



2009 Concert Season July

"Three Choirs in Concert"

Brisbane Concert Choir and Vox Pacifica Chamber Choir
are pleased to be hosting the Northwest Girlchoir from Seattle.
This concert will feature all three choirs individually and in combination.
7.00p.m Saturday, 4 July, 2009

"From Scratch" Haydn's Mass in Time of War
Saturday, 18 July, 2009

Come and Sing: 1.00pm workshop/7.00pm performance

September

In Paradisum

3.00pm Sunday, 20 September, 2009

Please join us for this intimate choral experience, our annual a cappella concert.

December

A Traditional Christmas Concert
6.00pm Sunday, 6 December, 2009
With the Sinfonia of St Andrew's.

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Phone 3369 4866 for further details or to be placed on our mailing list.
www.brisbaneconcertchoir.com.au

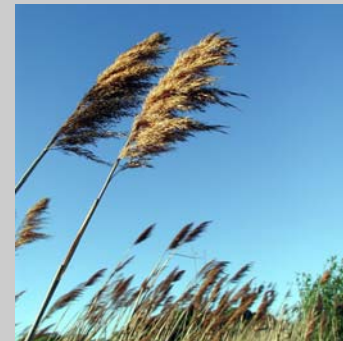
Brisbane Concert Choir
at St Andrew's

Phone (07) 3369 4866
chairman@brisbaneconcertchoir.com
www.brisbaneconcertchoir.com

Brisbane Concert Choir in association with the
4MBS *Classic* FM 103.7
2009 Festival of Classics

presents

Haydn



The Seasons



with the **Sinfonia of St Andrew's**
Sunday, 10 May 2009
St Andrew's Uniting Church, Brisbane

A word from our Chairman

Welcome to this our second concert for 2009. It has been a busy season for us, having performed *The Armed Man* by Karl Jenkins only two weeks ago. However, we were keen to again take part in the 4MBS Festival of Classics. Haydn's *The Seasons*, the final major work from this master musician, is filled with joyous music and splendid orchestral colour. We hope you enjoy the performance.

Our next major event will be the 7th annual Come and Sing 'from scratch' workshop and performance on 18th July. Music and rehearsal CDs are now available for participants who would like the opportunity to learn the work before the day. We will probably run a rehearsal night for it sometime in June. Further details will go out soon by email. Before that we are hosting the Northwest Girlchoir from USA, and will share a concert with them on 4th July, together with Vox Pacifica Chamber Choir, Debra's youth choir, also based at St Andrew's.

In addition to the events listed in your programme, there are to be another couple of 'surprise' events towards the end of the year. For something entirely different, we plan to share a concert on 9th October with an all-male Russian quartet from St Petersburg whom we met while singing in the Christmas market square in front of Salzburg cathedral. We are also to be heavily involved in the staging of Havergal Brian's monumental *Gothic Symphony* in December at QPAC, and will feature in the documentary being made for ABC-TV (and subsequent worldwide distribution) titled "The Curse of the Gothic". To keep up with all of our news, please complete the form in your programme.



Ian Maurer

Chairman - Brisbane Concert Choir

A word from St Andrew's Church

In my mind opportunities to share music with others is very important. This afternoon, we will share in a classic piece of Haydn, performed by people of great talent who are committed to sharing fine music with others.

With vaulted ceilings, St Andrew's offers the perfect place for such performance. Welcome and enjoy this performance and place.

The Rev'd Ray Herrmann

Minister - St Andrew's Uniting Church

Special Thanks

To all of those who have helped us to make this concert run smoothly, a big thank you for your support and assistance. We couldn't do it without you and truly appreciate your help.



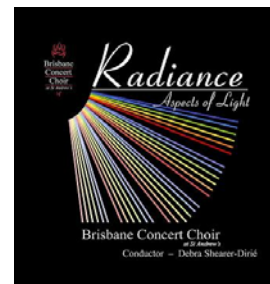
A Special Touch

Brisbane Concert Choir performs regularly for weddings at the heritage-listed St Andrew's Uniting Church, as well as many other venues around Brisbane. With a large selection of wedding music available we can suggest repertoire which will blend perfectly with your wedding plans. To find out more call 3369 4866, email chairman@brisbaneconcertchoir.com or check out our website at www.brisbaneconcertchoir.com



Like to sing in our choir?

The Brisbane Concert Choir at St Andrew's welcomes new members. For further information about our audition process, please contact Ian Maurer on 3369 4866 or email chairman@brisbaneconcertchoir.com.



Radiance CD available now

Brisbane Concert Choir's newest CD will please a wide audience with choral music both serious and humorous, old and newly composed from around the world. Available on line at www.brisbaneconcertchoir.com

Aria (Simon)

In this, o vain misguided man, the picture true of life behold!
Soon pass thy hours of blooming Spring, thy Summer strength anon declines,
Then comes the Autumn of thy days, And Winter last, with dreary close,
Meet emblem of the yawning tomb, and Winter last with dreary close;
Where now are fled thy lofty schemes, thy flattering hopes of wealth,
thy longings after fame, and all thy worldly cares?
Where now are fled the mirthful days, in wanton pleasure past?
And where, alas! Those festive nights, in giddy revels spent?
All vanished, vanished like a dream! For nought but truth remains.

Recitative (Simon)

Truth only lasts, and like a light that meets the eye of shipwrecked mariners,
Directs us thro' life's storms, to everlasting peace and joy.

Trio & Chorus (Simon, Lucas, Jane)

Then comes the dawn of that great morn, the Saviour's mighty voice awakes
the dawn of second life, From pain and death for ever free;
The heavenly gates are lifted up, the holy hill appears!
And on its brow the sacred seat, where peace eternal dwells;
But who shall dare those gates to pass? The man whose life was incorrupt
And who the holy hill ascend? The man whose tongue was void of guile.
What soul within that seat may dwell? That soul which succours want and grief.
Eternal peace who shall enjoy? The man who gave the guiltless aid.
The everlasting gates of life, Behold are lifted up!
The great, the glorious morn awakes, the Holy hill appears!
Now are they gone, for ever past. The hours of grief and pain,
The storms of mortal life.
A calm eternal reigns, and everlasting happiness is virtue's high reward,
May we alike reward deserve! May our wishes every action,
All our labours, still unwearied, to that glory only tend.
Direct us in Thy ways, O God! Support us in the strife!
In triumph then Shall we ascend the holy hill of heavenly bliss.
Amen.

After the Concert
Please Join Us for Supper
in the Hall below the Church

Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, originally from Perth, Western Australia, is currently established in Brisbane. With a Bachelor of Music Education degree from the University of Western Australia, Dr Shearer-Dirié began her teaching career in the public and private elementary and high schools of WA. Here she taught both instrumental and choral music. After an exciting encounter with the teachers from the Kodály Intezét in Kecskemét, Hungary, she was accepted into the diploma program and spent the academic year of 1990-91 studying in Hungary. The high standard of music

education that she observed there made her eager to return to her own country to develop a similar system. She was invited to give several in-service sessions for the music educators in WA and was a clinician for the Australian Kodály Society to assist in spreading the word of Kodály and improving the standard of music education in Australia.

Dr Shearer-Dirié holds a Master of Music Education and Doctorate of Music degrees from Indiana University in the United States.. After the completion of a Master of Music Education she turned her sights to choral conducting in pursuit of a Doctoral Degree (with minors in Music Education, Ethnomusicology, and Music History). While studying conducting with Mr Robert Porco, Dr Thomas Dunn and Dr Jan Harrington, Dr Shearer-Dirié became experienced in a broad selection of music. With such a profound composition department at Indiana University, Dr Shearer-Dirié also premiered several contemporary works such as: Jason Haney's An Die Musik, Gerardo Dirié's All is Water and Tonos de Archangel.

During her time at Indiana University she was director of the Indiana University Children's and Youth Choir; assistant director to Paul Hillier with the Pro Arte Singers; and director of the International Vocal Ensemble at Indiana University for two consecutive years. From 2000-2001 she was selected as Artistic Director of the Northwest Girlchoir in Seattle Symphony Orchestra, directed by Gerard Schwarz.

After completing her dissertation, Dr Shearer-Dirié was invited to present at the National Conference of the American Choral Director's Association in New York 2003, and at the Australian National Choral Association (ANCA) National conferences in 2004 and 2006. She was appointed Musical Director of Brisbane Concert Choir, and in 2006 founded the Vox Pacifica Chamber Choir, a 16 voice auditioned youth chamber choir. She teaches at the Undergraduate and Graduate levels at the University of Queensland as well as mentoring young conductors in the Queensland region. She is in demand as an adjudicator, clinician, educator and conductor. In 2007 and 2008, Dr Shearer-Dirié served as guest editor for the ANCA National Journal and currently serves on the Queensland State ANCA committee. Her work in 2008 took her to Perth, Copenhagen, New Zealand, Canberra and Europe.

Brisbane Concert Choir

The Brisbane Concert Choir at St Andrew's is an auditioned adult mixed voice choir. Formed in 1996 by Dr Guy Jansen, the choir has established an excellent reputation for its performances of diverse repertoire ranging from a cappella pieces to full symphonic works. Performances have included appearances with The Queensland Orchestra, Queensland Pops Orchestra and in prestigious festivals such as Brisbane Cathedrals Week and the 4MBS Festival of Classics. The Choir toured the North Island of New Zealand in 1999 and in June 2002, following the release of its first CD, Journey, the choir embarked on a very successful tour to north Queensland. The choir has recorded performances for broadcast on ABC-TV and 4MBS Classic-FM. 2008 saw the release of a new CD, Radiance, and a first European tour to Prague, Salzburg and Vienna. Plans are currently afoot for the next tour in 2010.

Sopranos

Lindsay Blacow
Melissa Britnell
Bronwyn Cox
Liz Denning
Jackie Fell
Helen Fredericks
Mary Gough
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Alison Liley
Sarah McBratney Mororo
Janet McKeon
Caitlin McMorow
Suzana Milosevic
Judy Neal
Stephanie Rodgers
Lucinda Thomson

Altos

Milly Blakeley
Jennifer Brown
Christine Campbell
Cathy Dean
Asabi Goodman
Sue Gray
Barbara Lamb
Cynthia Lie
Lynne Maurer
Joan Mooney
Tricia Pezet
Melissa Rico
Jordin Steele
Heather Wearne

Tenors

Ian Clarkson
Lourens Feuth
John Holmes
Ross Jelf
Allen Kloeden
Michael Scott
Basses
Malcolm Alexander
Robert Bray
Bruce Campbell
Michael Dalley
Geoff Hines
Ian Maurer
Robin Maurer
Tom McIntosh
Mark McKeon
Jim McNicol
Timothy Reeves
Ross Salomon

Choir Management

Chairman Ian Maurer
Secretary Stella Jenks
Treasurer Mark McKeon
Committee Liz Denning
Lourens Feuth
Sue Gray
Caitlin McMorow
Jim McNicol

Musical Director Debra Shearer-Dirié
Accompanist John Woods
Librarian Mary Gough
Membership Christine Campbell
Uniforms Barb Lamb
St Andrew's
Liaison Steven Nisbet
Patron Guy Jansen

The grey-haired father sits and talks of years long past, of feats of valour in his youth performed, whilst round him clam'rous play the wanton laughing boys.
The mother spins on the distaff, on wheels the smiling daughters,
and render light their task with simple artless melody.

Song with Chorus (Jane)

Let the wheel move gaily, singing as it circles.
Quickly, cheerly, let it turn, twisting fine and tender threads, virgin cheeks to shelter.
Let the wheel move gaily, singing as it circles.
Gentle weaver, make they web clear and fine, of dex'trous art,
Gracing her that wears it.
Let the wheel move gaily, singing as it circles,
Pure within as fair without, ought the virgin breast to be, loveliest in concealment,
Let the wheel move gaily, singing as it circles.
Pure within as fair without, Modest, gentle, heedful minds, best secure affection.

Recitative (Lucas)

The evening's task anon performed, Collected now they sit
Around the sparkling fire, With eager looks and ears intent,
To listen to the newest tale, which cheerful Jane has now to tell.

Aria & Chorus (Jane)

A wealthy lord, who long had loved an honest country lass,
By chance, within a lonely vale the gentle maid espied.
Dismounting from his horse, he said, Come give me one sweet kiss,
Come give me one sweet kiss!
To which the frightened girl replied, O yes with all my heart.
Ha silly girl, why answer so? Why not say no? why not say no?
Be calm, my pretty lass, said he, On me bestow thy heart,
for true and constant is my love, not idle trifling sport,
Thou shalt be happy! Take this purse, this watch and glittering ring.
And ask whate'er thy heart can wish, Thou shalt not what it long
Indeed, indeed, that's shrewdly urged.
No, no, she cried, I must not leave my simple happy home,
my brother toiling for my sake, my father full of love
In yonder field, the plough he guides, perhaps – if they – but, no.
Beyond the hedge quite close at hand, behold them at their toil.
Ha ha! What next, I pray, what next, I pray
And now, as o'er the hedge he peeps, The maid, with sudden spring,
leaps up upon his horse and swift its master leaves behind,
Farewell, she cries, my generous lord! My wrongs I thus revenge.
Ashamed and vexed he gaping stands, to see her thus escape.
Ha ha, ha ha, in truth well done, in truth well done.

Recitative (Simon)

From out the east there darts an icy gale, whose piercing cold, fierce spreading
through the sky, all damp and mist assails and e'en the breath of living things.
The tyrant influence reigns from pole to pole, and nature lies a vast extended
waste inwrapt in silent gloom.

With voice of loud resounding mirth, the generous liquor let us praise,
the generous liquor let us praise, let us praise with voice of mirth,
with voice of loud resounding mirth the generous liquor praise.
All hail to the wine; All hail!



WINTER

Introduction

(Expressing the thick fogs at the approach of Winter)

Recitative (Simon, Jane)

Now sinks the pale declining year, and vapours, clouds and storms descend
Thick mists pour down the mountain side, which soon envelop all the plain, and
shroud the noontide sun, with cloak of thick impervious gloom
From Lapland caves now rushes forth Rough Winter, with his stormy train!
At his approach appalled, exhausted nature trembling shrinks.

Cavatina (Jane)

Light and life dejected languish, Vital heat the earth forsakes,
Days of deep and sullen sadness, dismal nights, of storm, succeed,

Recitative (Lucas)

A crystal pavement lies the lake; arrested stands the rapid stream;
and O'er the lofty cliff the torrent hangs with idle threat and seeming roar.
The leafless woods no more resound, the fields are hid, the valleys choked,
with heaps immense of drifted snow; the dreary earth appears a grave,
where nature's splendour lies concealed; a deathlike hue o'er all prevails,
and o'er the wild and bleak expanse, pale desolation spreads her wings.

Aria (Lucas)

The traveller stands perplexed, forlorn, uncertain he,
Which way his wandering steps to turn across the trackless waste.
No human dwelling cheers his sight, no mark of human foot is found.
And onward as he bravely toils, in deeper error plunges still
Depressed his courage sinks, and anguish wrings his heart,
As night its sable horrors sheds, and weariness and cold have stiffened all his limbs.
Before his gladdened sight appears a sudden gleam of neighb'ring light;
And now revived he springs with joyful panting breast,
to gain the door, to gain the welcome, welcome door
Where all his pains may find relief!

Recitative (Lucas, Jane, Simon)

As he draws nigh, as yet appalled by tempest of the howling winds,
melodious voices greet his ears. The fire fairblazing lets him see,
in friendly circle met, full many a kind and cheerful guest,
to pass the tedious hours away in pleasant talk and merry jest.

Sinfonia of St Andrew's

The Sinfonia of St Andrew's was formed in 1995 for a performance of Mendelssohn's Hymn of Praise conducted by Mansel Jones. Since then it has promoted its own orchestral concerts as well as appearing regularly with the Brisbane Concert Choir. The orchestra is an interesting mix of professional players, who perform regularly for the Queensland Orchestra and Queensland Pops Orchestra alongside students from the Conservatorium, University of Queensland and Queensland Youth Orchestra.

1st Violins:

Chen Yang (Leader)
Lucy Bignall
Marie Spiller
Nerida Oostenbroek
Elisha Harrison

2nd Violins:

Joan Lazaroff
Celine Crellin
Geraldine Campbell
Hweesim Chong

Violas:

Anna Jack
Katie Khapagi
Leone McNaught

Cellos:

Ngaio Toombes
Suzie Taylor

Double Bass:

George Valenti

Flutes:

Kristine Healy
Sophie Manoharan

Oboes:

Bernard Girard
Natasha Kalows

Clarinets:

Graham Evans
Kate Jones

Bassoons:

Neil Heymink
Karen Hicks

French Horns

Armin Terzer
Joel Hoare

Trumpets:

Geoffrey Spiller
Dee Boyd

Trombones:

Adrian Head
Ashley Carter
John Cosic

Timpani:

Jane MacKerras

General Manager:

Graham Evans

Orchestral Manager:

Maree Williamson

Soloists

Soprano — Monique Latemore

Monique is currently completing her fourth year of undergraduate study in classical voice under the direction of Margaret Schindler at Griffith University Conservatorium of Music. She was accepted into the Advanced Performance strand in 2008. In that same year, Monique was awarded the Linda Edith Allen Undergraduate Award for the highest achievement in 3rd & 4th year, the Margaret Nickson Prize for Voice and Accompaniment and the Griffith Award for Academic Excellence. Monique performed the principal roles of 'La Speranza' in *L'Orfeo* by Monteverdi, 'Amor' in *Orfeo ed Euridice* by Gluck in 2007 and 'Marina' in *School for Fathers* by Wolf-Ferrari in 2008. She will perform the principal role of 'Michael' in Handel's oratorio *Saul* in September of this year.

Tenor — Brett Goulding

Brett Goulding was born in Sydney and studied Vocal Performance at The Canberra School of Music and the Queensland Conservatorium, Griffith University where he was awarded the distinguished Margaret Nickson Song Prize. His operatic experience includes Monteverdi's *L'Orfeo*, Purcell's *The Indian Queen* and Mozart's *Le Nozze Di Figaro*. He has appeared in Sydney with the Willoughby Symphony Orchestra and in 2008 he performed Handel's *Messiah* with the Brisbane Concert Choir. Recent performances include Rossini's *Petite Messe Solennelle* for the Sydney University Musical Society and a series of Viennese evenings with the St. Lucia Orchestra.

Bass — Shaun Brown

Shaun Brown has a Bachelor of Education and Graduate Diplomas in both Opera and Vocal Performance from the Queensland Conservatorium of Music, Griffith University, where he studied with eminent voice teacher Joseph Ward O.B.E. Operatic roles include the title role of *Elijah - the Opera*, for the Brisbane Biennial as well as his debut role for the Lyric Opera of Queensland, when he sang Dancairo in their production of *Carmen*, and for Opera Queensland, Masetto in *Don Giovanni*, Schaunard in *La Bobeme* and Belcore in *L'Elisir D'Amore*.

A recipient of a number of fellowships and vocal competition prizes in Australia and overseas has seen him travel to England, Italy and Germany to further his vocal and language studies. 2004 saw Shaun perform Morales in *Carmen* for Opera Queensland and Riff in *West Side Story* for the Brisbane Riverfestival. A continued association with Opera Queensland has included roles in *Sweeney Todd*, *Le Nozze di Figaro*, *Romeo et Juliette* and *Die Fledermaus*.

Shaun continues to sing in various concerts around Australia such as Opera under the Stars as well as in his home state where he has begun a great relationship with the Queensland Pops Orchestra. 2008 saw Shaun appear in the New Zealand International Arts as Baritone Soloist in Opera de Lyon's production of Kurt Weils, *The Flight of Lindbergh*.

With ardour elated, rashly pours along,
O'er the plains the rejoicing throng. Tally-ho!
Surrounded now on every side, his spirits and his vigour lost,
exhausted drops the trembling deer.

Again the merry horn resounds and clamorous shout the joyous crowds,
Hurrah! Hurrah!

Recitative (Jane, Lucas)

The vineyard now its wealth displays, and bending boughs with clusters clear,
Luxuriant thro' the foliage seen, with smiles invite the master's hand.
Exulting o'er the fields the youth and virgins rove,
each fond for each to cull the sweet autumnal prime, And speak the vintage nigh.
The full ripe grapes are prest, and foams the ruby flood that fills for nations round
the cup of mirth and joy
The sportive joke makes light the toil, from morn to eve 'tis cheerful all,
And oft the creamy glistening juice exalts the mirth to shouts of joy.

Chorus

Joyful, joyful the liquor flows, the bulky tuns are filled
Let pleasure reign around, and joy, and joy in loudest strains resound!
Free from sorrow, let us revel, filled with mirth and glee.
In glad chorus raise your voices, merry, merry be
Joy! Joy! Joy! All hail to the wine! And hail to the land that brings it forth!
Joyful sing! All hail to the wine! The vessel be praised that gives it strength!
Joyful sing! All hail to the wine! And praised be the bowl from whence it flows!
Joyful sing! All hail to the wine!
Come companions, fill the tankard, drain the goblet; jocund let us be!
And hail to the wine! In loudest strains resound; Joyful, sing! All hail to the wine!
The merry toned fife and the drum are resounding,
The fife and the drum are resounding.
The bagpipe prolongs the hum of its drone, the hum, the hum of its drone.
While sporting and dancing, the nymphs are advancing, all mirthful and joyous,
what pastime they're courting, with frolic and glee,
Trip it, trip it, quick and sprightly.
Companions, come!
The tankards fill, the tankards fill! The goblets drain! The goblets drain!
Jocund, jocund, jocund let us be, jocund, jocund let us be.
Hail all hail to the wine! In loudest strains resound.
Revel riot! Revel riot!
Hail, all hail to the wine! To the wine all hail!
Frisk and gambol, laugh and carol, revel riot
Cheerly, cheerly trip
Merrily, merrily briskly trip. Push it on, press it on send it around
Now let us brim the foaming cup. Then let us sing in chorus full,
the joyous produce from the chorus full, the joyous produce from the grape,
Push it on, press it on send it, send it around!
All hail to the wine, old age's friend, of care and grief the cure!

And wily tales of passion feigned no listening ear shall find.
Mine eye no gaudy dress entices; an honest heart is what I prize;
Fulfilled are all my fondest wishes, whilst Lucas true remains:
Leaves will fade and fall, flowers and fruit decay,
Days and years elapse; not so my constant love.
Greener grows the leaf, sweeter breathes the flower, brighter shines the day,
when love lights up thine eye.
What delight where mutual fervour binds two hearts in fond affection!
Death alone such bonds can break.
Dearest maiden! Dearest Lucas! Love to faithful love responsive
Is the highest pitch of rapture Heaven bestows on mortal life.

Recitative (Simon)

Lo! Where the plenteous harvest waved, a dreary waste the plains appear!
And where the cheerful song was heard, the silent fields forsaken lie.
Now thro' the stubble limps the hare, with timid eye and doubtful step;
or fearful, with attentive ear, lies close within her form.
Anon the sportsman's voice along the sounding vale is heard,
and keen to share the healthful sport the lusty swain assists his lord.

Aria (Simon)

Behold, along the dewy grass, in search of scent the spaniel roves!
And still obedient to command, attentive seeks the latent prey.
But pressed by ardour, now he runs, Nor heeds the call, and chiding voice
Then scenting game he sudden stops, and stiff, with open nose, he stands
The impending peril to avoid, The startled fowl flies instant up;
But wings in vain his rapid flight: The gun darts forth, darts forth its fatal charge,
and strikes him dead from the towering height.

Recitative (Lucas)

Ere yet the orient sun above the mountain's summit peers,
His fellow sportsmen to the chase
The early huntsman calls. Around his steps the busy pack
with cheerful voice delighted throng.

Chorus

Hark! The mountains resound! The vales and forests ring!
It is the shrilly sounding horn! The cry of the hounds and the huntsman!
The stag, by fear aroused, is up,
And eager men, horses and dogs pursue.
He flies, he flies! Behold how he bounds!
And eager men, horses and dogs pursue.
His rapid flight, his rapid flight outstrips the wind.
Thro' copse and thicket behold how he bursts!
And skims o'er the plains, to the sheltering wood.
The pack are now at fault, and doubtful where to bend their course
They stray dispersed around. Tally-ho
The huntsman's voice and sounding horn have brought them back again.
Ho! Ho! Ho! Ho! Tally ho! Tally ho! Ho! Ho!

Programme Notes

When one thinks of "The Seasons," images come to mind of the stillness of snow on the ground with not a footprint in sight, or the soft green dew on the grass before the rising of the hot summer sun, or a multitude of colourful wildflowers waving in the gentle breeze, or the vivid autumn glows. Well, perhaps not in Queensland. It is, however, a beautiful time of the year to be singing about the seasons as the chill starts to creep into our days.

The Seasons (Die Jahreszeiten) is one of the last works that Joseph Haydn (1732-1809) composed, completing it in 1801. Although Haydn's *The Creation* and *The Seven Last Words of Christ on the Cross* are perhaps more often performed, his setting of the four seasons to the text of Baron van Swieten exhibits some of his most luxurious writing. Van Swieten used the long English poem "The Seasons" by James Thomson (1700-1748) to render his own German version. After Haydn's popularity in England following his visits in the 1790s, he wished the work to be performable in English as well as German. This evening's performance will be performed in English.

The libretto is not one which would normally take the form of a long oratorio. The three characters Jane (Monique Latemore), Lucas (Brett Goulding), and Simon, Jane's father (Shaun Brown), attempt to convince us that country life is morally superior to the evil city and the artificial court of the time.

The oratorio, divided into four parts corresponding to Spring, Summer, Autumn, and Winter, opens with the overture to the first season with its strong thematic material perhaps drawing a parallel with the strength of nature presenting itself after the long winter passage. The peasant chorus invites spring to enter (*Come, gentle spring*) with its ethereal mildness.

We see a plowman whistling as he works (in fact, he whistles the well-known theme from Haydn's own *Surprise Symphony*) with his "lusty team" as we flow into the unfolding charms of spring.

The overture to Summer paints the dawn of day, sleepily emerging out of the dusky night with its face in "dewy veil." The chorus brings us the "rays of piercing light" of the sun as it burst over the horizon singing "Hail, thou glorious sun!" No doubt the presence of light in Haydn's *Creation* when "God said: let there be light" had some influence on this section of his *Seasons*. The

recitatives and arias of Jane and

Haydn



The Seasons

Lucas lead us through the business of the day and slowly tell us of the strain of the hot sun on nature. Simon calls to our attention to the emerging storm as it presents its tremendous façade. The flute alerts us to danger (*Hark! The Deep Tremendous Voice*) as the bursting clouds pour out with ample torrents. The sopranos pray to heaven to protect us as the thunder continues to roar. After anguish of the storm passes, nature tentatively emerges in the chirping of the crickets, the quail calling to her mate, and the croaking of the frogs, before welcoming the gentleness of sleep.

Autumn brings the proud benefits of the year's harvest which the chorus presents in a stirring ode to industry. Lucas and Jane sing of their love for each other uniting in "What delight! where mutual fervour binds two hearts in fond affection." Simon, once again, brings our feet back to earth, as our quasi-narrator, setting the scene for the hunt. Lucas includes us in his excitement as the chorus bursts into "Hark! The mountains resound! The vales and forests ring!" as the hunt begins with the shrilling sounds of the horn and the cry of the hounds, as all forces eagerly pursue their game. After an exhausting day of hunting, everyone retires to a joyful feast with dancing to the merry fife, drum and bagpipes.

As winter approaches with its thick fogs and the year declines, once again the land becomes cloaked in snow, "a deathlike hue over all prevails." The poet's eye falls on someone who has ventured out as night falls, when suddenly he spies a sudden gleam of light and is welcomed into the sound of the spinning wheel as it moves gaily, singing as it circles. Jane alerts us in her "newest tale" as she joins in conversation with the chorus (*A Wealthy Lord, who long had Lov'd*), in an attempt to make a decision as to whether to join with Lucas. The chorus interjects with their thoughts "Ha, silly girl, why answer so? Why not say no?" With the truth well done, Jane sends Lucas ashamed and vexed as she bids him farewell. The complete work comes to an end with a glorious double chorus perhaps drawing a comparison of the progress of the seasons with the stages of man's life as he awaits God's mercy.

Emergency Evacuation

In the event of fire or other emergency, walk promptly to the rear of the building and exit through the glass doors. Do not congregate in the café area, but continue walking up the footpath to ensure that the exits are not blocked.

Assemble across the road outside the Suncorp building until advised by a responsible person that it is safe to re-enter the building.

Only if access to the main glass-door exit is blocked should you attempt to leave via the door to the right of the stage. Please note that these doors open inwards.



AUTUMN

Overture

Recitative (Jane, Lucas, Simon)

Whate'er the blossomed Spring put in white promise forth,
Whate'er the Summer's sun to full perfection brought,
rush boundless now to view
And glad the heart of man.

Rich, silent deep the harvest stands and hands the full luxuriant head;
The extensive garner scarce may hold the treasures of the golden ear
With cheerful looks, delighted man the bounteous produce o'er and o'er surveys,
And joy, and joy pervades his grateful heart.

Terzetto & Chorus (Simon, Jane, Lucas)

Thus nature, ever kind, rewards the pains of virtuous toil;
The labours of the changeful Spring, and Summer's sultry hour,
with Autumn's wealth she richly pays.

O industry, how rich thy gifts!

The cottage where we dwell, Our clothing and our food,
Health, plenty and content, are blessings all by thee bestowed
All hail O Industry! From thee, from thee springs every good.
Each form of virtuous life through thee alone perfection gains;
Thy simple laws from vice defend the erring heart of man,
And fix his wandering steps in paths of truth and pious love.
From thee springs every good!

Recitative (Jane, Lucas)

Ye swains, now hasten to the bank, where falls the winding brook;
Ye virgins, come, their latest song for you the woodlands raise;
For you amid the secret shade the lover finds the clustering nuts,
And where the topmost bough spreads forth its tempting fruit,
he crushes down the tree, or shakes a glossy shower:
And then with joy he spies the maid he loves, approach,
and sportive at her feet the rolling nuts he flings.
Beneath the orchard's bending tree the smiling damsels stand,
all like the fruit they gather up, fair, ruddy, fresh, and sweet.

Duet (Lucas, Jane)

Ye gay and painted fair, o come, o come, and mark,
and mark the simple child of truth.
No tricks of art her charms deform, behold my Jane, behold!
The bloom of youth adorns her cheek, her smiling eye beams happiness;
And from her lips breathes faith sincere, when love to me she vows.
Ye false and idle swains, away, away! Here lures of fraud are spread in vain;

Aria (Jane)

O how pleasing to the senses comes the sweet and cooling breeze!
Beams the eye with joy expanded, as the stream of life pervades
The invigorated frame.
Delight uplifts the heart, and fancy's magic power,
O'er nature bears the soul on sweet enchanted wing.

Recitative (Simon, Lucas, Jane)

Behold! Slow settling o'er the lurid grove, Unusual darkness frowning broods;
in awful gloom with vivid flash the lightning gleams eruptive through the clouds,
and hark! from heavens dark canopy the thunder growls.
With rueful gaze the cattle stand, by fearful man forgot:
The aerial tribes descend; the clouds low rolling on prepare the elemental strife.
Through all the dun expanse a boding silence reigns: without a breath the forest
shakes, and nature seems to ruin doomed.

Chorus

Hark! The deep tremendous voice of awful thunder roars!
The tempest howls around; away, ah, let us fly.
Flashes of livid flame dart through the air, and from the bursting clouds the flood
in ample torrents pours. Dreadful rage the winds; the sky is all in flames.
Heaven protect us! O what horror! O God!
Peal on peal, with fearful crash, convulsing heaven, the thunder rolls.
The firm and deep foundations of earth itself are moved.

Trio & Chorus (Lucas, Jane, Simon)

Now cease the conflicts fierce of winds, and fast the gloomy clouds retire;
The sky sublimer swells, pure azure spreads around,
and o'er the fields the setting sun displays the sparkling robe of joy;
His flock secure, the shepherd hies lighthearted, to his home;
The quail with clamour calls her mate; around the hidden crickets chirp;
While croak the frogs within the pool;
And tolls the evening bell. Now shines the glittering host of stars:
The hour of sweet repose is near.
Welcome, welcome, gentle sleep! Soothing balm of every care!
O though that in the cot of toil dost quickly close the lids of health!
Welcome, welcome gentle sleep
To rest, to rest, to rest, away!
The evening bell again has tolled; the winking stars to sleep invite;
The hour of sweet repose is near. To rest, to rest to rest away.

INTERVAL

Programme
The Seasons



SPRING

Overture

(Expressing the passage from Winter to Spring)

Recitative (Simon, Lucas, Jane)

Behold where surly Winter flies! Far to the north he passes off.
He calls his ruffian blasts, His ruffian blasts obey, and quit the howling hill.
Behold, from craggy rocks the snows in livid torrents melted run
Forth fly the tepid airs, and from the southern shores allure
The messenger of Spring

Chorus

Come, gentle Spring, ethereal mildness come! Come, come!
And from her wintry grave bid drowsy nature rise.
See gentle Spring delightful comes! Her soft and balmy breath we feel,
The joy of renovated life.
As yet the year is unconfirmed And oft returning Winter's blast,
or black envenomed fog, the bud and bloom destroys.
Come gentle Spring ethereal mildness come! Come, come
And smiling on our plains descend;
O come, gentle Spring, O come while music wakes around.

Recitative (Simon)

At last the bounteous sun from Aries into Taurus rolls,
Wide spreading life and heat; The fleecy clouds uprising sublime,
And stretch their thin and silver wings O'er all surrounding heaven.

Aria (Simon)

With joy the impatient husbandman drives forth his lusty team
To where the well-used plough remains, Now loosened from the frost
With measured step he throws the grain within the bounteous earth.
O sun, soft showers and dews! The golden ears in plenty bring;
With joy the impatient husbandman drives forth his lusty team
To where the well used plough remains, Now loosened from the frost
And they their wonted toil begin, made cheerful by a song.

Recitative (Lucas)

Laborious man hath done his part; And while his heart with hope expands,
That nature's friendly aid will richly crown his toil, his ardent prayers to heaven ascend.

Trio & Chorus (Lucas, Simon, Jane)

Be propitious, bounteous heaven, O'er the hills and vales luxuriant
Spread a rich autumnal feast!
O let the gales of grey-ey'd morning, Upon refreshing dewdrops breathing,
The genial sun and evening shower, with power productive bless the land!
The hopes of man shall then be crowned, And songs of joy thy praise shall tell.

Recitative & Aria (Jane)

Our fervent prayers are heard; The effusive southern breeze
Warms the wide air, with fruitful showers enriched.
In heaps on heaps the vapours sail; and now their genial stores descend,
wide spreading o'er the freshened world.

Duet & Chorus (Jane, Lucas)

Spring, her lovely charms unfolding, Calls us to the fields;
Come sweet maidens, let us wander o'er the fragrant scene.
Come, companions, let us wander 'mid the sweets of May
Let us gaily tread the dewdrops, Cull, cull the blooming flowers
See the valleys, see the meadows, where the lilies sip the streamlet!
Mark the mountains! See the waters! View the lucid sky
All is lovely, all delightful, All replete, replete with joy!
See the playful lambkins bounding, Fish in sport the waters cleaving
Bees from flower to flower are flying, Tuneful birds thro' branches flutter
All is lovely, all delightful, All replete, replete with joy!
O what pleasure, what enjoyment, fills our grateful hearts
O what gladness O what rapture, reigns within the breast
Till the feelings all ecstatic, own a present God
With our praises grateful flowing, magnify his name
Let the voice of pure thanksgiving rise above the clouds.

Chorus

God of light, God of life. Hail, gracious Lord.
From whose abundant stores the earth with plenty flows,
And whose almighty love makes glad the heart of man.
Endless praise to thee we'll sing, Almighty Lord of all.



SUMMER

Recitative (Lucas, Simon)

Her face in dewy veil concealed, the meek-ey'd morn appears
With quickened step, at her approach, the dusky night retires.
To gloomy caves repair The black ill-omened birds of night;
And with their mournful cries no more the timid heart appal
The crested harbinger of day with lively note the shepherd wakes,
who from his cottage hies, the freshness of the morn to taste.

Aria (Simon)

From out the fold the shepherd drives his bleating flock and lowing herd,
To browse along the verdant hill, dewdrops shaking to the ground,
He stands and gazes towards the east, and on his staff in silence leans,
Until the powerful king of day glorious darts his beams around.

Recitative (Jane)

Lo! Now aslant the dewbright earth, in boundless majesty
He looks and o'er the mountains, towers and wandering streams
Resplendent glowing, spreads ethereal gold.

Trio & Chorus (Jane, Lucas, Simon)

Behold on high he mounts, Till now no more the eye can gaze!
With rays of piercing light he bursts in glowing majesty
Hail thou glorious sun! Thou source of light and life, all hail!
Hail thou glorious sun! Sublime and universal orb,
This earth's pervading soul, creation cries, all hail
Who can express the pure delight, they cheerful present yields to man?
Or who recount, the mighty good that from thy rays the earth receives?
The genial warmth gives health and joy;
But unto God Himself we owe the power they beams display.
Hail thou glorious sun! Thou source of light and life, all hail!
Hail thou glorious sun! Let shouts of joy resound thy name throughout the world.

Recitative (Simon)

Now swarms the village o'er the mead, the rustic youth, the ruddy maid;
The breathing harvest spreads around, whose fragrance scents the air;
from dale to dale, waking the breeze, resounds the voice of happy labour,
of jocund mirth, and social glee.

Recitative (Lucas)

'Tis noon, and now direct the sun darts down his rays.
O'er heaven and earth the eye beholds his forceful blaze resistless outspread.
From pole to pole, o'er cleaving fields of arid herbs and withered flowers,
a dazzling deluge reigns.

Cavatina (Lucas)

Distressful nature fainting sinks. Drooping leafage, Thirsty pastures,
Founts exhausted, show the tyrant rage of heat;
And panting languish man and beast, outstretched upon the ground.

Recitative (Jane)

O welcome now, ye groves and bowers! Ye lofty pines, ye aged oaks!
Whose branches lend a cooling shade;
And sweetly to the listening ear in murmurs whispering speak.
O'er downy moss the purling brook its liquid silver rolls;
And 'neath the shade, with soothing hum, the sportive insects play.
The balmy scent of fragrant herbs on zephyr's wing is borne,
and from the evening bower is heard the shepherd's tuneful lay.