

choral works
sung by the choirs of

St Peter's Cathedral, Adelaide

featuring works by

Boyce

Bruckner

Fauré

Vaughan Williams

Wesley

Director of Music

Leonie Hempton

Principal Organist

Shirley Gale

petrus



Choir of St Peter's Cathedral

Treble

Dylan Barnett (Head Chorister)
Katherine Morgan (Head Chorister)
Thomas Bland
Henry Brennan
Luci-anna Badge
Marijke Ditmar-Jansse
Caroline Jackson
Sarah Hooke
Callum McNair
Bronte McNicol
Christopher Moyle
Frances Nettle
Nareen Nitchingham
Angus Sarah
Harrison Urban-Esslinger

Alto

Christine Beal
Alison Campbell
Terri Ditmar-Jansse
Alice Gent
Liz Harrison
Brooke Osborne
Liz Ransom

Tenor

Tomais Byrt
Karl Geiger
David Heah
Anthony Hunt
Alistair Knight
Jason McMahon
Bryn Rees

Bass

Edward Ananian-Cooper
Jonathan Bligh
Andrew Chatterton
David Fearnside
Keith Hempton
Geoffrey Jackson
Edward Joyner
Roger Lewis
John Malone
Chris Reed
Timothy Williams

St. Peter's
cathedral



Soloists:

Kyrie: *Katherine Morgan, Christine Beal, Anthony Hunt, Jonathan Bligh*
Krisdos Badarakyal: *Chris Reed, Robert Macfarlane*
O where shall wisdom be found: *Katherine Morgan, Sarah Hooke, Christine Beal, Tomais Byrt, Jonathan Bligh*
Blessed be the God and Father: *Katherine Morgan, Bronte McNicol*

Conductors:

Leonie Hempton, Anthony Hunt on tracks 1, 4, 7, 13

Organists:

Shirley Gale, Anthony Hunt on track 8

We hope you enjoy a taste of this Cathedral's musical life.

Other CDs we have produced include The Sounds of St Peter's & Angel Voices Ever Singing.

1. Tu es Petrus	<i>plainsong</i>	1.10
2. Kyrie from Mass in G minor	<i>Ralph Vaughan Williams (1872-1958)</i>	4.11
3. Locus Iste	<i>Anton Bruckner (1824-1896)</i>	2.59
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5. Os Justi	<i>Anton Bruckner</i>	5.25
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9. Ninth Hour	<i>Bruce Stewart (b. 1959)</i>	5.44
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14. O how amiable are thy dwellings	<i>Ralph Vaughan Williams</i>	4.47
Total		59.21

Recorded in St Peter's Cathedral, Adelaide during the winter months of 2005.

Recorded, edited and mastered by Terry Truman

Notes: Leonie Hempton

Photography: Christine Beal

Graphic Design: Liz Ransom, Core Business Design

For more information about this recording please contact Leonie Hempton,
Director of Music, St Peter's Cathedral, King William Road, Adelaide,
South Australia 5006. Tel +61 (0)8 8267 4551

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petrus



St Peter's Cathedral

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The Very Revd Dr Steven Ogden
Dean of the Cathedral Church of St Peter

petrus - a musical journey

St Peter's Anglican Cathedral in Adelaide, South Australia is fortunate to have several choirs which provide, week by week, the music for the cathedral's services, concerts and other musical occasions. The anthems and motets on this disc reflect the varied and exciting repertoire that accompanies the liturgy at the Cathedral. St Peter's Cathedral is now one of Australia's leading exponents of this wide-ranging sacred choral music repertoire.

The Gregorian Choir is one of the more recently established resident choirs. Formed in 2000 from the young gentlemen of the Cathedral Choir, this group sings the Mass several times a year. The choir, under the direction of Assistant Organist, Anthony Hunt, has explored the traditional Gregorian chants of the Liber Usualis. More recently it has ventured into polyphonic repertoire, and in particular the traditional music of Armenia.

On this recording, the Gregorian Choir performs some plainchant and the haunting motet *Krisdos Badarakyal* (Christ is Sacrificed). The Armenian Divine Liturgy, or Badarak, is the service of Holy Sacrifice for the Armenians. In the latter part of the service, a curtain is drawn across the sanctuary while the Eucharist is prepared, wherein the Deacon breaks the sacred Body of Christ and sings a prayer. The choir then replies singing the hymn *Krisdos Badarakyal* before the curtain is opened and communicants come forward to receive the sacrament. This version comes from the setting of the Liturgy compiled at the beginning of the 20th century by Komitas Vardapet (1869-1935). In an exhaustive effort to restore the traditional melodies of the Liturgy, which had become highly westernised, he travelled widely to rural Armenian villages in search of the most elderly priests. He reasoned that their chanting would be closest to the original melodies of the Badarak, and thus he restored the 'true' sounds of Armenian liturgical music.

The bulk of this recording is concerned with traditional English and European repertoire from the late 19th century and early 20th century. **Ralph Vaughan Williams** (1872-1958) is represented by *O how amiable are thy dwellings* and the *Kyrie* from his evocative Mass in G minor. Although an agnostic, Vaughan Williams wrote, in connection with his mass "There is no reason why an atheist could not write a good Mass". He did, and a very good one at that!

Anton Bruckner (1824-1896) composed three graduals for the church year. *Locus Iste* is simple and direct, with a warmth and beauty befitting the immediacy of the text. *Os Justi* is written in the Lydian mode and is more contrapuntal in style, employing a double choir to display textures ranging from single lines to rich eight-part polyphony. In this extraordinarily rich era of sacred choral composition lie the works of **Ernest Bullock** (1890 -1979). His Saints' Day Anthem *Give us the wings of faith* provides a satisfying and evocative realisation of the text by hymn writer Isaac Watts.

New compositions of sacred music by Australian composers are always to be welcomed. We are fortunate to have several musicians resident in Adelaide who compose sacred music for local choirs. **Dr David Swale** (b.1928) was Principal Organist and Master of the Choristers at St Peter's Cathedral from 1963-1998. He has written a large body of music for the Cathedral, which includes the Mass of Light (for choirs, organ and didgeridoo), other service music and many anthems and motets. *Tu es Petrus* was developed from an introit celebrating the Cathedral's centenary in 1969. It speaks of St Peter as the rock on which Christ is to build his Church and against which the gates of hell will not prevail.

Adelaide composer **Bruce Stewart** (b.1958) composed the dramatic and moving motet *Ninth Hour* as a commission from the Adelaide University Choral Society. His other compositions include works for solo oboe, a suite for viola, chorus and orchestra and numerous choral works. The latest, "Ring out ye Crystal Spheres" was commissioned and premiered at the Barossa Festival by the vocal quartet Syntony and included tuned wine glasses.

Cantores in Excelsis comprises the trebles and altos of the Cathedral Choir. This choir sings the mass several times a year with repertoire focusing on music written in the 20th and 21st centuries.

The choral music of **Gabriel Fauré** (1845-1924) has always been very popular with both choirs and audiences. There is a gentle romanticism found in his shorter choral pieces. This *Ave verum corpus* was almost certainly composed during his time as Director of Music for the fashionable Madeleine Church in Paris.

As an ecclesiastical composer **William Boyce** (1711-1779) ranks among the best representatives of the English school of the Georgian period. Regularly performed are his two church services and his anthems. One of the most joyous is *O where shall wisdom be found*. This is a beautiful example of the verse anthem, a form exemplified by Purcell and his contemporaries.

Charles Villiers Stanford (1852-1924) was a much revered and extremely influential teacher and composer of the early 20th century. His name is linked with those of Parry and Elgar when referring to the renaissance in English music of the time. Among his notable students were Ralph Vaughan Williams, Gustav Holst, Herbert Howells, and Percy Grainger. Of his collection of Three Motets, *Beati quorum via* is certainly the most famous, taking the text from Psalm 119: Blessed are the undefiled, who walk in the way of the Lord.

Irish born **Charles Wood** (1866-1926) was also a teacher of Vaughan Williams. Although most of his career was devoted to teaching harmony and counterpoint at Cambridge, Charles Wood produced a body of very effective choral music, including several service settings and anthems. *O Thou the Central Orb* is a beautiful example of late romantic sacred choral music.

Blessed be the God and Father by **Samuel Sebastian Wesley** (1810-1876) is one of the cornerstones of Church of England Cathedral repertoire, being an elaborate and dramatic setting of text from the book of Peter.



St Peter's Cathedral, Adelaide

petrus

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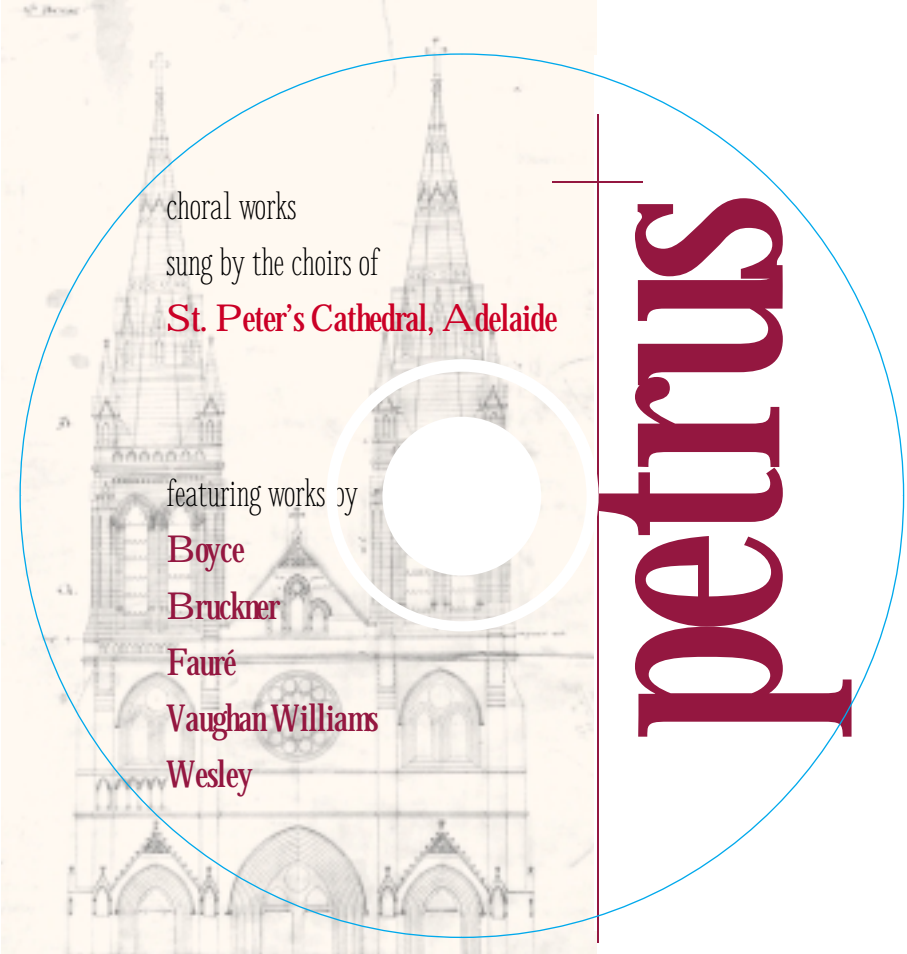
petrus



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cathedral
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St Peter's Cathedral, Adelaide

petrus



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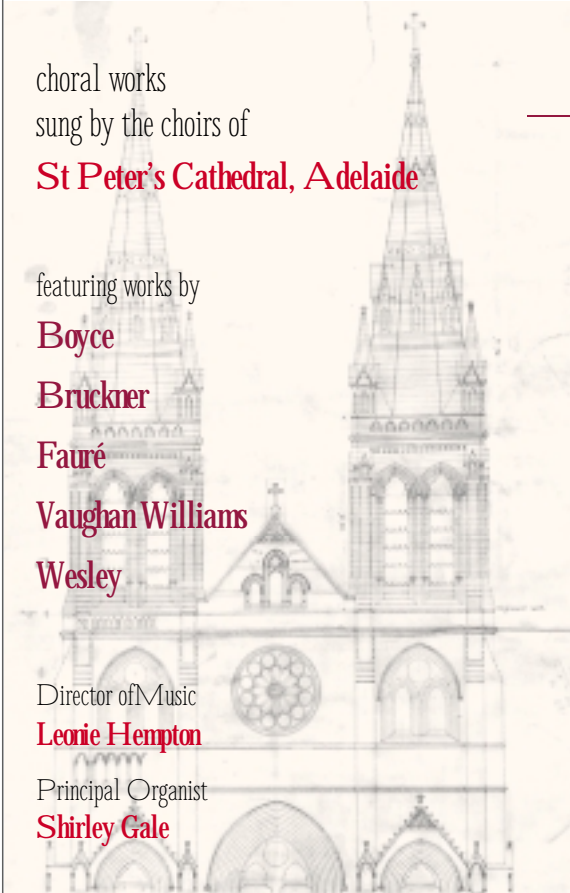
Vaughan Williams

Wesley

petrus

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A taste of the musical life of St. Peter's Cathedral




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petrus



on sale *now*

\$20





Carols
for
Christmas
across
the
centuries

hark!

Christmas from St Peter's Cathedral, Adelaide

Choir of St Peter's Cathedral

Treble

Henry Brennan (Head Chorister)
 Caroline Jackson (Head Chorister)
 Lucianna Badge
 Marijke Ditmar-Jansse
 Madeline Ducker
 Sarah Hooke
 Ellie Mason-Bryant
 Katherine Morgan
 Frances Nettle
 Nareen Nitchingham
 Aragorn Rozitis-Olds
 Henry Sander
 Angus Sarah
 Ryan Starkey
 Christopher Wall
 Cailin Watson
 James Weidner

Tenor

Karl Geiger
 David Hamer
 Anthony Hunt
 Alistair Knight
 Jason McMahon

Bass

Edward Ananian-Cooper
 Dylan Barnett
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 Andrew Chatterton
 David Fearnside
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 John Malone
 Glen McKie
 Kevin Stracey
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Alto

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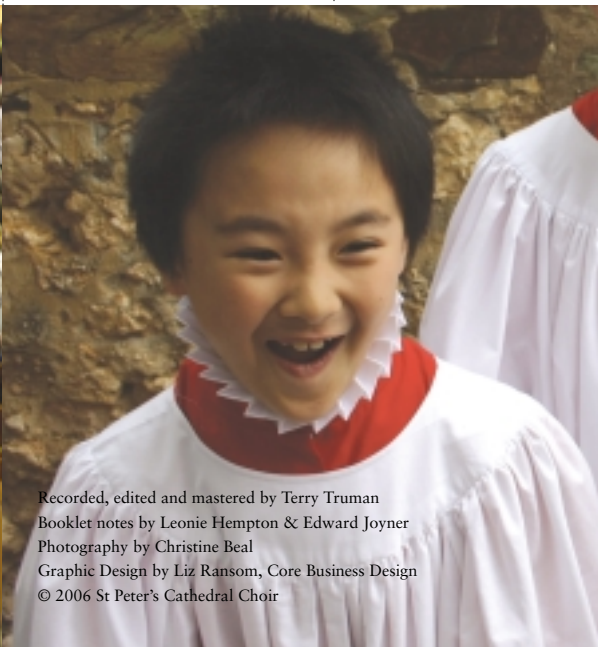


Soloist:
 Katherine Morgan on track 1

Conductors:
 Leonie Hempton
 Anthony Hunt on tracks 13 & 15

Organists:
 Shirley Gale
 Anthony Hunt on track 9

Other CDs by the Choir of St Peter's Cathedral
 The Sounds of St Peter's
 Angel Voices Ever Singing
 petrus



Recorded, edited and mastered by Terry Truman
 Booklet notes by Leonie Hempton & Edward Joyner
 Photography by Christine Beal
 Graphic Design by Liz Ransom, Core Business Design
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Back

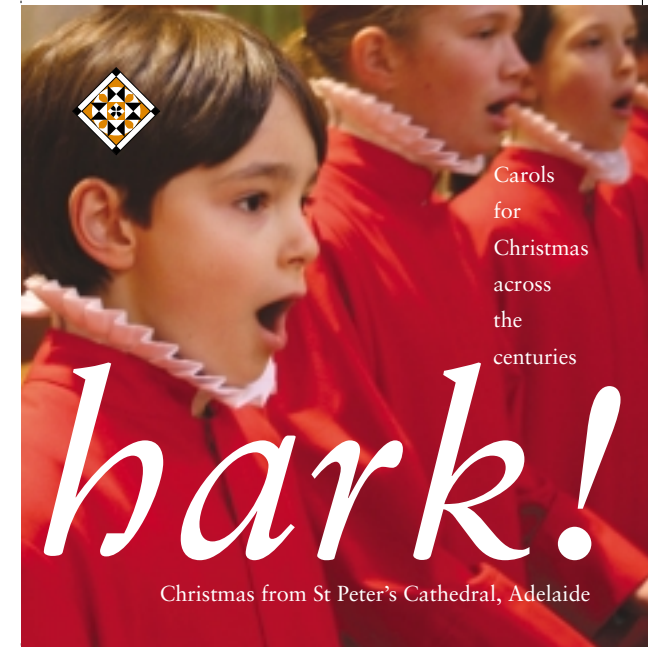
hark!

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2. Adam lay ybounden	Howard Skempton (b. 1947)	1.22
3. Es ist ein Ros entsprungen	Michael Praetorius (1571 -1621)	1.44
4. O little town of Bethlehem	H. Walford Davies (1869 - 1941)	4.06
5. Away in a manger	W.J. Kirkpatrick, arr. Willcocks	2.57
6. The Virgin Mary had a baby boy	Spiritual, arr. David Blackwell	3.56
7. Joseph and Mary	David Swale (b. 1928)	3.33
8. A maiden most gentle	French trad, arr. Andrew Carter	3.24
9. Tomorrow shall be my dancing day	John Gardner (b. 1917)	2.33
10. Corpus Christi Carol	Benjamin Britten (1913 - 1976)	3.20
11. It came upon the midnight clear	English trad, arr. Willcocks	2.39
12. I sing of a maiden	Duncan McKie (1904 -1982)	2.02
13. The Shepherd's Carol	Bob Chilcott (b. 1955)	3.28
14. O come, all ye faithful	J.F. Wade, arr. Willcocks	5.09
15. O magnum mysterium	Francis Poulenc (1899 -1963)	3.17
16. Lo, there is light!	Matthew Orlovich (b. 1970)	3.56
17. Hark, the Herald Angels sing	Mendelssohn, arr. Willcocks	3.10
<i>Total Duration:</i>		54.17



For more information about this recording or the Choir please contact
 Leonie Hempton, Director of Music, St Peter's Cathedral, King William Road,
 Adelaide, South Australia 5006. Tel +61 (0)8 8267 4551

Front



Carols
 for
 Christmas
 across
 the
 centuries

hark!

Christmas from St Peter's Cathedral, Adelaide

St Peter's

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hark!

The Christmas season is celebrated in great style at St Peter's Cathedral in Adelaide with festive services of all kinds. There is a place for everyone to enjoy and feel part of this great Christian celebration. Services range from the very popular Crib Service to the traditional Lessons and Carols and Midnight Mass on Christmas Eve.

For the choristers from the Cathedral Choir, this is a very special time when they enjoy great fellowship together as they sing the wonderful music of the season.

This recording contains a wide variety of Christmas music, from traditional carols and hymns to contemporary compositions and arrangements.



In the season of Advent, the traditional carol *Es ist ein Ros entsprungen* by Michael Praetorius is complemented by an energetic contemporary setting of *Adam lay ybounden* by the English composer Howard Skempton.

The gentle carol *Joseph and Mary* by Adelaide composer and Organist Emeritus, David Swale is balanced with an upbeat arrangement by David Blackwell of the spiritual *The Virgin Mary had a baby boy* and a lyrical carol *A Maiden most gentle* by English composer Andrew Carter.

John Gardner's *Tomorrow shall be my dancing day* and *Corpus Christi Carol* by Benjamin Britten, together with the hauntingly beautiful *Shepherd's Carol* by Bob Chilcott show how the great tradition of English choral music continues to be part of our heritage.

The charming carol, *I sing of a maiden* was written by Duncan McKie, the grandfather of a current Cathedral chorister. The Australian theme is continued with a dramatic Epiphany carol *Lo, there is light!*, composed by the Sydney composer, Matthew Orlovich. Combining two texts, *Brightest and best of the sons of the morning* by the English poet Bishop Reginald Heber, and an extract from *Sunrise on the Coast* by the Australian poet A.B. "Banjo" Paterson, the composer intertwines the excitement and wonder surrounding the birth of Jesus with the breaking of dawn over the sea.

This mystery and awe of the birth of the Christ Child is continued in the evocative Christmas motet *O magnum mysterium* by Francis Poulenc.



It is interesting to note that three of the carols on this recording use texts from Middle English. Each one has been set by a modern composer.

Adam lay ibowndyn

This text is popular with composers and has also been set by Ord and Warlock, amongst others. The poem refers to the fall of man following Adam's temptation by the serpent. The 'Fowre thowsand wynter' refers to a traditional estimate of the time Adam spent in Limbo. The poem goes on to thank God for these events ('Deo Gracias') because they led to Mary giving birth to Jesus; this idea is known as the 'felix culpa' or 'happy fall' and occurs in a number of texts.

The Corpus Christi Carol (Lully, lully, lully, lully)

The meaning behind this haunting carol is the subject of much debate; many read it as a reference to the grail legend, while others see the 'falcon' as a reference to Anne Boleyn, whose badge was a falcon. Others argue that the lyric relates to Mary. The literal plot of the poem is difficult to understand: a falcon takes the poet's beloved ('mak') to an orchard. When the poet looks for her, he comes across a hall 'hanged with purpill and pall', where a maiden ('may') kneels weeping next to a wounded knight and a tomb containing Christ's body. The opening stanza, which Britten uses as a refrain, suggests a lullaby.

I syng of a myden

One of the most famous Middle English Marian lyrics, this five-stanza poem has a structure which lends itself to be set to music. Of particular interest are the last two lines of the first stanza: 'Kyng of alle kynges / To here sone che ches' - 'she chose' being the important words. Although Mary was chosen by God, this line is read as Mary's willingness to bear Jesus. The word 'style' in the line which opens the second, third and fourth stanzas ('He cam also style') means gentleness and silence. These three central stanzas also conclude with three references to nature, from the ground up: 'gras', 'flour' and 'spray' (foliage).

This collection of Christmas choral music is bound together by some well loved traditional hymns.

We hope that you enjoy this Christmas music which is so much part of the life of St Peter's Cathedral.

hark!

hark!

St Peter's Cathedral, Adelaide

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