

Canberra Choral Society presents
Handel's

Messiah

ANU Llewellyn Hall
14 December 2013

Guest Conductor: Graham Abbott
Janet Todd, Tobias Cole, Robert Macfarlane, Andrew Collis
CCS Massed Choir
CCS Orchestra

Part One

Scene 1: Isaiah's prophecy of salvation

Sinfony (Overture)

Comfort ye (tenor)

Ev'ry valley shall be exalted (tenor)

And the glory of the Lord (chorus)

Scene 2: The coming judgement

Thus saith the Lord (bass)

But who may abide (alto)

And He shall purify (chorus)

Scene 3: The prophecy of Christ's birth

Behold, a virgin shall conceive (alto)

O thou that tellest (alto and chorus)

For behold, darkness shall cover the earth (bass)

The people that walked in darkness (bass)

For unto us a child is born (chorus)

Scene 4: The annunciation to the shepherds

Pifa "Pastoral Symphony" (instrumental)

There were shepherds (soprano)

And lo, the angel of the Lord (soprano)

And the angel said unto them (soprano)

And suddenly (soprano)

Glory to God (chorus)

Scene 5: Christ's healing and redemption

Rejoice greatly (soprano)

Then shall the eyes of the blind (alto)

He shall feed His flock (alto and soprano)

His yoke is easy (chorus)

INTERVAL

Part Two

Scene 1: Christ's passion

Behold the Lamb of God (chorus)

He was despised (alto)

Surely He hath borne our griefs (chorus)

And with His stripes (chorus)

All we like sheep have gone astray (chorus)

All they that see Him (tenor)

He trusted in God (chorus)

Thy rebuke (tenor)

Behold, and see (tenor)

Scene 2: Christ's death and resurrection

He was cut off (tenor)

But Thou didst not (tenor)

Scene 3: Christ's ascension

Lift up your heads, O ye gates (chorus)

Scene 4: Christ's reception in Heaven

Unto which of the angels (tenor)

Let all the angels of God (chorus)

Scene 5: The beginnings of Gospel preaching

Thou art gone up on high (alto)

The Lord gave the word (chorus)

How beautiful are the feet (soprano)

Their sound is gone out (tenor)

Scene 6: The world's rejection of the Gospel

Why do the nations (bass)

Let us break their bonds (chorus)

He that dwelleth (tenor)

Scene 7: God's ultimate victory

Thou shalt break them (tenor)

Hallelujah (chorus)

Part Three

Scene 1: The promise of eternal life

I know that my Redeemer liveth (soprano)

Since by man came death (chorus)

Scene 2: The Day of Judgement

Behold, I tell you (bass)

The trumpet shall sound (bass)

Scene 3: The final conquest of sin

Then shall be brought to pass (alto)

O death, where is thy sting? (alto and tenor)

But thanks be to God (chorus)

If God be for us (soprano)

Scene 4: The acclamation of the Messiah

Worthy is the Lamb (chorus)

Amen (chorus)

Canberra Choral Society (CCS)

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.

Tonight's performance marks the third year of our *Come and Sing* program, in which we welcome over 100 guest choristers to rehearse with us for six weeks and experience the joy of singing under the direction of our talented and inspiring artistic director, Tobias Cole, then join us on stage as the CCS Massed Choir.

A message from CCS President, Alison White

I warmly welcome you to this performance of the much loved Messiah with a massed chorus, four wonderful soloists and a professional orchestra all performing under the baton of well-known conductor, musicologist and Handel expert, Graham Abbott.

Our Come and Sing programs are now an established event in the choir's calendar. There are many people who love to sing but not all can devote the time to regular choir participation. While many of our guest choristers tonight have sung in choirs at some stage in their lives and some are currently singing in other choirs in Canberra, a number have had no previous choral experience. What a memorable way to start!

As always the CCS is very grateful for the assistance of our sponsors. The ACT Government has again provided us with generous funding to hire this lovely venue. Our other sponsors are listed in the program, and we hope that you will reward them with your custom.

A venture of this size cannot happen without the hard work and dedication of many volunteers. I would like to take this opportunity to thank the tremendously hard-working CCS members both on and off committee who work tirelessly behind the scenes to make sure that each concert is a great success.

CCS has had a very busy and successful year in 2013. Highlights have included a sellout debut at the Canberra Playhouse with Handel's Theodora, another sellout with Great Performances at the Albert Hall, the concert with the longest title in the Canberra Centenary – The Best Choral Music Ever Witten by an Australian Composer (with a Canberra Connection) – and performing Orff's Carmina Burana with the Canberra Symphony Orchestra. 2014 promises to be even busier and more exciting with more Come and Sing opportunities as well as the Australian premiere of another Handel masterpiece, Alexander Balus. See the back cover for dates and keep an eye on our website for more details.

I hope that you are uplifted by the performance this evening and look forward to seeing you in the audience during 2014.

A message from CCS Artistic Director, Tobias Cole

When I was 15 and still singing treble, I was invited by the late Peter Seymour to sing with the soprano choristers in Sydney Philharmonia's December performance of Messiah. The experience had a huge impact on me: performing the complete great work, for the first time, in a team of very experienced singers to a packed audience in the Sydney Opera House, all the time believing (whether correctly or not!) that my contribution counted. It was, for me, bliss. I remember feeling pity for the soloists down the front while we, the choristers, had all the fun.

It is now my turn to give quality performance opportunities to the community and emerging artists. Our Come and Sing program has provided opportunities to those who have never before sung in a choir; those who stopped choral singing when they left school; and very experienced choristers who have recently moved to Canberra and cannot think of life without singing in a choir.

In this last category I must mention Brenda Potter, who signed up to our Come and Sing last year. She auditioned immediately after the concert (singing amazingly!) and became a member of CCS. Since the middle of this year, Brenda has been Music Director of our youth choir, New Voices, was a soloist in our September concert, and was my assistant conductor for Messiah preparations. I would never have guessed that we'd find such a valuable colleague through our Come and Sing program. (Thanks, Brenda!)

I am also thrilled that we have had young voice students join us through New Voices and Come and Sing, including a soprano who has just completed Year 12 and is set to further her vocal studies interstate.

This year has been massive for CCS. With the generous assistance of an ArtsACT grant, we formed our youth choir, New Voices; we presented four of our own concerts in four different venues; we performed in the Canberra International Music Festival; we sang with the Canberra Symphony Orchestra; we presented a workshop with the inimitable Mal Webb; we performed in three sections of the National Eisteddfod (winning second place in two of them!); we presented a 1940's dance

A message from Tobias Cole (cont)

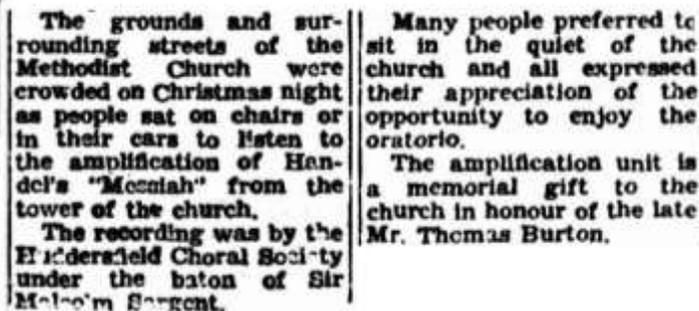
evening; we achieved our target in our debut crowdfunding campaign; and, in the foyer of the National Library, we gave a Musical Offering to Canberra for its Centenary! I would like to thank the committee for their continued support and guidance in making this happen. While it is all very well for me to come up with the 'grand vision', it has been the wisdom of the committee members that shaped my ideas into a reality.

I am so happy that Graham Abbott accepted my invitation to conduct Messiah. It was Graham who, 15 years ago, invited me to sing the Messiah alto solos with the Queensland and Adelaide Symphony Orchestras, thereby giving me my first major Australian concert debut. It's also very exciting that Andrew Collis can join us. Andrew grew up in Canberra and was a soloist with Canberra Choral Society before he embarked on an international career. This is his first performance with CCS since he left for Cologne. We are also introducing to Canberra Choral Society audiences Janet Todd and Robert Macfarlane, two young, intelligent and immensely musical singers.

Enjoy!

An Early Messiah in Canberra

At the National Memorial Methodist Church (now Wesley Uniting Church) in Forrest:



Canberra Times, 27 December 1956
(retrieved from trove.nla.gov.au)

But did they get out of their cars for the Hallelujah chorus? If you were there, please contact us – we'd love to learn more about this event!

Notes on Handel's Messiah

By 1741, the great name of English music was that of George Frideric Handel (1685-1759). Handel's musical successes were in decline, however, so he must have been reassured by the Lord Lieutenant of Ireland's invitation to perform a series of concerts in Dublin. This opened the opportunity for a new oratorio, to be premiered in Ireland.

Charles Jennens (1700-1773) was a wealthy gentleman of leisure, his fortune coming from iron-making and investments in 35 properties in seven countries. Jennens and Handel had already collaborated on various works including *Saul* and (probably) *Israel in Egypt*. Sensing that Handel was ready to work on a new oratorio, Jennens wrote to a friend that he was hopeful he could persuade Handel 'to set another Scripture Collection I have made for him and perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius and Skill upon it, that the Composition may excel all his former Compositions as the subject excels every other Subject. The Subject is Messiah.'

Written in a typical burst of creative energy over 24 days, Handel's manuscript vividly demonstrates the actual process of composition: thumb marks, ink blots, second thoughts, revisions and insertions abound. Over subsequent years Handel wrote new versions of many movements, adjusting to variations in the soloists available to him.

One of the reasons the oratorio has achieved such wide appeal is the skill with which Jennens selected and arranged the text, entirely from the Bible (sometimes paraphrased). Interestingly, the key events – including the birth, death, and resurrection of Jesus – are not told with New Testament texts, but with prophetic passages from the Old Testament.

A second reason for the appeal of *Messiah* is the sound. The orchestra consists mainly of strings with woodwind providing reinforcement in the choruses and harpsichord and organ to

Notes on Handel's *Messiah*

broaden the harmony. Handel uses modest accompaniment for most of the solos (apart from *Ev'ry valley shall be exalted* and *The trumpet shall sound*) and for many of the chorus entries. Even the *Hallelujah* chorus begins with modest accompaniment before expanding to full strings and woodwind after the voices enter. Handel holds the trumpets and timpani in reserve, and when they strike the impact is masterly.

A third reason for the success of *Messiah* is the remarkable richness and wide-range of expression at Handel's command, and his inspired evocations of such universal emotions as sadness, serenity and joy. It is the crowning achievement in English oratorio – the form of music he created.

Word painting in Messiah

Like Haydn's *Creation* which CCS performed last year, *Messiah* is a famous example of word painting – a favoured Baroque technique which depicted the meaning of the text in the music itself. Audiences of the time would have recognised and appreciated these musical illustrations – we hope the following examples will help you to enjoy them too.

Comfort ye – begins with a graciously descending phrase that offers a message of comfort to God's distressed and war-torn people. Each 'Comfort ye' passage moves downward in a pacifying gesture. In contrast, the melody for each 'Saith your God' rises upward, strong and confident.

Ev'ry valley shall be exalted – 'crooked' is realized first by quickly alternating pitches and later by a wide-ranging melody with big leaps, suggesting a path over rough terrain. Contrast this with the long, plain notes for 'straight'.

But who may abide – explodes into a fiery exclamation at 'for he is like a refiner's fire', capturing the threat of hell and damnation.

Notes on Handel's Messiah

And He shall purify – the leaping melody for the word ‘purify’ has been likened to the flames of a refining fire.

Pifa (after the *pifferari*, Italian rural bagpipers who played at Christmas time) – a simple, rustic melody takes us to the fields where idealized sheep are being tended by nobly simple shepherds, who entertain themselves with music in the night.

There were shepherds abiding in the fields – the strings depict the fluttering wings of the angels as they appear in the air above the quivering shepherds. The strings continue to depict the angels through the following four movements.

Glory to God in the highest – ‘Glory to God’ is high and heavenly, while ‘peace on Earth’ is low with an octave fall in the bass line, suggesting the peace that heaven above has bestowed on humanity below. The violins continue to suggest the beating wings of the heavenly host of angels. As the chorus ends, the strings gradually rise and become ‘invisible’, a final light trill in the violins indicating the last flutter as the angels depart.

And with His stripes – the staggered (and jagged) entrance of each part illustrates the falling of lash after lash on the back of Christ during the Passion. The pain of the floggings is depicted with a dissonant descent.

All we like sheep have gone astray – on ‘astray’ the four parts wander away from each other almost aimlessly, becoming even more independent at ‘We have turned every one to his own way’.

The Lord gave the word – the opening words are sung slowly and in unison by the men, suggesting the authority of God's word. The music for ‘great was the company of the preachers’ suggests a multitude of preachers busily spreading the word.

Hallelujah – presents the final victory of God and his Messiah over those who have opposed and rejected his message – God as a military king who has defeated his opponents in a great war. The exclamations from the chorus suggest not just an adoring crowd but a people acclaiming a newly crowned king.

PART ONE

ISAIAH'S PROPHECY OF SALVATION

Sinfony

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.
(Isaiah 40: 1-3)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.
(Isaiah 40: 4)

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
(Isaiah 40: 5)

THE COMING JUDGEMENT

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land.

And I will shake all nations; and the desire of all nations shall come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

(Malachi 3: 1)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

THE PROPHECY OF CHRIST'S BIRTH

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah 7: 14; Matthew 1: 23)

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your god!

(Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah 9: 6)

THE ANNUNCIATION TO THE SHEPHERDS

Pifa ("Pastoral Symphony")

There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke 2: 8)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(Luke 2: 9)

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

(Luke 2: 10-11)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

(Luke 2: 13)

"Glory to God in the highest, and peace on earth, good will towards men."

(Luke 2: 14)

**CHRIST'S HEALING AND
REDEMPTION**

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zecharaiah 9: 9-10)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35: 5-6)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(Isaiah 40: 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest.

Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11: 28-29)

His yoke is easy, and His burthen is light.

(Matthew 11: 30)

PART TWO

CHRIST'S PASSION

Behold the Lamb of God, that taketh away the sin of the world.

(John 1: 29)

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

(Isaiah 53: 6)

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53: 4-5)

And with His stripes we are healed.

(Isaiah 53: 5)

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

(Isaiah 53: 6)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalm 22: 7)

"He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him."

(Psalm 22: 8)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

(Psalm 69: 20)

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1: 12)

CHRIST'S DEATH AND RESURRECTION

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

(Isaiah 53: 8)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16: 10)

CHRIST'S ASCENSION

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24: 7-10)

CHRIST'S RECEPTION IN HEAVEN

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?"

(Hebrews 1: 5)

Let all the angels of God worship Him.

(Hebrews 1: 6)

THE BEGINNINGS OF GOSPEL PREACHING

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

(Psalm 68: 18)

The Lord gave the word; great was the company of the preachers.

(Psalm 68: 11)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Isaiah 52: 7; Romans 10: 15)

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10: 18; Psalm 19: 4)

THE WORLD'S REJECTION OF THE GOSPEL

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

(Psalm 2: 1-2)

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2: 3)

He that dwelleth in Heav'n shall laugh them to scorn; the Lord shall have them in derision.

(Psalm 2: 4)

GOD'S ULTIMATE VICTORY

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm 2: 9)

Hallelujah: for the Lord God Omnipotent reigneth.

(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11: 15)

King of Kings, and Lord of Lords.

(Revelation 19: 16)

PART THREE

THE PROMISE OF ETERNAL LIFE

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15: 20)

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians 15: 21-22)

THE DAY OF JUDGEMENT

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians 15: 51-52)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption and this mortal must put on immortality.

(I Corinthians 15: 52-53)

THE FINAL CONQUEST OF SIN

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."

(I Corinthians 15: 54)

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15: 57)

If God be for us, who can be against us?

(Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8: 33-34)

THE ACCLAMATION OF THE MESSIAH

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen.

(Revelation 5: 12-14)

Graham Abbott, Guest Conductor

Sydney-born Graham Abbott has been Conductor-in-Residence at the Elder Conservatorium of Music in Adelaide, Musical Director of Adelaide Chorus (now Adelaide Philharmonia Chorus), Associate Conductor of the Melbourne Symphony Orchestra, Musical Director of Melbourne Chorale, and in 1997 was the acting Chorus Master of the Chorus of the Royal Scottish National Orchestra.



Graham is a frequent guest conductor with all of the major Australian orchestras and opera companies, leading choral societies and numerous new and early music ensembles. He is also a respected teacher and speaker on music and has been producer and presenter of *Keys to Music* on ABC Classic FM since 2003.

While his repertoire in orchestral, choral and operatic fields spans almost all periods and styles, Graham Abbott is most respected as a conductor of the music of Handel. He is a Life Member of the American Handel Society and has conducted many first Australian performances of major Handel works.

Graham has recently conducted semi-staged performances of Bach's *St Matthew Passion* for Opera Queensland and returned to the Melbourne and Adelaide Symphony Orchestras.

Future engagements will include returning to the Auckland Philharmonia Orchestra for the *Unwrap the Music* series, and *Messiah* with the Queensland Symphony Orchestra.

Our Guest Artists (cont)

Janet Todd, Soprano

Melbourne soprano Janet Todd completed her Bachelor of Music at the Victorian College of the Arts, Melbourne University in 2009. While studying, Janet performed numerous roles in concert including Galatea (*Acis and Galatea*), Belinda (*Dido and Aeneas*) and Tytania (*A Midsummer Night's Dream*).



In 2009 Janet was equal runner up in the Herald Sun Aria. In 2010, she won the Opera Foundation Australia AIMS Award as well as the AIMS Sundell Study award, and attended the American Institute of Musical Studies Summer School in Graz, Austria. She was the recipient of a Dame Nellie Melba Opera Trust Scholarship for 2010, 2011 and 2012.

Highlight performances in recent seasons have included Donna Elvira and Zerlina in *Don Giovanni* for Opera Australia's OzOpera, Sophie in *Der Rosenkavalier* excerpts for the Victorian Opera Gala Concert, soprano soloist in the Australian Ballet's triple bill program *Vanguard*, Cindy in *Contact!* by Melbourne composer Angus Grant in the Carnegie 18 series, the Prince in Victorian Opera's pantomime *Cinderella*, Marsinah in *Kismet* with The Production Company in Melbourne, Liesgen in Bach's *Coffee Cantata* in Victorian Opera's Baroque triple bill – for which she was nominated for a Green Room Award – and *Love and the Art of War* with Ensemble E21 and with Ludovico's Band as part of the Utzon Music Series.

2014 performances will include Pamina in *The Magic Flute* for Opera Australia's Opera on Greenmount Beach, Coolangatta.

*Tobias Cole, Alto
(and CCS Artistic Director)*

Tobias Cole is one of Australia's most successful counter-tenors, having performed throughout Australia, the UK and the USA.

After winning the Metropolitan Opera Young Artist Study Award, Tobias made his US debut in 2004 as Ottone in *L'Incoronazione di Poppea* for the Chicago Opera Theater, returning to sing Apollo in *Death in Venice* and Oberon in *A Midsummer Night's Dream*.



Highlight performances have included the title role in *Julius Caesar*; Medoro in *Orlando*; Oberon in *A Midsummer Night's Dream*; Mozart Anniversary Concerts (Opera Australia); the title role in *Xerxes* (NBR NZ Opera and Victorian Opera) for which he won a Green Room Award; Studz in Alan John's *How to Kill Your Husband* (Victorian Opera); Roberto in *Griselda* and Athamas in *Semele* (Pinchgut Opera); La Speranza and Pastore 3 in *L'Orfeo* (Australian Brandenburg Orchestra); *Dr Who Symphonic Spectacular* (Melbourne Symphony); *Carmina Burana* (West Australian Symphony and Queensland Music Festival); *Messiah* and *St John Passion* (Queensland Symphony); *Masterpieces of Time* (Synergy Percussion); and regular appearances with Sydney Philharmonia, including John Adams' *El Niño* and Bach's *Mass in B minor*.

2013 engagements have included a staged version of *St Matthew Passion* (Opera Queensland), *Dido and Aeneas* (Sydney Philharmonia), the Canberra International Music Festival, *Mass in B minor* (Bach) at Woodend Winter Arts Festival, *Theodora* (Handel) for Canberra Choral Society, *Liebeslieder* (Brahms) at the Australian Festival of Chamber Music, *Carmina Burana* (Canberra Symphony Orchestra) and *Messiah* (Queensland Symphony).

Our Guest Artists (cont)

Robert Macfarlane, Tenor

Robert Macfarlane, winner of the 2009 Royal Melbourne Philharmonic Aria competition for oratorio singing, graduated from the Elder Conservatorium before accepting the Thomas Elder Overseas Scholarship in 2012 to study at the prestigious Hochschule für Musik 'Felix Mendelssohn Bartholdy' in Leipzig, Germany. He also studied and performed with world-renowned accompanist Malcolm Martineau in 2008.



Robert has sung with Opera Queensland, the Australian Brandenburg Orchestra, State Opera of South Australia, Pinchgut Opera, Lyric Opera of Melbourne, and Co-Opera in specialist high lyric roles such as Count Almaviva (*Barber of Seville*), Ferrando (*Così Fan Tutte*) and the title role in Rameau's *Pygmalion*.

Robert is known nationally for his performances of Bach, in particular his critically acclaimed interpretation of the Evangelist in the *St John* and *St Matthew* Passions, as well as Handel's *Messiah* and *Solomon*, Haydn and Mozart masses, Benjamin Britten's *Serenade* and *Les Illuminations*, and recitals of Schubert's *Die Schöne Müllerin*, *Winterreise*, *Schwanengesang* and Schumann's *Dichterliebe* and *Liederkreis*.

He has recently performed excerpts from Bach's *Mass in B Minor* in Leipzig's Thomaskirche, a semi-staged *St Matthew Passion* for Opera Queensland, a Benjamin Britten tribute concert at Melbourne Recital Centre, recitals for ArtSong Canberra and The Firm in Adelaide, 3rd Jew (*Salome*) for State Opera of South Australia and *Messiah* with Darwin Symphony Orchestra.

Andrew Collis, Bass

Andrew Collis was a member of the Cologne Opera for 14 years, and has performed with opera companies in Berlin, Frankfurt, Essen, Mannheim, Dortmund, Wiesbaden and Düsseldorf, and in concerts including the award-winning recording of Zemlinsky's *Der Zwerg* for EMI with James Conlon.



Other international performances have included the Vienna Festival in Luigi Nono's *Intolleranza*, the Hong Kong Festival in *Tosca* and *Un Ballo in Maschera*, Colline (*La bohème*) and Hobson (*Peter Grimes*) for San Diego Opera and *Die Zauberflöte* for the Lyric Opera of Singapore.

Most recently Andrew performed *Messiah* for the Queensland and New Zealand Symphony Orchestras; Ashby (*La Fanciulla del West*), Angelotti (*Tosca*), Banquo (*Macbeth*) and Zuniga (*Carmen*) for Opera Queensland; Dr Grenvil (*La Traviata*) for Brisbane Festival; Mars (*Orpheus in the Underworld*) and Count Rodolfo (*La Sonnambula*) for State Opera of South Australia, the latter also for West Australian Opera; Nick Shadow (*The Rake's Progress*) and Figaro (*Le Nozze di Figaro*) for Victorian Opera; and Speaker (*The Magic Flute*) for Opera Australia.

In 2013 Andrew's engagements have included Sparafucile and Monterone (*Rigoletto*) for West Australian Opera; Kissinger (*Nixon in China*) for Victorian Opera; *St Matthew Passion*, Don Magnifico (*Cinderella*), Lodovico (*Otello*) and Opera on the Riverstage for Opera Queensland. Future engagements will include Lodovico (*Otello*) and Angelotti (*Tosca*) for West Australian Opera; Monterone (*Rigoletto*) and Colline (*La bohème*) for Opera Queensland; and Haydn's *Harmoniemesse* with the Tasmanian Symphony Orchestra.

Our Chorus – the CCS Massed Choir

SOPRANOS

Susan Boag	<i>Guest</i>	Salme Niiranen	<i>Guest</i>
Maureen Boyle	<i>CCS</i>	Quentin O'Keefe	<i>Guest</i>
Lyndal Callister	<i>CCS</i>	Erika Parkinson	<i>CCS</i>
Julie Carmody	<i>CCS</i>	Kerry Parkinson	<i>CCS</i>
Helen Catchatoorian	<i>CCS</i>	Alexandra Phillips	<i>NV</i>
Hannah Cho	<i>Guest</i>	Brenda Potter	<i>CCS</i>
Bronwyn Clark	<i>CCS</i>	Michelle Priest	<i>Guest</i>
Kelly Corner	<i>CCS</i>	Anna Prosser	<i>Guest</i>
Helen Cosgrove	<i>CCS</i>	Catherine Ryan	<i>Guest</i>
Alison Cozadinos	<i>CCS</i>	Carole Shearer	<i>CCS</i>
Kate Dawson	<i>Guest</i>	Bettina Söderbaum	<i>CCS</i>
Rachael Eddowes	<i>CCS</i>	Lydia Stanhope	<i>CCS</i>
Sue Faulkner	<i>Guest</i>	Doris Stokes	<i>CCS</i>
Colleen Fogarty	<i>Guest</i>	Robyn Thomas	<i>Guest</i>
Jill Freeman	<i>Guest</i>	Helen Tuttle	<i>Guest</i>
Brenda Gill	<i>CCS</i>	Sandie Walters	<i>Guest</i>
Jenny Grierson	<i>CCS</i>	Alison White	<i>CCS</i>
Diana Haberecht	<i>Guest</i>	Jean Widdowson	<i>Guest</i>
Alison Haberecht	<i>Guest</i>	Ann Wybenga	<i>Guest</i>
Maria Hall	<i>Guest</i>	Kerry Yard	<i>Guest</i>
Karen Halliday	<i>CCS</i>		
Glynis Hart	<i>Guest</i>	<i>ALTOS</i>	
Deborah Hayes	<i>CCS</i>	Jenny Allen	<i>Guest</i>
June Howell	<i>CCS</i>	Vivianne Anthrak	<i>Guest</i>
Ursula Hurley	<i>Guest</i>	Susanna Arnold	<i>Guest</i>
Heather Karmel	<i>Guest</i>	Barbara Austin	<i>CCS</i>
Jenny Landsberg	<i>CCS</i>	Jan Baker	<i>Guest</i>
Christine Mahe	<i>CCS</i>	Rochelle Ball	<i>Guest</i>
Jo McBride	<i>Guest</i>	Jude Blacklock	<i>Guest</i>
Dorothy Micallef	<i>Guest</i>	Gwenyth Bray	<i>Guest</i>
Margaret Millard	<i>Guest</i>	Joan Breen	<i>Guest</i>
Maria Mitchell	<i>Guest</i>	Delese Brewster	<i>Guest</i>
Erica Morrison	<i>Guest</i>	Amanda Caldwell	<i>Guest</i>
		Joan Chapman	<i>Guest</i>

Our Chorus (cont)

Elizabeth Clement	CCS	Rachel Rathjen	NV
Susan Cowan	CCS	Janice Redpath	Guest
Anne Daly	Guest	Sue Rodda	Guest
Christina Esser	Guest	Ingrid Ross	Guest
Judy Evans	CCS	Yvonne Scales	CCS
Martina Fechner	Guest	Margot Skinner	CCS
Jill Fisher	Guest	Barbara Smith	Guest
Sandra Gray	CCS	Helene Stead	CCS
Jeannie Gray	Guest	Lyn Stevens	CCS
Ruth Green	Guest	Hannah Stinton	Guest
Alexandra Greig	Guest	Kaye Sweeting	CCS
Jean Hardaker	Guest	Cathleen Timbs	Guest
Margot Harker	CCS	Laura Tingle	CCS
Marian Hiscox	Guest	Jennifer Voelker	Guest
Kim Hurley	Guest	Lynne Webb	CCS
Barbara Inglis	CCS	Margaret Webber	Guest
Laurie Lemon	Guest	Annabel Weidemann	Guest
Suiwah Leung	Guest	Christiane Weissbach	CCS
Trish Levick	CCS		
Margaret Luck	Guest	<i>TENORS</i>	
Judy Macklow	Guest	Joe Altin	Guest
Linda Magee	Guest	Dennis Bittisnich	Guest
Atja Maier	CCS	Kevin Bray	Guest
Anne Matheson	Guest	Cody Christopher	CCS
Michelle McKendry	Guest	Heather Douglas	Guest
Lola McKinnon	Guest	Tony Gill	Guest
Caroline Millar	Guest	Brenton Lovett	CCS
Ruth Monty	Guest	Peter May	CCS
Jan Munro	Guest	Peter Morris	CCS
Margaret Muspratt	Guest	John Munro	Guest
Anne Paul	Guest	Phil Perman	Guest
Fiona Peden	Guest	Simon Tiller	CCS
Barbara Preston	Guest	Dick Tulip	CCS
Lyn Rainforest	Guest	Ian Vickers	Guest

Our Chorus (cont)

BASSES

Richard Adams	<i>Guest</i>	Alan Johnson	<i>Guest</i>
Murray Basnett	CCS	Christopher Lang	<i>Guest</i>
Phil Bloomfield	CCS	Russell Middleton	<i>Guest</i>
Harry Bunton	<i>Guest</i>	Rick Musial	<i>Guest</i>
Alan Cowan	<i>Guest</i>	Paavo Niiranen	<i>Guest</i>
Jim Curtis	<i>Guest</i>	Brian O'Connor	CCS
Ian Diamond	<i>Guest</i>	Michael Pidcock	CCS
Gary Faehse	CCS	Andrew Schuller	<i>Guest</i>
James Flick	CCS	George Schulze	<i>Guest</i>
Paul Gardner	CCS	David Short	CCS
Ian Gilkes	CCS	Nathan Stinton	<i>Guest</i>
Nick Goldie	<i>Guest</i>	David Sunderland	<i>Guest</i>
Rowan Grigg	CCS	Bob Swainson	<i>Guest</i>
Stanford Harrison	<i>Guest</i>	Graeme Taylor	<i>Guest</i>
John Hitchen	<i>Guest</i>	Jeremy Wainwright	<i>Guest</i>
Norm Hughes	<i>Guest</i>	Geoff Whitfield	<i>Guest</i>
John Inglis	CCS		

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KREAB & GAVIN ANDERSON
WORLDWIDE

Our Orchestra

VIOLIN 1

Barbara Jane Gilby (Leader)
Isobel Ferrier
Katherine Owen
Jenny Higgs
Liam Keneally

VIOLIN 2

Rowan Harvey-Martin *
Michelle Higgs
Jack Chenoweth
Alys Rayner

VIOLA

Caroline Suthers *
Ben Carvalho
Elizabeth Chalker

CELLO

Lindy Reksten *
Emma Rayner

DOUBLE BASS

Kyle Daniel *

OBOE

Caitlin McAnulty *
Jessica Donohue

BASSOON

Zoey Pepper *

TRUMPET

Zach Raffan *
Greg Stenning

ORGAN

Peter Young*

HARPSICORD

Colleen Rae-Gerrard*

TIMPANI

Steve Fitzgerald *

* Principals

“THE MESSIAH”

By Queanbeyan Choir

NEXT TUESDAY NIGHT

five oratorio, "The Messiah," by the choral section of the Queanbeyan Musical and Dramatic Society at the Triumph Theatre, next Tuesday night, will be the first time this popular musical-vocal composition has been given in the district.

Canberra Times
15 December 1928
(retrieved from
trove.nla.gov.au)

2013 Supporters Program

CCS sincerely thank all our generous supporters.

<i>OVERTURE</i> (\$25-\$99)	<i>ARIA</i> (\$100-\$199)	<i>ORATORIO</i> (\$500-\$999)
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	Annie O'Rourke	
	Susanna Price Harvey	
	David Short	
	Robert Swainson	
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Donations to CCS are recognised for 12 months from the time of donation.
This list is current as at 6 December 2013.

Sing with the Canberra Choral Society!

As CCS Artistic Director Tobias Cole says, “Most of us have burst into song to express joy, excitement or sorrow - it’s a natural instinct.” Being in a choir brings a whole new dimension to singing, and CCS offers you a number of choral options.

Our *Come and Sing* programs are a great way to test the waters, with lots of support through the rehearsals, and a final performance in Llewellyn Hall with a full orchestra and professional soloists under a top class conductor. It’s a real buzz – perfect for amateur musicians, music students, budding soloists and all lovers of music. In December 2014 our *Come and Sing* program will feature *A Feast of Saint Nicolas*.

Our youth choir, *New Voices*, is also recruiting – if you are aged 16-26, please contact us!

We also welcome enquiries from singers who wish to join the main CCS choir. Speak to one of us after the concert or contact us through our website www.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 wonderfully responsive service.

Sources for notes on word painting:

www.mozartsroses.com/ldquochristmasrdquo-portion-of-handels-messiah.html

www.post-gazette.com/frontpage/2006/12/19/Handel-s-Messiah-is-a-triumphant-example-of-word-painting/stories/200612190236

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