultures of the Pacific Basin. He was influenced by the music of Asia, especially during the 1960s by that of Japan and Indonesia. In recent years he has become more deeply influenced by Aboriginal and Torres Strait Island music and culture.

Peter celebrated his 80th birthday in 2009, which the Canberra International Music Festival commemorated with the first performance in 35 years of his most significant work, *Rites of Passage*—originally commissioned for the opening of the Sydney Opera House. He was Composer Laureate at the 2010 and 2012 Canberra International Music Festivals. Read more at petersculthorpe.com.au.

MALCOLM WILLIAMSON – *IN PARADISUM*
(FROM 'REQUIEM FOR A TRIBE BROTHER')

Malcolm Williamson (1931-2003) entered the Sydney Conservatorium at age 11 to study the piano and French horn, and composition under Sir Eugene Goossens. He graduated in 1944 with a Bachelor of Music.

Malcolm was '*the most commissioned composer of his generation*', enabling him to devote himself entirely to composition from the early 1960s.

In 1975 he became the Nineteenth Master of the Queen's Music, the first non-Briton ever to have held that position. He was awarded the Order of Australia for his work involving children with intellectual disability in making music—something he had begun doing with children from Koomarri when he was in Canberra on an ANU fellowship in 1972.

Malcolm's compositional output included symphonies, stage works, chamber, choral and religious music, and film scores. He also composed operas for children, and 'cassations'—miniature operas for audience participation, which were



initially inspired by a desire to teach his own children the mechanics of opera.

Despite residing in the UK from the 1950s onwards (a requirement of his appointment to the Queen), Malcolm explained that *'Most of my music is Australian. Not the bush or the deserts, but the brashness of the cities. The sort of brashness that makes Australians go through life pushing doors marked pull.'*

His obituary in *The Guardian* commented that he *'was a composer of astonishing facility ... he wrote in a bewildering array of styles — and was thus slated for indiscipline and lack of a sense of direction'*. However *'his failure to finish a piece on time for the Queen's silver jubilee in 1977 did not endear him to the establishment'*.

ANTHONY SMITH – MASS IN C MINOR 'LATIN' (EXCERPTS - PREMIERE)
FEATURING BRENDA POTTER AND SEMI-CHORUS

Accompanist to the Canberra Choral Society since 2007, Anthony Smith is a Canberra-based pianist, musicologist, composer, and arranger. Anthony has composed chamber music, solo piano works, a work for small orchestra, and music for theatre. *Mass in C minor 'Latin'* is his first essay in the choral medium. Anthony's most extended work to date is his music for *The Will to Freedom*,

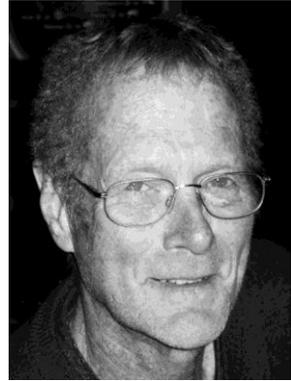


a theatre work he wrote and performed with lyricist and singer Maike Brill. Part feminist fable, part noir cabaret, *The Will to Freedom* considers the challenges posed to human rights, especially women's rights, in an age of fundamentalism. It premiered under director Joanne Schultz in August 2010 as part of *Made in Canberra*, the Street Theatre's series of independent, locally created theatre and music-theatre works.

NOTES ON THE COMPOSERS (CONT)

MARTIN & PETER WESLEY-SMITH – *BLACK RIBBON* (EXCERPTS)
FEATURING TOBIAS COLE, EVAN KIRBY AND ENSEMBLE

Martin Wesley-Smith has been a pioneer of electronic music and audio-visual composition. His eclectic output also includes chamber and orchestral works, and vocal works, most of which use texts written by his brother Peter Wesley-Smith. Peter was Dean of Law at the University of Hong Kong, and has published academic tomes as well as verses for children, lyrics and libretti.



The Wesley-Smiths' collaborations include the full-length choral music theatre piece *Boojum!*, sub-titled 'Nonsense, Truth and Lewis Carroll'; a choral work *Songs of Australia*; the award-winning *Quito* (about schizophrenia and East Timor); *Black Ribbon* (commissioned by the Canberra Choral Society); and *True* (commissioned by the Canberra Gay & Lesbian Qwire). Satire and humour mixed with serious commentary are hallmarks of Wesley-Smith works.



In 1999 Peter moved to Kangaroo Valley. Martin, who established the Electronic Music Studio at the Sydney Conservatorium of Music, left there in 2000 and moved in with Peter in order to make it easier to collaborate on joint projects, explaining 'it's much harder arguing via email than it is face-to-face'. Together they farm lantana and keep a disparate collection of animals. They have recently embarked on a big project for performance in 2015, their 70th birthday year. Read more about their work at

www.shoalhaven.net.au/~mwsmith/boojum!_in_chicago.html.

DANIEL BRINSMEAD – *LOCUS ISTE*
(COMPOSER AND KOMPACTUS GUEST CONDUCTOR)

Daniel Brinsmead is a graduate of the School of Music at the Australian National University, where he received a Bachelor of Music with Honours for performance studies in Classical Voice. His choral compositions and arrangements have been performed by school, university, community and professional choirs in the United States, the United Kingdom and Australia. His composition *Come Sleep* was selected as one of eight winners from 918 entries in the international Abbey Road Anthem Competition in 2011 to celebrate the studio's 80th anniversary. The piece was recorded at Abbey Road by composer and conductor Eric Whitacre and his singers.



Since then Daniel has been featured as the composer-in-residence at Border Music Camp and has been invited to conduct his music across Australia. He has 5 choral pieces published with Santa Barbara Music Publishing. In February 2014 he will fly to the USA to work with the East Carolina University Chamber singers, who will perform a new commission for a cappella choir and solo violin. Daniel is the choir master of several choirs in Canberra, a singing and piano tutor, baritone soloist, accompanist, composer, arranger and orchestrator. Explore more of his music at www.danbrinsmead.com and www.sbmp.com/ComposerPage.php?ComposerNum=0288.

OUR PERFORMERS

TOBIAS COLE, ARTISTIC DIRECTOR

Tobias Cole has gained a reputation as a highly sought after choral trainer and innovative concert programmer. As CCS Artistic Director, his inspiring long-term vision includes presenting one Handel dramatic oratorio in Canberra each year. He is well qualified for the task, with a



Helpmann Award nomination in Handel's *Julius Caesar* (Opera Australia, 2007) and a Green Room Award in the title role of Handel's *Xerxes* (Victorian Opera, 2009). CCS has presented two of Handel's dramatic oratorios under Tobias' leadership: *Saul* (2012) and a sellout *Theodora* at the Canberra Playhouse in 2013.

Tobias is also one of Australia's most successful countertenors, travelling the country as a soloist in opera, oratorio and theatre. Earlier this year he performed in a staged production of Bach's *St Matthew Passion* with Opera Queensland, conducted by Graham Abbott: 'Tobias Cole's "Erbarme Dich" is a highlight' (The Australian).

2013 engagements include *Dido and Aeneas* for Sydney Philharmonia Choirs, *Theodora* for the Canberra Choral Society, appearances at the Australian Festival of Chamber Music, the Canberra International Music Festival and the Woodend Winter Arts Festival, *Carmina Burana* for the Canberra Symphony Orchestra, Handel's *Messiah* for the Queensland Symphony Orchestra and a number of guest appearances with the Song Company.

KIMBERLEY STEELE, ACCOMPANIST

Kimberley Steele is a musically sensitive, virtuosic and energetic solo and



collaborative artist. In 2013 she has performed in Canberra with notable and upcoming artists including cellists David Pereira and Jack Hobbs, sopranos Louise Page and Rachael Thoms and as soloist with the National Capital Orchestra. Having graduated as Margaret Smiles Accompaniment Competition winner from the ANU, Kimberley was awarded the Geoffrey Parsons Australian Scholarship at the Sydney Conservatorium of Music. Following this she was appointed Head of Accompaniment at the Conservatorium High School and here she relished performing alongside and teaching young talent. Since returning to Canberra in 2012 Kimberley has been freelancing as a pianist and teacher in addition to lecturing at the Australian Catholic University.

Her next concert will be a four-hands extravaganza with pianist Claire Howard Race at the National Library of Australia on 10 October. More at www.kimberleysteel.com.

EVAN KIRBY, TENOR

Evan has been singing since an early age and has appeared in *Les Misérables* as Jean Valjean in 2011 and as Feuilly in 2013. In June, Evan appeared in Canberra Repertory's *Jazz Garters IV* and Canberra Choral Society's *Theodora*. Evan is delighted to be performing with CCS once more in a performance with a rich diversity of music. Evan is currently finishing Year 12 at Dickson College and the Open School of Music and intends to broaden his study of music and singing at the tertiary level.



OUR PERFORMERS (CONT)

BRENDA POTTER, SOPRANO & NEW VOICES MUSICAL DIRECTOR

Texan soprano Brenda Potter has performed in France, Austria, the Czech Republic and the United States but is delighted to have her first solo performance here in Canberra, singing pieces by some amazing Australian composers. She is a graduate from the University of Texas at Austin and studied with William Lewis, Peggy Bouveret and Mary Dibbern.



No stranger to contemporary compositions, Brenda has premiered and recorded several original works by David Featherstone, an American composer. She is also the founder of a summer music camp for kids in Dallas called 'SMAK' (Summer Music Adventure for Kids), which is going on its twelfth year. The past few years have led her to work with Global Praise, a Methodist ministry that works to actively share music from around the world through publishing, teaching and performing.

GABRIEL COLE, TREBLE

Gabriel Cole is a Year 6 student at Turner School, and son of CCS Artistic Director Tobias Cole. He has already performed solos in *The Sealed Angel* by Rodion Shchedrin (part of the 2012 Canberra International Music Festival), and Mendelssohn's *O for the wings of a dove* during the CCS Concert in Tribute to Dame Nellie Melba.



CCS CHORUS

| Sopranos | Altos | Tenors |
|-----------------------------|--------------------------|--------------------------|
| <i>Maureen Boyle</i> | <i>Jess Aan*</i> | <i>Cody Christopher*</i> |
| <i>Lyndal Callister*</i> | <i>Barbara Austin</i> | <i>Michael Gill*</i> |
| <i>Helen Catchatoorian*</i> | <i>Elizabeth Clement</i> | <i>Brenton Lovett*</i> |
| <i>Kelly Corner</i> | <i>Susan Cowan</i> | <i>Peter May</i> |
| <i>Alison Cozadinos</i> | <i>Judy Evans</i> | <i>Simon Tiller</i> |
| <i>Brenda Gill</i> | <i>Barbara Inglis</i> | Basses |
| <i>Karen Halliday</i> | <i>Trish Levick</i> | <i>Murray Basnett</i> |
| <i>Nathalie O'Toole*^</i> | <i>Atja Maier</i> | <i>Phil Bloomfield*</i> |
| <i>Erika Parkinson</i> | <i>Lorraine Newman</i> | <i>Arko Chakrabarty*</i> |
| <i>Brenda Potter*^</i> | <i>Beverley Payne</i> | <i>Paul Gardner*^</i> |
| <i>Alice Richardson*</i> | <i>Yvonne Scales</i> | <i>John Inglis</i> |
| <i>Sandra Shumack</i> | <i>Sylvia Shanahan*</i> | <i>Michael Pidcock</i> |
| <i>Doris Stokes</i> | <i>Sarah Sutcliffe*</i> | <i>David Short*^</i> |
| <i>Alison White</i> | <i>Kaye Sweeting</i> | <i>Trevor Shumack</i> |

* SEMI-CHORUS IN MASS IN C MINOR ^ ENSEMBLE IN BLACK RIBBON

KOMPACTUS

| Sopranos | Altos | Tenors | Basses |
|---------------------------|-------------------------|-------------------------|----------------------------|
| <i>Briana Hillman</i> | <i>Alexandra Morris</i> | <i>Cody Christopher</i> | <i>Christopher Bentley</i> |
| <i>Freya Howarth</i> | <i>Elizabeth Morris</i> | <i>Michael Gill</i> | <i>Robin Dalton</i> |
| <i>Alexandra Phillips</i> | <i>Katy Pullen</i> | <i>Thomas Liu</i> | <i>Cameron Gill</i> |
| <i>Hannah Richardson</i> | <i>Olivia Swift</i> | <i>Daniel Lynch</i> | |

Kompactus is a youth chamber choir aimed at developing the skills of talented singers aged 18-29. The group was initially formed in 2008 by a group of university students searching for the opportunity to learn and perform diverse and versatile repertoire. The choir has appeared as part of the Canberra International Music Festival and in frequent collaborations with the Canberra Choral Society. Kompactus will be presenting its annual concert in mid-November. For more information visit their Facebook page by searching for Kompactus Canberra, or email kompactus@gmail.com.

OUR PERFORMERS (CONT)

NEW VOICES

| | | |
|-------------------------|------------------------|-------------------------|
| Sopranos | Altos | Tenor |
| <i>Lyndal Callister</i> | <i>Rachael Eddowes</i> | <i>Cody Christopher</i> |
| <i>Zoe Morrison</i> | <i>Tegan McNamara</i> | Bass |
| <i>Myra Opdyke</i> | <i>Eleanor Platt</i> | <i>Ben Taylor</i> |
| <i>Alex Phillips</i> | <i>Rachel Rathjen</i> | |

CCS New Voices is a youth choir established by CCS, with singers ranging from 16 to 30 years of age. Since its inception in February 2013, New Voices has hosted a vocal workshop with the extraordinary vocalist and multi-instrumentalist Mal Webb, and performed in the Canberra International Music Festival. CCS New Voices will be joining the main CCS Chorus to perform *Carmina Burana* with the CSO in October, and Handel's *Messiah* in December.

TURNER TREBLES

| | | |
|-------------------------|------------------------------|-------------------------|
| <i>Cayde Ball-Curry</i> | <i>Marcel Cole</i> | <i>Callum McGarty</i> |
| <i>George Banks</i> | <i>Ronan Dean</i> | <i>Jamie Perceval</i> |
| <i>Leif Bodilsen</i> | <i>Conrad Drake-Brockman</i> | <i>Ashwin Phillipps</i> |
| <i>Dylan Braagaard</i> | <i>Harry Jones</i> | <i>Julius Stoljar</i> |
| <i>Gabriel Cole</i> | <i>Jiajun Ma</i> | <i>Hugh Windeyer</i> |

The Turner Trebles is a non-auditioned boys choir that was established at the start of 2013 at Turner School with a view to getting more boys singing. The Trebles, ranging in age from 7 to 13, meet once weekly and are directed by Tobias Cole, eminent Australian singer and Artistic Director of the CCS. Their debut performance was at *Great Performances in the Albert Hall—the first twenty-five years* in April 2013.

WIN FREE TICKETS TO OUR NEXT CONCERT!

Tell us your favourite composers from today and go into a draw for two free tickets to Handel's *Messiah*! Just complete the survey and put it in the box on your way out. We'll use the results to help us make decisions about future commissions.

SING WITH THE CANBERRA CHORAL SOCIETY!

Being in a choir brings a whole new dimension to singing, and CCS offers you a number of choral options.

Our *Come and Sing* is a great way to test the waters. There's no audition, you get learning resources and lots of support through the rehearsals, and you're part of a massed choir so you can 'hide' if you feel you need to. At the end you perform in Llewellyn Hall with a full orchestra and professional soloists under a top class conductor. It's a real buzz, as our guest choristers from last year's *Come and Sing Haydn's Creation* will attest.

Applications are now open for our *Come and Sing Handel's Messiah*, with rehearsals starting on 4 November and the performance—conducted by the inspiring Graham Abbott—on 14 December. Closing date: 28 September. Full details at canberrachoralsociety.org/sing-with-us/come-and-sing/.

Our youth choir, CCS New Voices, is a great option for talented young singers. The choir performs a wide range of choral repertoire, including opera choruses, music theatre, world music and pop songs. More information: canberrachoralsociety.org/sing-with-us/new-voices/.

We also welcome enquiries from singers who wish to join the CCS Chorus on a permanent basis. Please speak to one of us after the concert or contact us through canberrachoralsociety.org.

ACKNOWLEDGEMENTS

ABC Radio, ArtSound FM, the Canberra Times, Canberra Weekly, the Chronicle and City News—for helping to promote our concerts.

Peter Hislop—for generously documenting our concerts in his beautiful photographs.

Gillian Worrall of Look Mama—for her stunning graphic designs and responsive service.

Capital Wines—for their longstanding support.

*Program written and compiled by
Kelly Corner, Canberra Choral Society, September 2013*



Come and Sing Handel's Messiah with CCS!

Join the CCS in our *Come and Sing Handel's Messiah*,
with guest conductor Graham Abbott.

No experience necessary!

Master the music in six weeks of rehearsals under
the direction of Tobias Cole.

Applications close 28 September.

See canberrachoralsociety.org for more details.

