

BUSHES & BRIARS

SATURDAY 11 MAY 2019. 7:30PM
ST ANDREW'S CHURCH BRIGHTON

PRESENTED BY

**Polyphonic
Voices**



TRINITY COLLEGE
THE UNIVERSITY OF MELBOURNE

TONIGHT'S MUSIC

Seven Poems of Robert Bridges, Op.17*

Gerald Finzi (1901-1956)

- I. I Praise the Tender Flower
- II. I Have Loved Flowers That Fade
- III. My Spirit Sang All Day
- IV. Clear and Gentle Stream
- V. Nightingales
- VI. Haste on, My Joys!
- VII. Wherefore To-Night So Full of Care

Three Shakespeare Songs*

Ralph Vaughan Williams (1872-1958)

- I. Full Fathom Five
- II. The Cloud-Capp'd Towers
- III. Over Hill, Over Dale

The Vagabond*

Ralph Vaughan Williams (1872-1958)

Salve Regina^

Herbert Howells (1892-1983)

Justorum Animae^

Charles Villiers Stanford (1852-1924)

Interval – 15 minutes

Ave Maria#

Gustav Holst (1874-1934)

Bushes and Briars#

Ralph Vaughan Williams (1872-1958)

Nunc Dimittis#

Gustav Holst (1874-1934)

Mass in G minor#

Ralph Vaughan Williams (1872-1958)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus & Benedictus
- V. Agnus Dei

* Performed by Polyphonic Voices

^ Performed by the Choir of Trinity College Melbourne

Performed by combined choirs

PROGRAMME NOTES

When Christopher Watson and I began talking about the possibility of a collaboration between Polyphonic Voices and the Choir of Trinity College Melbourne, focusing on the music of one of the greatest 20th century English composers in Ralph Vaughan Williams, we readily agreed on the monumental *Mass in G minor* of 1920-21 as the main fare of the programme. The singers of PV and I had been eager to present this work in concert, and I had always wanted to devise a programme of music by Vaughan Williams and his composer friends, of works both well-known and rarely heard. In terms of the latter, it's been a treat to prepare such delicious and well-crafted pieces as *Bushes and Briars* and *The Vagabond* for four-part tenors and basses, as well as the Holst *Ave Maria* for eight-part sopranos and altos alone. And so this programme of entirely *a cappella* music was conceived.

What did Vaughan Williams, Finzi and Holst have in common? All were friends; all had a common experience of wartime England, of the associated grief and sorrow, both personal and national; all wrote music eventually considered to be of the English Pastoral school; all had a strong affinity with vocal music, and with folksong; all were happy to write music for amateur performance; and all wrote church music despite being agnostic or even unconventionally religious.

As is customary in such a concert, we wish to present each choir by itself and then combine the singers where appropriate, particularly for the Vaughan Williams Mass. Written in 1921 and premiered in 1922 by the City of Birmingham Choir, it was dedicated to Gustav Holst, a dear friend, and the Whitsuntide Singers of Thaxted, north Essex, where Holst resided for many years. Despite its concert premiere it was intended for liturgical performance, its debut by the Westminster Cathedral Choir under R. R. Terry. Monumental, iconic, amazing, dramatic, and lyrical are just some of the words often used to describe it. Perhaps this comes from the large-scale architecture of its formal construction, the scoring for double four-part choirs and solo quartet, or from Vaughan Williams' characteristic symphonic concept of harmony. The widest possible spacing of the

harmonies at the end of the *Agnus Dei*, the interplay of the double choir texture in the *Gloria* and *Credo*, the eight-part fugal splendour of the "Pleni sunt caeli," the many beautiful intimate moments throughout, and Vaughan Williams' harmonic 'thumbprint' all demonstrate his mastery of the choral medium with his idiomatic and stylish text setting. In my experience, it is as rewarding for the choir to sing as for the audience to hear. Its firm place in the international choral repertoire is well-earned.

Gerald Finzi, although born in London, of German Jewish and Italian Jewish heritage, became regarded as a quintessentially English composer. He was well-known for vocal music both choral and solo, with notable settings of Thomas Traherne, Shakespeare, John Milton, Christina Rossetti, Thomas Hardy and Robert Bridges. The first work of this programme is a setting of seven of the Bridge's poems, the best-known of which is *My Spirit Sang all Day* for Finzi's memorable setting. Finzi's mastery of the imitative style of the 16th century is evident throughout and is another aspect that the three composers have in common. Our singers have particularly enjoyed preparing these beautiful settings.

Likewise, we are pleased to again have the opportunity to present Vaughan Williams' *Three Shakespeare Songs* of 1951. There is a certain Impressionist approach in all three songs, which are a well-established in the repertoire today. Conversely, *The Vagabond* is a rarely heard setting of one of the *Songs of Travel* for Baritone and piano of 1904, rearranged by the composer for unaccompanied four-part male choir. For the same forces is Vaughan Williams' melancholy 1908 setting of Essex folksong *Bushes and Briars*.

Gustav Holst is best known for the justly famous orchestral suite *The Planets* of 1916. However, Holst also wrote many operas, mostly unsuccessful, alongside a small amount of sacred music including the much-loved *Nunc Dimittis*, and the lesser-known but equally beautiful setting of *Ave Maria* for eight-part sopranos and altos, written for girls of St Paul's Girls School in London, where Holst taught for many years. Like the *Mass in G minor*, the *Nunc*

Dimittis was first performed in Westminster Cathedral.

Finally, I would like to express my sincere thanks to the Director of Music at Trinity College Christopher Watson, for his persistent professionalism, natural generosity, and constant bonhomie.

- *Michael Fulcher*
Artistic Director, Polyphonic Voices

I joined the Choir of Westminster Cathedral in September 1997, two days before the funeral of Princess Diana took place just down Victoria Street at that other Westminster church, and spent seven very happy years there. The cathedral opened in 1901, and very quickly established a reputation for fine choral music, thanks in particular to its inspirational Director of Music, R.R. Terry. Terry delved into the archives and libraries and re-discovered the great wealth of renaissance music written both in the UK and the rest of Europe, the vast majority of which had not been heard, in England at least, for centuries. Such was the reputation of the choir and the importance of this re-discovery, that composers flocked to the cathedral to hear the choir and write for it. Stanford was teaching composition at the Royal College of Music at the time and encouraged all his students to hear the cathedral choir. "Palestrina for a penny" was his motto, referring to the carfare from the college to the cathedral.

Stanford's motet *Justorum Animae* is from a set of three that he wrote for the Choir of Trinity College, Cambridge, where he was organist whilst an undergraduate, and later professor of music at the university. It is unmistakably Stanford in style, despite being a relatively early piece, and captures both the calm and the note of malice in the text. Howells' *Salve Regina* is one of the pieces he wrote for Terry whilst still a student, and though it is clearly an early work, heavily influenced by his love for "Tudor music, plainsong and the modes" it has flashes of his later style and the rich harmonies for which he is so fondly remembered.

- *Christopher Watson*
Director of Music, Trinity College

TEXTS AND TRANSLATIONS

SEVEN POEMS OF ROBERT BRIDGES, OP.17

Gerald Finzi

I. Praise the Tender Flower

I praise the tender flower,
That on a mournful day
Bloomed in my garden bower
And made the winter gay.
Its loveliness contented
My heart tormented.
I praise the gentle maid
Whose happy voice and smile
To confidence betrayed
My doleful heart awhile;
And gave my spirit deploring
Fresh wings for soaring.
The maid for very fear
Of love I durst not tell:
The rose could never hear,
Though I bespake her well:
So in my song I bind them
For all to find them.

II. I Have Loved Flowers That Fade

I have loved flowers that fade,
Within whose magic tents
Rich hues have marriage made
With sweet unmemoried scents:
A honeymoon delight,
A joy of love at sight,
That ages in an hour
My song be like a flower!

I have loved airs that die
Before their charm is writ
Along a liquid sky
Trembling to welcome it.
Notes, that with pulse of fire
Proclaim the spirit's desire,
Then die, and are nowhere
My song be like an air!

Die, song, die like a breath,
And wither as a bloom;
Fear not a flowery death,
Dread not an airy tomb!
Fly with delight, fly hence!
'Twas thine love's tender sense
To feast; now on thy bier
Beauty shall shed a tear.

III. My Spirit Sang All Day

My spirit sang all day
O my joy.
Nothing my tongue could say,
Only My joy!
My heart an echo caught
O my joy
And spake,
Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
O my joy
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist;
O my joy
Music from heaven is't,
Sent for our joy?
She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?
And I replied,
O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

IV. Clear and Gentle Stream

Clear and gentle stream!
Known and loved so long,
That hast heard the song
And the idle dream
Of my boyish day;
While I once again
Down thy margin stray,
In the selfsame strain
Still my voice is spent,
With my old lament
And my idle dream,
Clear and gentle stream!

Where my old seat was
Here again I sit,
Where the long boughs knit
Over stream and grass
A translucent eaves:
Where back eddies play
Shipwreck with the leaves,
And the proud swans stray,
Sailing one by one
Out of stream and sun,
And the fish lie cool
In their chosen pool.

Many an afternoon
 Of the summer day
 Dreaming here I lay;
 And I know how soon,
 Idly at its hour,
 First the deep bell hums
 From the minster tower,
 And then evening comes,
 Creeping up the glade,
 With her lengthening shade,
 And the tardy boon
 Of her brightening moon.

Clear and gentle stream!
 Ere again I go
 Where thou dost not flow,
 Well does it beseem
 Thee to hear again
 Once my youthful song,
 That familiar strain
 Silent now so long:
 Be as I content
 With my old lament
 And my idle dream,
 Clear and gentle stream.

V. Nightingales

Beautiful must be the mountains whence ye come,
 And bright in the fruitful valleys the streams,
 wherefrom
 Ye learn your song:
 Where are those starry woods? O might I wander
 there,
 Among the flowers, which in that heavenly air
 Bloom the year long!

[Nay,] barren are those mountains and spent the
 streams:
 Our song is the voice of desire, that haunts our
 dreams,
 A throe of the heart,
 Whose pining visions dim, forbidden hopes
 profound,
 No dying cadence nor long sigh can sound,
 For all our art.

Alone, aloud in the raptured ear of men
 We pour our dark nocturnal secret; and then,
 As night is withdrawn
 [From these sweet-springing meads and bursting
 boughs of May,]
 Dream, while the innumerable choir of day
 Welcome the dawn.

VI. Haste On, My Joys!

Haste on, my joys! your treasure lies
 In swift, unceasing flight.
 O haste: for while your beauty flies
 I seize your full delight.

Lo! I have seen the scented flower,
 Whose tender stems I cull,
 For her brief date and meted hour
 Appear more beautiful.

O youth, O strength, O most divine
 For that so short ye prove;
 Were but your rare gifts longer mine,
 Ye scarce would win my love.

Nay, life itself the heart would spurn,
 Did once the days restore
 The days, that once enjoyed return,
 Return, ah! nevermore.

VII. Wherefore To-Night So Full Of Care

Wherefore to-night so full of care,
 My soul, revolving hopeless strife,
 Pointing at hindrance, and the bare
 Painful escapes of fitful life?
 Shaping the doom that may befall
 By precedent of terror past:
 By love dishonoured, and the call
 Of friendship slighted at the last?
 By treasured names, the little store
 That memory out of wreck could save
 Of loving hearts, that gone before
 Call their old comrade to the grave?
 O soul, be patient: thou shalt find
 A little matter mend all this;
 Some strain of music to thy mind,
 Some praise for skill not spent amiss.
 Again shall pleasure overflow
 Thy cup with sweetness, thou shalt taste
 Nothing but sweetness, and shalt grow
 Half sad for sweetness run to waste.
 O happy life! I hear thee sing,
 O rare delight of mortal stuff!
 I praise my days for all they bring,
 Yet are they only not enough.

THREE SHAKESPEARE SONGS

Ralph Vaughan Williams

I. Full Fathom Five (*The Tempest*, Act 1, Scene 2)

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, – ding-dong bell.

II. The Cloud-Capp'd Towers (*The Tempest*, Act 4, Scene 1)

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

III. Over Hill, Over Dale (*A Midsummer Night's Dream*, Act 2, Scene 1)

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

THE VAGABOND

Ralph Vaughan Williams

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river—
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field—
Warm the fireside haven—
Not to autumn will I yield,
Not to winter even!

SALVE REGINA

Herbert Howells

Salve regina, mater misericordiae:
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus,
gementes et flentes in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

*Hail queen, mother of mercy:
our life, our sweetness and our hope, hail.
To thee we do cry, poor banished children of Eve.
To thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, our advocate,
thine eyes of mercy towards us.
After this our exile show unto us the blessed fruit
of your womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*

JUSTORUM ANIMAE

Charles Villiers Stanford

Justorum animae in manu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

*The souls of the righteous are in the hand of God,
and the trial of evil will not touch them.
They seem to the eyes of the ignorant to have
died, but in fact they are at peace.*

AVE MARIA

Gustav Holst

Ave Maria, gratia plena. Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui Iesus.
Sancta Maria, ora pro nobis. Amen.

*Hail Mary, full of grace, the Lord is with you.
Blessed are you among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, pray for us. Amen.*

BUSHES AND BRIARS

Ralph Vaughan Williams

Through bushes and through briars I lately took
my way;
All for to hear the small birds sing and the lambs
to skip and play.
I overheard my own true love, her voice it was so
clear,
'Long time I have been waiting for the coming of
my dear.
Sometimes I am uneasy and troubled in my mind,
Sometimes I think I'll go to my love and tell to him
my mind.
And if I should go to my love, my love he will say
nay,
If I show to him my boldness, he'll ne'er love me
again.'

NUNC DIMITTIS

Gustav Holst

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum.
Quod parasti ante faciem omnium
populorum.
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat, nunc, et semper,
et in saecula saeculorum. Amen.

MASS IN G MINOR

Ralph Vaughan Williams

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

III. Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

*Lord, now lettest thou thy servant depart in peace
according to thy word.
For mine eyes have seen thy salvation.
Which thou hast prepared before the face of all
people.
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.*

*Glory be to the Father, and to the Son, and to the
Holy Ghost. As it was in the beginning, is now,
and ever shall be, world without end. Amen.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

*Glory be to God on high,
and in earth peace, good will towards men.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee for thy great glory,
O Lord God, heavenly king,
God the Father almighty.
O Lord the only-begotten Son Jesu Christ.
O Lord God, lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy.
Thou only art the Lord.
Thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.*

*I believe in one God the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds.
God of God, light of light,
very God of very God.*

Genitum, non factum,
 consubstantialem Patri:
 per quem omnia facta sunt.
 Qui propter nos homines,
 et propter nostram salutem
 descendit de caelis,
 et incarnatus est de Spiritu Sancto
 ex Maria virgine: et homo factus est.
 Crucifixus etiam pro nobis:
 sub Pontio Pilato passus, et sepultus est.
 Et resurrexit tertia die, secundum scripturas.
 Et ascendit in caelum:
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos:
 cuius regni non erit finis.
 Et in Spiritum Sanctum Dominum, et vivificantem:
 qui ex Patre Filioque procedit,
 qui cum Patre et Filio simul adoratur et
 conglorificatur:
 qui locutus est per prophetas.
 Et unam sanctam catholicam et apostolicam
 ecclesiam.
 Confiteor unum baptisma in remissionem
 peccatorum.
 Et expecto resurrectionem mortuorum,
 et vitam venturi saeculi.
 Amen.

IV. Sanctus & Benedictus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
 Pleni sunt caeli et terra gloria tua.
 Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
 Hosanna in excelsis.

V. Agnus Dei

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.

Agnus Dei,
 qui tollis peccata mundi:
 dona nobis pacem.

*begotten not made,
 being of one substance with the Father,
 by whom all things were made;
 who for us men,
 and for our salvation,
 came down from heaven
 and was incarnate by the Holy Ghost
 of the virgin Mary, and was made man.
 He was also crucified for us:
 under Pontius Pilate he died and was buried.
 He rose again according to the scriptures,
 and ascended into heaven,
 and sitteth on the right hand of the Father.
 And he shall come again with glory
 to judge both the quick and the dead:
 whose kingdom shall have no end.
 And in the Holy Spirit, Lord and giver of life,
 who comes from the Father and the Son,
 who with the Father and the Son together is
 adored and glorified;
 who spoke through the prophets.
 And in one, holy, catholic and apostolic
 church.
 I confess one baptism for the remission
 of sins.
 And I await the resurrection of the dead,
 and the life of the world to come.
 Amen.*

*Holy, holy, holy, Lord God of hosts,
 heaven and earth are full of thy glory.
 Hosanna in the highest.*

*Blessed is he that cometh in the name of the Lord.
 Hosanna in the highest.*

*O lamb of God,
 that takest away the sins of the world,
 have mercy upon us.*

*O lamb of God,
 that takest away the sins of the world,
 grant us thy peace.*

THE CHOIR OF TRINITY COLLEGE, MELBOURNE

Soprano

Marjorie Butcher
Phoebe Edwards
Beatrice Hart
Kate Kirby
Anna Marsh
Bria Rechner
Ruby Smith
Marion Wilson

Alto

Clara Daley
Eleanor Golding
Phillipa McQuinn
Sarah McQuinn
Kai Scott
Emma Warburton

Tenor

Dylan Casey
Charles Hannah
David Lee
Ted Lovell
George McPharlin
Christopher Roache

Bass

David Buckley
Ian Coyukiat
Ethan Flemming
Jackson Kristof
Paul McDonald
Daipayan Mukhopadyay
Alasdair Stretch
Jonathan Ta

Organ Scholar

Tom Baldwin

Christopher Watson – Director of Music

Christopher has been Director of Music at Trinity College, Melbourne, since January 2017. Before moving to Australia, he spent 20 years working as a freelance singer and conductor, based in the UK.

He made his debut with The Tallis Scholars in 1998 and went on to make over 500 appearances with them. In 2007 he made his debut at Carnegie Hall with Theatre of Voices, giving the world premiere of David Lang's Pulitzer Prize-winning *Little Match Girl Passion*, their recording of which won a Grammy Award in 2009. He returned to Carnegie Hall with Theatre of Voices in February 2015 to perform Stockhausen's *Stimmung*. He has made over 100 recordings of repertoire by, among others, Dufay, Josquin, Tallis, Byrd, Lassus, Bach, Berio and Pärt, and the latest disc by the Choir of Trinity College, featuring a Mass by Ross Edwards, will be released later this year.

During term-time, the **Choir of Trinity College Melbourne** is primarily involved in the singing of services in the College Chapel. Evensong is sung twice a week, with the exception of two Sundays a year, when the Choir sings a Choral Eucharist.

The Choir has collaborated with various orchestras, instrumental ensembles and conductors, including performances of J.S Bach's *St Matthew Passion* with Jeremy Summerly in 2011, the *St John Passion* with Stephen Layton in 2012 and Handel's *Messiah* in 2016. In 2018 the Choir performed the role of the semi-chorus in Edward Elgar's *Dream of Gerontius* with the Melbourne Symphony Orchestra and Sir Andrew Davis, and recently released the latest in a long line of CD recordings, a disc of Carols.

The Choir has undertaken nine international tours, most recently to Spain, France and the UK during July 2018. Over the past ten years the Choir has also visited Germany, Singapore, Malaysia, New Zealand, the Baltic States, Russia, Canada and the United States.

Trinity College is particularly interested in championing new music by Australian composers. Recent performances include works by Alice Chance, Richard Mills, Daniel Riley, Brett Dean, Lachlan McDonald, Joseph Twist, Calvin Bowman, Nigel Westlake and Brooke Shelley. The Choir recently recorded a Mass by Ross Edwards and 2019 will see first performances of works by Brooke Shelley and Alice Chance.

The Choir is comprised of students studying a wide range of subjects, many of whom are residents at Trinity College, but with others drawn from other Universities in Melbourne.

POLYPHONIC VOICES

Soprano

Kristy Biber
Hannah Hornsby
Katherine Norman
Phoebe Thomson
Ailsa Webb
Jane Wiebusch

Alto

Amelia Ballard
Elizabeth Chong
Stephanie Firth
Renée Heron
Cailin Molinari
Alex Ritter

Tenor

Peter Campbell
Jonathan Glenning
William Lennie
Robin Parkin
Daniel Riley
Christopher Watson

Bass

Tom Baldwin
Tim Matthews Staindl
Lachlan McDonald
Joshua McLeod
Alex Owens
Steve Treloar

Michael Fulcher – Conductor & Artistic Director

Michael is currently Director of Music at Christ Church, South Yarra and Vice-President of the National Council of the Australian National Choral Association (ANCA). Prior to moving to Melbourne in June 2013, Michael held positions at St John's Cathedral Brisbane, the University of Queensland, English National Opera and St Paul's Cathedral in Wellington, NZ. Michael completed his BMus in Organ Performance in Brisbane, after which he undertook further extensive training and employment in Australia and in Europe as an organist, an orchestral conductor, an opera répétiteur, and a vocal coach.

Polyphonic Voices is a Melbourne-based chamber choir formed in 2013 under the artistic direction of Michael Fulcher, and since its inception has become renowned for its polished, innovative and engaging performances in non-traditional concert venues, often combined with multi-media elements. The choir prides itself on presenting a wide variety of music – both accompanied and unaccompanied – from the classical choral tradition, but also arrangements of music from jazz, pop, folk and other alternative genres. Polyphonic Voices' collaborations have included performances with the Hilltop Hoods, the Melbourne Symphony Orchestra, Patti LuPone, renowned Indian film composer AR Rahman, and various local ensembles, freelance musicians and visual artists.

THANK YOU FOR ATTENDING

NEXT PERFORMANCE – 'SCHUBERT MASS'

Polyphonic Voices joins the Melbourne Chamber Orchestra to perform Franz Schubert's beautiful Mass in G, in a program that also features J.S Bach's *Violin Concerto in E* and Schubert's *Symphony No.3*.

Saturday 27th July, 2:00pm / Sunday 28th July, 2:30pm / Thursday 1st August, 7:30pm

Tickets available now from www.polyphonicvoices.com/schubert

LEARN MORE ABOUT OUR CONCERTS AT WWW.POLYPHONICVOICES.COM

To learn more about our 2019 performances we invite you to connect with us on Facebook or subscribe to our mailing list – simply complete your details at www.polyphonicvoices.com/contact-us