

A Message from CCS President, Alison White

I warmly welcome you to this very special event, a performance of Haydn's Creation with a massed chorus of 200 enthusiastic singers, three talented soloists and a professional orchestra all performing under the baton of well-known conductor and musicologist, Graham Abbott.

This is our second highly successful "Come and Sing," which will continue to be a regular event in our calendar. We have again been overwhelmed by the response, and impressed by the commitment and dedication of our guest choristers. Although some have sung this great work before, many have not and there are some for whom this is their first experience in a large choir – what a way to start!

As always we are 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. Space doesn't permit me to mention them all, but I want to publicly thank Gail Ford for once again taking on the mammoth task of coordinating our guest choristers. I would also like to thank Tobias Cole for his work in preparing the choir. His talent and energy are boundless and his rehearsals have been an inspiration for CCS members and guest choristers alike. His artistic vision is taking us in new directions and 2013 will see CCS deliver a really exciting and innovative program.

The new year is an ideal time to join us as a singing member, but if time or inclination won't allow, we hope that you will take note of our 2013 performance dates on the back cover and join us in the audience. Or maybe as a guest singer when we present Handel's Messiah once again in December next year!

I hope that you are uplifted by the performance this evening, and wish you all the best for the Festive Season.

A message from CCS Artistic Director, Tobias Cole

Welcome to our performance of Haydn's *Creation*, Canberra Choral Society's biggest project since I became Director last year. With over two hundred choristers, more than forty professional musicians, three fabulous soloists and a great conductor with an intimate understanding and love of the work, you are in for something very special.

I first started looking at *The Creation* in depth when, as Music Director of UC Chorale, I conducted 'The Creation In One Day', a singing workshop for seniors, funded by the ACT Government. It was inspiring for the participants to know that Haydn was in his sixties when he wrote this oratorio, especially as we discovered the joy and youthfulness of it. I would like to thank Ching Canning, a chorister in UC Chorale, for suggesting I consider the work.

It is an exciting and busy time at Canberra Choral Society at the moment as we are expanding from one to four choirs. Last year we added to our main **Chorus** a second un auditioned choir, the **CCS Massed Choir**, to sing Handel's *Messiah*. Next year we will continue to grow with the establishment of two new choirs: **New Voices**, a choir of singers aged from 16 to 26, and **Clarion**, a chamber choir.

This supports one of our main aims: to provide opportunities for all Canberra singers, from the absolute beginner to the seasoned chorister; from the aspiring soloist to the experienced professional. The CCS committee (all volunteers) is dedicated to this aim and it is a wonderful acknowledgement of their hard work, as well as our vision, that ArtsACT has awarded us a grant to assist setting up *New Voices*.

To enable a secure future for classical music in this city, especially after the recent upheaval at the School of Music, it is vital that Canberrans support and strengthen organisations whose sole commitment is to the art form. CCS is one of these. We employ professional musicians from Canberra and around Australia and give experience to emerging local musicians. Please make a tax-deductable donation to Canberra Choral Society in the knowledge that it will be money well spent.

Enjoy the concert.

Haydn's Creation

Guest Conductor: Graham Abbott

Lorina Gore (Gabriel / Eve); Christopher Saunders (Uriel);

Christopher Richardson (Raphael / Adam)

Part 1

Overture

The Representation of Chaos (*Orchestra*)

THE FIRST DAY

In the beginning (*Raphael*)

And the spirit of God moved upon the face of the waters (*Chorus*)

Now vanish before the holy beams (*Uriel*)

Despairing, cursing rage (*Chorus*)

THE SECOND DAY

And God made the firmament (*Raphael*)

The marv'llous work beholds amaz'd (*Gabriel, Chorus*)

THE THIRD DAY

And God said: Let the waters be gathered together (*Raphael*)

Rolling in foaming billows (*Raphael*)

And God said: Let the earth bring forth grass (*Gabriel*)

With verdure clad the fields appear (*Gabriel*)

And the heavenly host proclaimed (*Uriel*)

Awake the harp (*Chorus*)

THE FOURTH DAY

And God said: Let there be lights in the firmament (*Uriel*)

In splendour bright (*Uriel*)

The heavens are telling (*Trio and Chorus*)

Part 2

THE FIFTH DAY

And God said: Let the waters bring forth (*Gabriel*)

On mighty pens uplifted soars (*Gabriel*)

And God created great whales (*Raphael*)

And the angels struck their immortal harps (*Raphael*)

Most beautiful appear (*Gabriel, Uriel, Raphael*)

The Lord is great (*Chorus and Trio*)

Interval

THE SIXTH DAY

And God said: Let the earth bring forth (*Raphael*)

Straight opening her fertile womb (*Raphael*)

Now heav'n in all her glory shone (*Raphael*)

And God created Man (*Uriel*)

In native worth and honour clad (*Uriel*)

And God saw everything (*Raphael*)

Achieved is the glorious work (*Chorus and Trio*)

Part 3

ADAM AND EVE IN EDEN

In rosy mantle appears (*Uriel*)

By thee with bliss, O bounteous Lord (*Chorus, Eve, Adam*)

Our duty we performed now (*Adam, Eve*)

Graceful consort! At thy side (*Adam, Eve*)

FINAL SCENE

O happy pair (*Uriel*)

Sing the Lord ye voices all (*Chorus with soloists & guest alto Mary Tatchell*)

Canberra Choral Society (CCS)

2012 is the 60th birthday of the Canberra Choral Society. 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.

In 2013 CCS will establish a Youth Choir for singers aged 16-26 years to further ensure the future of choral singing in Canberra.

We are also delighted to be presenting three concerts as part of the Canberra Centenary, and to be joining the Canberra Symphony Orchestra in their season-ending performance of *Carmina Burana*. Full details on www.canberra100.com.au.

Haydn's Creation

Haydn witnessed many radical changes in music during the course of his long life. He was eighteen when Bach died in 1750, not long before the close of the Baroque era, and seventy-two when Beethoven's *Eroica* Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

The almost childlike cheerfulness of Haydn's music, its inexhaustible inventiveness and its perfection of design conceal a considerable inner strength. This fusion of exuberance, originality, classical elegance and intellectual power explains to a large extent the compelling appeal of his music. These are the qualities that placed Haydn far and away above the level of all except Mozart amongst his contemporaries, and kept him at the forefront of music during most of the eighteenth century. No wonder he was hailed as a genius throughout Europe, and admired and revered by the public and by his peers. Mozart said '*Haydn alone has the secret both of making me smile and of touching my innermost soul*'. Even Napoleon, on capturing Vienna, immediately ordered a guard of honour to be placed round Haydn's house.

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six last great masses, including the well-known *Nelson*

Mass – were all composed after 1795, the year in which he completed the last of his 104 symphonies.

The oratorio as a musical form appeared briefly in seventeenth century Italy, but was soon eclipsed by the much more popular operas. It was Handel who resurrected the oratorio from obscurity, transforming it from little more than an extended cantata into a powerful choral music-drama that was soon to dominate public music-making in eighteenth and nineteenth century England. The succession of masterpieces that Handel wrote inspired many later composers, notably Haydn and Mendelssohn. During his first visit to London, Haydn attended one of the great Handel festivals held in Westminster Abbey and was completely overwhelmed by the experience. As a result he resolved to write an oratorio himself that would be worthy of Handel's supreme examples. In 1796, inspired by what he had heard whilst in London, Haydn set to work on the score, which was not completed until 1798, by which time he was sixty-six. '*I was never so devout as during that time when I was working on The Creation,*' he observed. The work received its first public performance in 1799 and was immediately recognised as a supreme masterpiece, receiving many performances all over Europe.

In common with opera, and like most oratorios (though not *Messiah*), *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, '*Representation of Chaos.*' Parts One and Two then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker.

Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

The Creation represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral colour, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled '*Representation of Chaos*' and immediately arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that '*the earth was without form, and void*' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed stillness until '*and there was light*', at which point there is a sudden, massive *fortissimo* chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends: '*... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes*'.

This is perhaps the most startling dramatic gesture of the whole work, but there are plenty of other equally effective instances of musical word-painting, such as the storm scenes, the wonderful sunrise music and the colourful depiction of

various animals and birds. It is also worth drawing attention to Haydn's musical characterisation. For the angels he adopts a somewhat florid, lofty style, whilst for Adam and Eve the writing is simpler and more folk-like. In fact the whole work sparkles with the vitality and unfailing inspiration so characteristic of this remarkable composer, who was still experimenting and still surprising his delighted audiences right up to the end of his life.

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Our 2012 performance of Haydn's *Creation* brings the Canberra Choral Society back full circle to our own beginnings some sixty years ago. We first presented *Creation* in December 1962 in the Canberra High School Hall – our second concert following the Society's incorporation. So tonight is a very appropriate way to close our 60th anniversary year!



Haydn's Creation: Libretto

Part 1

Overture: The Representation of Chaos

THE FIRST DAY

Recitative *Raphael*

In the beginning God created
the Heaven and the earth;
and the earth was
without form and void;
and darkness was
upon the face of the deep.

Chorus

And the Spirit of God moved
upon the face of the waters.
And God said: Let there be Light,
and there was Light.

Recitative *Uriel*

And God saw the Light,
that it was good;
and God divided the Light
from the darkness.

Aria: *Uriel*

Now vanish before the holy beams
the gloomy, dismal shades of dark,
the first of days appears.
Disorder yields
to order fair the place.
Affrighted fled hell's spirits,
black in throngs;
down they sink
in the deep of abyss,
to endless night.

Chorus

Despairing, cursing rage
attends their rapid fall.
A new created world springs up
at God's command.

THE SECOND DAY

Recitative *Raphael*

And God made the firmament,
and divided the waters,
which were under the firmament,
from the waters,
which were above the firmament,
and it was so.

Outrageous storms
now dreadful arose;
as chaff by the winds
are impelled the clouds.

By heaven's fire
the sky is enflamed,
and awful rolled
the thunders on high.

Now from the floods in streams
ascend reviving showers of rain,
the dreary wasteful hail,
the light and flaky snow.

Aria: *Gabriel*

The marv'llous work
beholds amaz'd
the glorious hierarchy of heav'n,
and to th' ethereal vaults resound
the praise of God,
and of the second day.

Chorus

And to th' ethereal vaults resound
the praise of God,
and of the second day.

THE THIRD DAY

Recitative *Raphael*

And God said:
Let the waters under the heaven
be gathered together
unto one place,
and let the dry land appear;
and it was so.
And God called the dry land earth,
and the gathering of waters
called he seas;
and God saw that it was good.

Aria *Raphael*

Rolling in foaming billows
uplifted roars the boist'rous sea.
Mountains and rocks now emerge,
their tops into the clouds ascend.
Thro' th' open plains
outstretching wide
in serpent error rivers flow.
Softly purling glides on
thro' silent vales the limpid brook.

Recitative *Gabriel*

And God said: Let the earth
bring forth grass,
the herb yielding seed,
and the fruit tree yielding fruit
after his kind,
whose seed is in itself
upon the earth;
and it was so.

Aria *Gabriel*

With verdure clad the fields appear
delightful to the ravish'd sense;
by flowers sweet and gay
enhanced is the charming sight.
Here vent their fumes
the fragrant herbs;
here shoots the healing plant.
By loads of fruit
th' expanded boughs are press'd;
to shady vaults
are bent the tufty groves;
the mountain's brow is crown'd
with closed wood.

Recitative *Uriel*

And the heav'nly host
proclaimed the third day,
praising God and saying:

Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth
has clothed in stately dress.

THE FOURTH DAY

Recitative *Uriel*

And God said:
Let there be lights in the
firmament of heaven
to divide the day from the night,
and to give light upon the earth;
and let them be for signs
and for seasons,
and for days, and for years.
He made the stars also.

Recitative *Uriel*

In splendour bright is rising now
the sun and darts his rays;
an am'rous joyful happy spouse,
a giant proud and glad
to run his measur'd course.

With softer beams and milder light
steps on the silver moon
thro' silent night.

The space immense of th' azure sky
innum'rous host
of radiant orbs adorns,
and the sons of God
announced the fourth day
in song divine,
proclaiming thus his power:

Chorus and Trio

Chorus

The heavens are telling
the glory of God.
The wonder of his works
displays the firmament.

Gabriel, Uriel, Raphael

To day that is coming
speaks it the day;
the night that is gone
to following night.

Chorus

The heavens are telling
the glory of God.
The wonder of his works
displays the firmament.

Gabriel, Uriel, Raphael

In all the land
resounds the word,
never unperceived,
ever understood.

Chorus

The heavens are telling
the glory of God.
The wonder of his works
displays the firmament.

Part 2

THE FIFTH DAY

Recitative *Gabriel*

And God said:
Let the waters
bring forth abundantly
the moving creature that hath life,
and fowl that may fly
above the earth
in the open firmament of heaven.

Aria *Gabriel*

On mighty pens uplifted
soars the eagle aloft,
and cleaves the sky
in swiftest flight
to the blazing sun.
His welcome
bids to morn the merry lark,
and cooing
calls the tender dove his mate.
From ev'ry bush and grove resound
the nightingale's delightful notes.
No grief affected yet her breast,
nor to a mournful tale were tun'd
her soft enchanting lays.

Recitative Raphael

And God created great whales,
and ev'ry living creature
that moveth,
and God blessed them, saying:
Be fruitful all, and multiply!
Ye winged tribes, be multiplied,
and sing on ev'ry tree!
Multiply, ye finny tribes,
and fill each wat'ry deep!
Be fruitful, grow and multiply!
And in your God and Lord rejoice!

Recitative Raphael

And the angels struck
their immortal harps
and the wonders
of the fifth day sang.

Trio

Gabriel

Most beautiful appear,
with verdure young adorn'd,
the gently sloping hills.
Their narrow, sinuous veins
distil in crystal drops
the fountain fresh and bright.

Uriel

In lofty circles plays
and hover thro' the sky
the cheerful host of birds.
And in the flying whirl,
the glitt'ring plumes are dyed,
as rainbows, by the sun.

Raphael

See flashing thro' the wet
in thronged swarms
the fry on thousand ways around.
Upheaved from the deep,
th' immense Leviathan
sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God?
Who may their numbers tell?

Trio and Chorus

The Lord is great
and great his might.
His glory lasts
for ever and evermore.

THE SIXTH DAY

Recitative Raphael

And God said:
Let the earth bring forth
the living creature after his kind;
cattle and creeping thing,
and beasts of the earth
after their kind.

Recitative Raphael

Straight opening her fertile womb,
the earth obey'd the word,
and teem'd creatures numberless,
in perfect forms and fully grown.
Cheerful roaring
stands the tawny lion.
In sudden leaps
the flexible tiger appears.
The nimble stag
bears up his branching head.

With flying mane and fiery look,
impatient neighs
the sprightly steed.
The cattle in herds
already seeks his food
on fields and meadows green.
And o'er the ground,
as plants, are spread
the fleecy, meek and bleating flock.
Unnumber'd as the sands
in whirls arose the host of insects.
In long dimensions creeps
with sinuous trace the worm.

Aria Raphael

Now heav'n in fullest glory shone;
earth smiles in all her rich attire.
The room of air with fowl is fill'd;
the water swell'd by shoals of fish;
by heavy beasts the ground is trod.
But all the work was not complete.
There wanted yet
that wond'rous being
that grateful should
God's pow'r admire,
with heart and voice
his goodness praise.

Recitative Uriel

And God created man
in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils
the breath of life,
and man became a living soul.

Aria Uriel

In native worth and honour clad,
with beauty, courage,
strength adorn'd,
to heav'n erect and tall,
he stands a man,
the Lord and King of nature all.
The large and arched front sublime
of wisdom deep declares the seat,
and in his eyes
with brightness shines the soul,
the breath and image of his God.
With fondness leans
upon his breast
the partner for him form'd,
a woman fair and graceful spouse.
Her softly smiling virgin looks,
of flow'ry spring the mirror,
bespeak him love,
and joy, and bliss.

Recitative Raphael

And God saw ev'ry thing
that he had made;
and behold, it was very good;
and the heavenly choir
in song divine
thus closed the sixth day:

Chorus and Trio

Chorus

Achieved is the glorious work;
the Lord beholds it and is pleas'd.
In lofty strains let us rejoice!
Our song let be the praise of God!

Gabriel, Uriel

On thee each living soul awaits;
from thee, O Lord,
they beg their meat.
Thou openest thy hand,
and sated all they are.

Raphael

But as to them thy face is hid,
with sudden terror they are struck.
Thou tak'st their breath away;
they vanish into dust.

Gabriel, Uriel, Raphael

Thou lett'st thy breath
go forth again,
and life with vigour fresh returns.
Revived earth unfolds
new force and new delights.

Chorus

Achieved is the glorious work.
Our song let be the praise of God.
Glory to his name forever;
he sole on high exalted reigns.
Alleluia.

Part 3

ADAM AND EVE IN EDEN

Introduction (Morning)

Recitative *Uriel*

In rosy mantle appears,
by tunes sweet awak'd,
the morning young and fair.
From the celestial vaults
pure harmony descends
on ravished earth.

Behold the blissful pair,
where hand in hand they go!
Their flaming looks express
what feels the grateful heart.
A louder praise of God
their lips shall utter soon.
Then let our voices ring,
united with their song!

Duet *Adam, Eve*

By thee with bliss,
O bounteous Lord,
the heav'n and earth are stor'd.
This world, so great, so wonderful,
thy mighty hand has fram'd.

Chorus

For ever blessed be his pow'r!
His name be ever magnified!

Adam

Of stars the fairest, o how sweet
thy smile at dawning morn!
How brighten'st thou, O sun,
the day, thou eye and soul of all!

Chorus

Proclaim in your extended course
th' almighty pow'r
and praise of God!

Eve

And thou that rules the silent night,
and all ye starry host,
spread wide and ev'ry where
his praise
in choral songs about.

Adam

Ye strong and cumb'rous elements,
who ceaseless changes make,
ye dusky mists and dewy steams
who raise and fall thro' th' air:

Eve, Adam, Chorus

Resound the praise
of God our Lord!
Great is his name,
and great his might.

Eve

Ye purling fountains,
tune his praise,
and wave your tops ye pines!
Ye plants exhale,
ye flowers breathe
at him your balmy scent!

Adam

Ye, that on mountains stately tread,
and ye, that lowly creep,
ye birds that sing at heaven's gate,
and ye, that swim the stream.

Eve, Adam, Chorus

Ye living souls extol the Lord!
Him celebrate, him magnify!

Eve, Adam

Ye valleys, hills, and shady woods,
our raptur'd notes ye heard;
from morn till ev'n you shall repeat
our grateful hymns of praise.

Chorus

Hail, bounteous Lord!
Almighty, hail!

Thy word call'd forth
this wond'rous frame.
Thy pow'r adore
the heav'n and earth;
we praise thee now and evermore.

Recitative *Adam*

Our duty we performed now,
in off'ring up to God our thanks.
Now follow me,
dear partner of my life!
Thy guide I'll be,
and ev'ry step pours new delight
into our breast,
shows wonders ev'ry where.
Then may'st thou feel and know
the high degree of bliss
the Lord allotted us,
and with devoted heart
his bounty celebrate.
Come follow me!
Thy guide I'll be.

Eve

O thou, for whom I am!
My help, my shield, my all!
Thy will is law to me.
So God, our Lord, ordains,
and from obedience
grows my pride and happiness.

Duet *Adam, Eve*

Adam
Graceful consort! At thy side
softly fly the golden hours.
Eve
Ev'ry moment brings new rapture,
ev'ry care is put to rest.

Eve

Spouse adored! At thy side
purest joys o'erflow the heart.
Life and all I am is thine;
my reward thy love shall be.

Adam

The dew-dropping morn,
O how she quickens all!

Eve

The coolness of ev'n,
O how she all restores!

Adam

How grateful is
of fruit the savour sweet!

Eve

How pleasing is
of fragrant bloom the smell!

Eve, Adam

But, without thee, what is to me
the morning dew,
the breath of even,
the sav'ry fruit,
the fragrant bloom?

With thee is ev'ry joy enhanced,
with thee delight is ever new;
with thee is life incessant bliss;
thine it whole shall be.

FINAL SCENE

Recitative *Uriel*

O happy pair,
and always happy yet,
if not misled by false conceit,
ye strive at more as granted is,
and more to know,
as know ye should!

Chorus and Soloists

(guest alto soloist Mary Tatchell)

Sing the Lord, ye voices all!
Utter thanks, ye all his works!
Celebrate his pow'r and glory!
Let his name resound on high!

The Lord is great,
his praise shall last for aye.
Amen.

Tobias Cole, CCS Artistic Director

Preparing the CCS Massed Choir for Creation has been one of my most enjoyable choral directing experiences. Haydn has written a work that engages all choristers, regardless of their experience. I am also very excited to be assisting Graham Abbott, a conductor I have known and admired for fourteen years.



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 oratorio in Canberra each year. He is well qualified for the task, with a Helpmann Award nomination for Handel's *Julius Caesar* (Opera Australia, 2006) and a Green Room Award for the title role of Handel's *Xerxes* (Victorian Opera, 2009). CCS has now presented two Handel oratorios under Tobias' leadership: *Messiah* (2011) and *Saul* (2012), with *Theodora* to come 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 reprised the role of Oberon in Opera Australia's famous Baz Luhrmann production of Benjamin Britten's *A Midsummer Night's Dream* and in September performed the role of La Speranza in Monteverdi's *L'Orfeo* for the Australian Brandenburg Orchestra in Brisbane, Sydney and Melbourne. Next year's performances include a staged *St Matthew Passion* with Opera Queensland conducted by Graham Abbott, and *Dido and Aeneas* with Sydney Philharmonia Choirs conducted by Brett Weymark.

Graham Abbott, Guest Conductor

The Creation is one of those works I feel I have always known and loved. I discovered it in high school and conducted it for the first time (very badly!) at the ripe old age of 19. Over the years I've performed it in a number of Australian cities; this performance in Canberra will be my ninth.

Haydn is a composer whose music I adore and The Creation must surely rank among those works most deserving of the title "masterpiece". It's my firm conviction that he intended it to be sung in the language of the audience; given his recent experiences of oratorio in England, Haydn knew of the power of such a work to touch an audience in a way opera could not. To this end Haydn published The Creation with a bi-lingual text (German and English), the first such work to be so published. During his lifetime he also supervised translations of the text into French and Swedish, so whereas I normally prefer to give choral works in their original languages, The Creation is a very special case in which I feel Haydn would have wanted us to perform the work in English.

The joy, the devotion, the humour and the sheer extravagant beauty of this work shine from every page. Haydn clearly revelled in the opportunities this text gave him, to portray – amongst much else – the first sunrise, the first birdcalls, the first fish, the first lion's roar and even (unless I've very much mistaken) the first cow pat! To conduct The Creation is one of life's rare privileges and I hope the joy Haydn brings to us on stage will be shared by all who hear this magnificent music.



Graham Abbott

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

Since then he has been a frequent guest conductor with all of the major Australian orchestras and opera companies, leading choral societies and numerous new and early music ensembles. Graham 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 is most respected as a conductor of, and enthusiast for, the music of Handel. He has conducted *Messiah* seventy times, and has given first Australian performances of major Handel works such as *Athalia*, *Ariodante*, *Agrippina* and *La resurrezione*. Other performance highlights have included Dvořák's *Stabat Mater* with the Prague Chamber Orchestra and concerts with the Royal Scottish National Orchestra in Glasgow and Edinburgh, and with the Ulster Orchestra in Northern Ireland.

Recently, Graham conducted *Fidelio* for the State Opera of South Australia, and appeared with the Adelaide and Melbourne Symphony Orchestras and Sydney Philharmonia Choirs. Upcoming performances will include *Messiah* with New Zealand Symphony Orchestra, Bach's *St Matthew Passion* for Opera Queensland, and concerts with Melbourne Symphony Orchestra and Melbourne Chamber Orchestra. Graham will also continue his series of concerts *Unwrap the Music* for the Auckland Philharmonia Orchestra.

Lorina Gore, Soprano (Gabriel | Eve)

Lorina Gore was born in Australia and completed postgraduate voice studies at the Australian National University. She won several prestigious opera awards, including the Robert & Betty Saltzer Prize (Opera Foundation Australia 2004), 2nd prize in the Herald-Sun Aria (2002 and 2004), the Lady Galleghan Scholarship for Voice, the Frank and Viola Tait Scholarship, the Phoebe Patrick Award,



and first place in the Australian National Aria Competition. As winner of the Opera Foundation's Covent Garden Scholarship, Lorina attended the National Opera Studio in 2003/04.

Her international performances have included Giulia (*La Scala di Seta*) for Independent Opera, Fiakermilli (*Arabella*) for Garsington Opera, the title role in *Lucia di Lammermoor* for Iford Arts, and Norina (*Don Pasquale*) for New Zealand Opera. In 2007, she performed Blonde (*Die Entführung aus dem Serail*), Sandrina (*L'infedeltà delusa*) and Agilea (*Teseo*) for English Touring Opera.

Lorina joined Opera Australia in 2008 as a principal artist. In 2011/2012, she performed Leila (*The Pearlfishers*), Yum-Yum (*The Mikado*), Despina (*Così fan tutte*), Tytania (*A Midsummer Night's Dream*) and the Queen of the Night (*The Magic Flute*) for Opera Australia. She received a Helpmann Award nomination for her role as Pip in *Moby Dick* for the State Opera of South Australia. Concert appearances included with the Sydney, Tasmanian and Guangdong Symphony Orchestras, Orchestra Victoria and a special concert performance of *Rodelinda* under Maestro Richard Bonyngé.

In 2013, Lorina Gore will sing Musetta (*La bohème*), Nanetta (*Falstaff*), Oscar (*Un ballo in Maschera*) and Woglinde (*Der Ring des Nibelungen*) with Opera Australia.

Christopher Saunders, Tenor (Uriel)

A graduate of the Guildhall School of Music and Drama in London, Christopher Saunders has excelled not only in opera but also in lieder, oratorio and operetta. He has performed leading roles with major opera companies including English National Opera, Glyndebourne Festival Opera, Opera North and the Covent Garden Festival in repertoire ranging from Handel, Mozart and Beethoven through to Britten and Sondheim.



Christopher has performed major works at the Barbican Hall, Sadler's Wells and Wigmore Hall, all to great acclaim. A versatile artist, he has performed *Messiah* for the Prince of Wales and taken a lead role on London's West End stage. He has also been broadcast numerous times for the BBC in opera and concert. A Samling Scholar, he studied with Sir Thomas Allen and has established himself as one of Australia's premier lieder singers.

Since returning to Australia Christopher has performed with Victorian Opera, Opera Queensland, Pinchgut Opera, the Tasmanian Symphony Orchestra and the Sydney Philharmonia among many others.

Christopher Saunders recordings include *Songs of Travel*, *Liederabend*, *Griselda* by Vivaldi with Pinchgut Opera and *Dark Wind Blowing – Songs of Love and Loss* which was CD of the week on ABC Classic FM in September 2012.

Christopher will be in the main foyer after the concert to sign copies of his latest album, Dark Wind Blowing.

Christopher Richardson, Bass (Raphael | Adam)

Tasmanian born Christopher Richardson started his musical journey studying cello and piano. He discovered his voice whilst at university and changed his performance major to classical vocal studies, completing a Bachelor of Music (UTAS) majoring in vocal performance under the direction of mezzo-soprano Marilyn Smith.



In 2010 Christopher was a finalist in the Acclaim Awards' Italian Opera Fellowship Competition, and winner of the Royal Melbourne Philharmonic Aria Award (for Oratorio) following a unanimous decision from the adjudicators, being named 'a young Teddy Tahu Rhodes'.

Christopher has performed in many world-premiere performances including Nikola Tesla in IHOS Opera's *Tesla – Lightning in His Hand* (2003), and the Latin Cantor in *Pentekostarion – Prayer Bells*, both by Australian composer Constantine Koukias, and Matthew Dewey's one-man opera, *The Death of Thomas Chatterton*.

Other recent performance highlights include bass soloist in the Mozart *Requiem in D Minor* with Sara Macliver, Sally-Anne Russell and Christopher Saunders; Handel's *Messiah* and Bach's *St John Passion*.

Forthcoming performances include featured soloist in the Syzygy Ensemble's chamber opera *Bony Anderson* by Australian composer Barry Conyngham, and the Metropolis New Music Festival next April.

Christopher will be relocating to New South Wales in January with his family to further pursue ever-increasing performance opportunities.

CCS Massed Choir

SOPRANOS

Alice Richardson	CCS	Jenny Landsberg	CCS
Alison Cozadinos	CCS	Jenny Thomson	Guest
Alison White	CCS	Jill Freeman	Guest
Andina Faragher	Guest	Jo McBride	Guest
Ann Wybenga	Guest	Julie Carmody	CCS
Anna Prosser	Guest	Julie Lee	CCS
Anne Jones	Guest	June Howell	CCS
Bettina Söderbaum	CCS	Karen Halliday	CCS
Brenda Gill	CCS	Kathie Barnes	CCS
Brenda Potter	Guest	Kay Hahne	CCS
Carole Shearer	CCS	Kelly Corner	CCS
Catherine Anderson	Guest	Kerry Fitzgerald	Guest
Catherine Campbell	Guest	Kerry Yard	Guest
Catherine Ryan	Guest	Linda Magee	Guest
Charis Messalina	Guest	Margaret Bowles	Guest
Christine Mahe	CCS	Margaret Evans	CCS
Claire Parkhill	CCS	Margaret Hunt	CCS
Claudia Hyles	Guest	Margaret Johnson	Guest
Deborah Hayes	CCS	Margaret McIntosh	Guest
Doris Stokes	CCS	Margaret O'Connell	Guest
Elizabeth Bishop	Guest	Maria Hall	Guest
Elizabeth Kentwell	Guest	Maria Mitchell	Guest
Erika Parkinson	CCS	Mary Carse	Guest
Erin East	Guest	Maureen Boyle	CCS
Gillian Robinson	Guest	Michelle Priest	CCS
Glynis Hart	Guest	Nathalie O'Toole	CCS
Helen Catchatoorian	CCS	Nicolette Bramley	Guest
Helen Cosgrove	CCS	Nola de Chazal	Guest
Irene Reid	CCS	Rachael Eddowes	CCS
Jean Widdowson	Guest	Roberta McRae	Guest
Jeanette Weeden	CCS	Robin Scott-Charlton	Guest
Jeannie Robertson	Guest	Robyn Thomas	Guest
		Salme Niiranen	Guest

Sandra Shumack	CCS	Joan Nichols	Guest
Sue Faulkner	Guest	Judithe Lovick-Andrews	Guest
Ursula Hurley	Guest	Judy Evans	CCS
<i>AL70S</i>		Judy Macklow	Guest
Ada de Puit	Guest	Judy Post	Guest
Amanda Caldwell	Guest	Julie Chater	Guest
Anna Weidemann	CCS	Julie Gordon	CCS
Annabel Wheeler	CCS	Kay Diamond	Guest
Anne Braun	Guest	Kaye Sweeting	CCS
Anne Daly	Guest	Laura Tingle	CCS
Anne Paul	Guest	Laurie Lemon	Guest
Atja Maier	CCS	Liese Baker	Guest
Barbara Inglis	CCS	Loretta Hynes	Guest
Beverley Payne	CCS	Lorraine Newman	CCS
Colette Lucas	CCS	Lyn Stevens	CCS
Delese Brewster	Guest	Lynda Tooth	Guest
Dorota Janiszewska	Guest	Lynne Webb	CCS
Elizabeth Clement	Guest	Margaret Luck	Guest
Elizabeth Ephraums	Guest	Margaret McElhinny	CCS
Elizabeth Kenny	Guest	Margaret Muspratt	Guest
Gail Ford	Guest	Margot Harker	CCS
Giuseppina Luzzi	Guest	Margot Skinner	CCS
Helene Stead	CCS	Martina Pepping	Guest
Inga Eveston	Guest	Mary Ann Bandharangshi	CCS
Ingrid Ross	Guest	Mary Bush	Guest
Isabelle Tan	Guest	Mary Petkovic	Guest
Jan Baker	Guest	Mary Tatchell *	Guest
Jan Munro	Guest	Mary Wood	Guest
Janet Wardman	Guest	Menna Haddon	Guest
Janice Redpath	Guest	Nataliya Tsyganova	Guest
Jean Hardaker	Guest	Nicole Lorimer	Guest
Jeannie Gray	Guest	Philippa Horner	Guest
Jill Clingan	Guest	Robin Horwood	CCS
Jill Fisher	Guest	Robyn de Puit	Guest
Joan Breen	Guest	Ruth Green	Guest

Ruth Monty	<i>Guest</i>	Bruce Lindenmayer	<i>CCS</i>
Sally Taylor	<i>CCS</i>	Chris Klein	<i>CCS</i>
Sandra Gray	<i>CCS</i>	Christopher Lang	<i>Guest</i>
Sarah Sutcliffe	<i>CCS</i>	Gary Faehse	<i>CCS</i>
Susan Cowan	<i>CCS</i>	Geoff Millar	<i>CCS</i>
Susan Tonkin	<i>CCS</i>	Geoff Smith	<i>CCS</i>
Susanna Arnold	<i>CCS</i>	George Schulze	<i>Guest</i>
Sylvia Shanahan	<i>CCS</i>	Grant Morrison	<i>Guest</i>
Trish Levick	<i>CCS</i>	Henk de Puit	<i>Guest</i>
Winifred Maindonald	<i>Guest</i>	Ian Diamond	<i>Guest</i>
Yvonne Chiu	<i>Guest</i>	Ian Gilkes	<i>CCS</i>
<i>* Alto soloist in the final movement.</i>		Ian Gollings	<i>Guest</i>

TENORS

Brenton Lovett	<i>CCS</i>	James Flick	<i>CCS</i>
Cameron Gill	<i>Guest</i>	Jim Curtis	<i>Guest</i>
Ian Vickers	<i>Guest</i>	Jim Woolnough	<i>CCS</i>
John Bowles	<i>Guest</i>	John Inglis	<i>CCS</i>
John Munro	<i>Guest</i>	Marcus Hurley	<i>CCS</i>
Michael Gill	<i>CCS</i>	Michael Braund	<i>Guest</i>
Paul Greenwood	<i>Guest</i>	Murray Basnett	<i>CCS</i>
Peter May	<i>CCS</i>	Nick Goldie	<i>Guest</i>
Peter Morris	<i>CCS</i>	Norman Hughes	<i>CCS</i>
Richard Tulip	<i>CCS</i>	Paavo Niiranen	<i>Guest</i>
Richard Wade	<i>Guest</i>	Paul Earnshaw	<i>Guest</i>
Ron Muffet	<i>Guest</i>	Paul Gardner	<i>CCS</i>
Simon Tiller	<i>CCS</i>	Peter Callan	<i>Guest</i>
Tony Gill	<i>Guest</i>	Phillip Gant	<i>Guest</i>
Tony Robinson	<i>Guest</i>	Rick Musial	<i>CCS</i>

BASSES

Alan Johnson	<i>Guest</i>	Robert Coffey	<i>Guest</i>
Alan Richardson	<i>CCS</i>	Robert Laurie	<i>Guest</i>
Andrew Schuller	<i>Guest</i>	Rowan Grigg	<i>CCS</i>
Barry Hindess	<i>Guest</i>	Russell Kindervater	<i>Guest</i>
Brian O'Connor	<i>CCS</i>	Russell Middleton	<i>Guest</i>
		Stanford Harrison	<i>Guest</i>
		Trevor Shumack	<i>CCS</i>

CCS Orchestra

VIOLIN 1

Barbara Jane Gilby
(Concert Master)
Pip Thompson
Brian Tam
Jenny Higgs
Isobel Ferrier
Andrew Lorenz
Hayley Bullock
Alys Rayner
Leanne Bear
Tim Wickham

VIOLIN 2

Jack Chenoweth
Claire Phillips
Rosemary Macphail
Mia Stanton
Rachel Walker
Jane Cameron
Sarah Ingram
Anna Harrison

VIOLA

Michelle Higgs
Caroline Suthers
Ben Carvalho
Iska Sampson
Liz Chalker
Lucy Carrigy-Ryan

CELLO

Martin Barker
Patrick Suthers
Julia Janiszewski
Emma Rayner

DOUBLE BASS

Max McBride
Kyle Daniel

FLUTE

Teresa Rabe
Kiri Sollis
Jane Rayner

OBOE

Megan Billing
Sarah Burnett-Pettigrove

CLARINET

Rachel Allen
Steve Rabe

BASSOON

Kristen Sutcliffe
Matthew Ventura
Jonathan Barakat

FRENCH HORN

Dianna Gaetjens
Carly Brown

TRUMPET

Zach Raffan
Greg Stenning

TROMBONE

Simon Hukin
Clayton Fiander
Simon Mitchell

TRUMPET

Andrew Heron

Supporting the Canberra Choral Society

A great concert creates a great pile of expenses. While ticket sales are our major revenue stream they only cover part of our costs. To maintain our high standards we need your support!

All financial contributions are welcome, no matter how big or small. We are very happy to discuss tailoring your donation to your interests – eg supporting a particular soloist or instrumentalist, or assisting with the costs of program printing, purchasing music or gifts for the soloists, venue hire and so on.

Please contact us at www.canberrachoralsociety.org to discuss making a contribution.

Acknowledgements

CCS thanks *ABC Radio, ArtSound FM, the Canberra Times, Canberra Weekly, the Chronicle, City News*, and the online events diaries run by *ABC Big Diary, DailyCAPITAL* and *Limelight Magazine* for helping us to promote our events. We encourage music lovers to support these media outlets in their coverage of local Canberra arts.

We also acknowledge the ongoing support of the ACT Government, Capital Wines, CMAX Communications and Duratone Hi-Fi. Our concert is performed under the auspices of the Australian National Choral Association.

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.

As our guest choristers tonight will affirm, our *Come and Sing* is a great way to test the waters. There’s no audition, you get lots of support through the rehearsals, and you’re part of a huge 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 – perfect for amateur musicians, music students, budding soloists and all lovers of music. In December 2013 our *Come and Sing* program will feature Handel’s *Messiah*.

In 2013 we are also establishing a new youth choir *New Voices*—a great option for people under 27 who love singing, but are not thrilled at the idea of being in a choir with parents and grandparents! Dynamic CCS Artistic Director Tobias Cole, and New Voices Musical Director Sara Cutler, will encourage and challenge the singers to sing as they’ve never sung before. As an introductory offer, there will be no auditions or fees for *New Voices* participants in the first term, **plus** a free workshop and performance with the amazing Mal Webb (see www.malwebb.com). Email sccs@choirsact.org.au to express interest.

We also welcome enquiries from singers who wish to join us on a permanent basis. Speak to one of us after the concert or contact us through our website www.canberrachoralsociety.org.

*Program written and compiled by
Kelly Corner, Canberra Choral Society, November 2012*



MEDIEVAL SONGS
SING AGAIN

A UNIQUE CANBERRA
CHRISTMAS GIFT

Newly released CD
featured on
ABC 7.30 Report

"Richly varied"
– Canberra Times

It has been 600 years since many of the songs known to Geoffrey Chaucer have been heard. Although the music is lost, the words have survived and now, after centuries of reluctant silence, they can sing again. Songs of love, death, war, ale, carols of Christmas and Easter, with new music composed by David Yardley and performed by some of Australia's finest choral musicians and soloists.



NEW ALBUM BY
CHRISTOPHER SAUNDERS

CD OF THE WEEK
ON ABC Classic FM

"a beautiful collection"
– ABC Classic FM

Tonight's tenor soloist, Christopher Saunders, has just released the world premiere recording of Elena Kats-Chernin's song cycle "Dark

Wind Blowing", also including songs by three early 20th century British composers. The CD is dedicated to the memory of Christopher's niece, and 25% of sales will go to cancer research. Christopher will have CDs for sale in the main foyer after tonight's performance.

*Wishing you
a magical and creative
festive season*



*Canberra Choral Society
2012*