

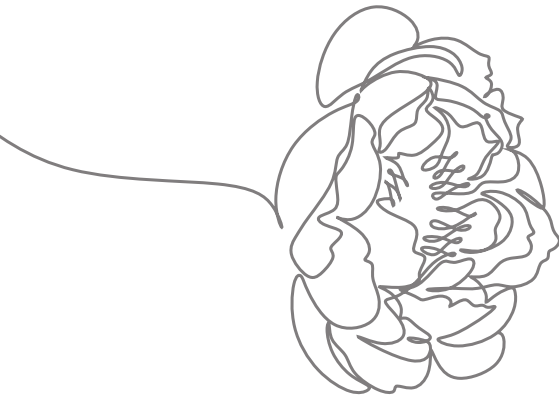
SYDNEY UNIVERSITY MUSICAL SOCIETY PRESENTS



# *Love and* Memory

Performing pieces from Johannes Brahms,  
Edward Elgar, and more

October 14 2023 | 6:00 PM  
Featuring Conservatorium High School  
Joseph Post Auditorium | Sydney Conservatorium of Music



We acknowledge and pay respect to the traditional owners of the land on which we meet (the Gadigal people of the Eora Nation). It is upon their ancestral lands that the University of Sydney is built. As we share our own knowledge, teaching, learning, and research practices within this University may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.



# welcome!

Dear Audience,

Our Semester 2 concert is always an exciting one where we get to showcase a new Australian work that has won the annual SUMS Composition Competition. While all entries to the competition are anonymised, to our great delight the past few years have seen winners from composers who have had some direct connection to SUMS, and this year has continued the condition.

Once the Competition Composition has been chosen, the challenge is to find works that link with the theme of the composition, whether that be musical style, text, or an abstract concept. In that spirit, all music in our concert tonight, titled “Love and Memory”, draws on some of the main themes from Percy Bysshe Shelley’s 1821 poem, “Music, When Soft Voices Die”. Here it is in full.

*Music, when soft voices die,  
Vibrates in the memory;  
Odours, when sweet violets sicken,  
Live within the sense they quicken.*

*Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.*

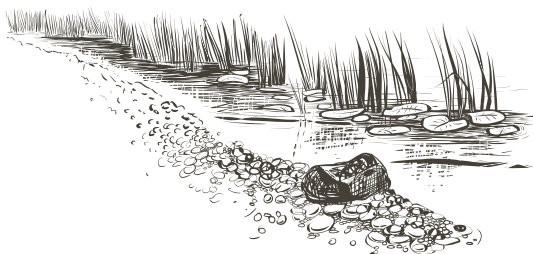
We start with two short pieces written by the Brisbane composer, Astrid Jorgensen. Jorgensen is well known for the high energy and cracking wit found in her internationally loved “Pub Choir” shows. Here, however, we have a reflective and somewhat dreamy invitation to that state of consciousness where our critical mind relaxes, and our senses become heightened, invoking the type of reflective state captured in Shelly’s poem.

This is followed by an exploration of very different types of love. The first is a religious one found in the setting of John 14: 15-17 by Thomas Tallis, where the composer weaves lines of spiritual longing through the ebb and flow of intermingling counterpoint. This is then followed by a bracket of Brahms's Liebeslieder-Waltzer which deals with a much more worldly love. Today these pieces will be sung in English in the hope that the audience may experience the clever text setting by Brahms where much of the poetry reflects the dual views of both a female and male perspective of their longing for each other.

We then move to an Australian bracket, first of Hilliard's Music, When Soft Voices Die – our composition competition winner. The style draws from elements of Samuel Barber's Violin concerto with its long, slowly evolving melodic phrases, while at the same time drawing from earlier polyphonic styles of writing found in Tallis' work performed earlier in the program.

After SUMS Small Group sing their trio of songs, we have a piano trio performing the final movement from Bartók's Contrasts for Violin, Clarinet, and Piano, composed in 1938, and commissioned by the great clarinetist, Benny Goodman. The music draws from Bartók's beloved Hungarian and Romanian folk music, and this leads us into our final item, Elgar's Scenes from the Bavarian Highlands.

Elgar and his wife, Alice had a particular fondness of their holiday memories from the Bavarian Highlands – so much so that Alice wrote a set of poems that tried to capture the pastoral folk poetry of the area. Elgar then set these texts to music, with equal reference to folk-invoking melodies and phrasing while maintaining the Romantic compositional language that we might be familiar with from his larger works such as his Dream of Gerontius.



Michael Bradshaw  
Musical Director of SUMS

# Programme



*Saturday Evening • October 14th, 2023*

Astrid Jorgensen

Take Up The Oars

I Close My Eyes

Thomas Tallis

If Ye Love Me

Johannes Brahms

Hungarian Dance No. 4  
in F minor\*

Op. 52 Liebeslieder  
Walzer, 1-6

Hungarian Dance No. 7  
in A major\*

Rebecca Hilliard

Music, When Soft  
Voices Die

*\*Performed by students from the Conservatorium High School*

SUMS Small Group

Iain Grandage

Three Australian  
Bush Songs

Sting, arr. Carl  
Crossin

Fragile

Juliana Kay

I am a Fish

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Conservatorium High School

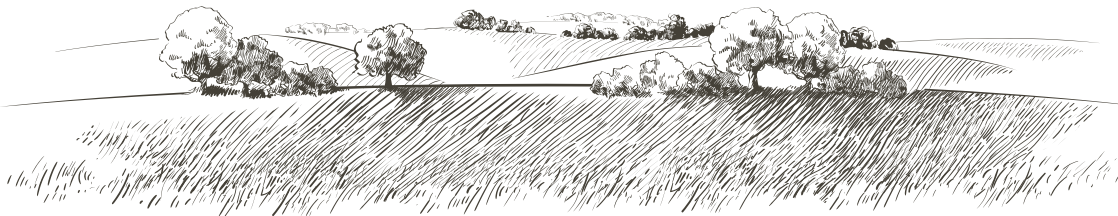
Béla Bartók

Sebes (fast dance)  
from Contrasts

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Edward Elgar

From the Bavarian  
Highlands, Op. 27





### **Take Up The Oars**

Take up the oars for the wind does not blow,  
Take up the oars for the sun's sinking low,  
Water is still but we know where to go  
So take up the oars and together we'll row.

-

### **I Close My Eyes**

Dreaming as the sunburnt clouds roll by,  
I close my eyes.  
I close my eyes  
Breathing in the dusk that fills the sky,  
I close my eyes.  
Listening to the moon  
Upon the tides I close my eyes.  
Underneath the veil of night's disguise.

-

### **If Ye Love Me**

If ye love me,  
Keep my commandments,  
And I will pray the Father,  
And he shall give you another comforter,  
That he may bide with you forever,  
E'vn the spirit of truth.



## Liebeslieder Waltzes, Op.52

### I.

Tell me maiden, maiden dearest  
In disdain thy lover spurning.  
Who hast slain me with thy glances,  
That with tender light are barring wilt thou  
Dwell in convent hidden scorning love that would entreat thee  
Will thy heart be cold for ever?  
Nay, o tell me tell me I may meet thee.  
Nay I care not so to languish,  
All the world's delight resigning  
Come, o come impatient lover.  
Meet me when the stars are shining,  
When the stars are shining.

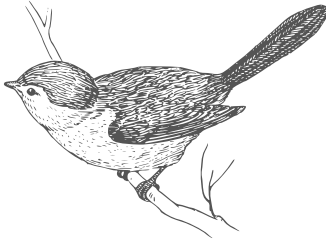
### II.

Beating waves on rock bounding shore.  
Onward upward flying.  
Thus fond hearts are beating sore,  
When for love they're sighing.  
Hast thou never leant to sign,  
Thinking on the morrow.  
Love will teach thee by and by,  
Love will bring thee sorrow.

### III.

O ye maidens!  
You enchain me.  
Though so often you disdain me.  
But for you I'd be a friar and perchance, a holy prior,  
But for you, ye maidens





IV.

Would that I, a maiden lonely,  
Could the sunset's beauty share.  
Giving joy to one, one only,  
Life would then be ever fair.

V.

The young vine's twining tendrils,  
To mother earth are drooping low.  
O say, ye drooping tendrils,  
Why may you not to heaven arise.  
How can the tender branches grow,  
Heaven ward with no strength or stay?  
And how can a maid be happy when her dear love's away.

VI.

A tiny bird that flew so high,  
One day espied some fruit that in a garden lay.  
If I a tiny pretty bird,  
Could be far would I fly,  
That garden fair to see.  
Lime twigs ensnared him, as the fruit he sought.  
Poor little birdie, safely you are caught.  
If I a tiny bird could ever be,  
I'd tarry here and not be caught as he.  
A lady's hand held fast that tiny bird,  
And long he lived in happiness I've heard.  
If I a pretty tiny bird could be,  
I'd tardy not, I'd do that same as he

**Music when soft voices die**

Music, when soft voices die,  
Vibrates in the memory.  
Odours, when sweet violets sicken,  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.

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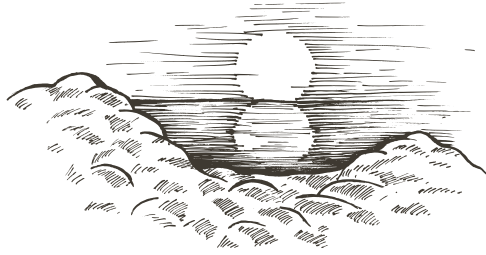
**Three Australian Bush Songs**

***I. Dawn***

Silence greets the glowing orb at dawn  
Lighting bush with misty innocence  
Dry, harsh, hard, dark, sparse,  
This land that is lit by whispering rays of dawn

Fire and Gold,  
They dissolve the morning dew  
Waking the birds,  
Shaking the shadows from their wings  
The day comes alive with calls and cries  
From bleary throats,  
Bringing life and harmony unto this land





## ***II. Birds***

Morning chorus, birds sing for us  
Welcome us in their own way, to this day

Currawongs all sing their song  
With kookaburras and cicadas  
Through the day they sing away  
A-cooing, wooing under rays of sun

Caressing, feeding, resting  
In the shade of trees they hide from heat  
Of day, they sing away  
A-cooing, wooing under rays of sun

Caressing feeding, resting  
All these cries are part of our big  
Birdsong chorus, they sing for us  
Welcome us in their own way, to this day

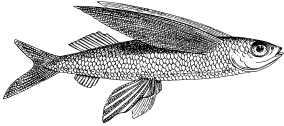
## ***III. Sunset***

Sunset here,  
The image is furnace molten metal  
The sky and glow that sinks in the pool of the purple night

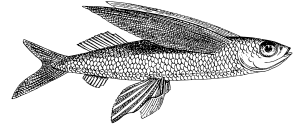
Summer beckons,  
The heat it threatens to harm  
But the warmth of day now sinks away to sleepy stars

### **Fragile**

If blood will flow when flesh and steel are one  
Drying in the colour of the evening sun  
Tomorrow's rain will wash the stains away  
But something in our minds will always stay  
Perhaps this final act was meant  
To clinch a lifetime's argument  
That nothing comes from violence and nothing ever could  
For all those born beneath an angry star  
Lest we forget how fragile we are  
On and on the rain will fall  
Like tears from a star, like tears from a star  
On and on the rain will say  
How fragile we are, how fragile we are



-



### **I Am A Fish**

I am a fish of the land and the sea and the sand  
And the sun up above and the fire below  
I am the land of the fire, I am the fire of the sun  
I am the sun of the sky, I am the sky of the earth  
And where the sky meets the land,  
And where the sea meets the sand  
I am the wind, waves, dust and the land.  
I was born in a cradle at the edge of infinity  
I was born of the son of the son of the son  
Of the son of the son of the son of  
The fish of the land and the sea and the sand  
And the sun up above and the fire below  
I am the fish of the wind and the waves  
And the dust and the land  
I am a fish!



**From the Bavarian Highlands, Op. 27**

***I. The Dance***

Come and hasten to the dancing  
Merry eyes will soon be glancing  
Ha! My heart upbounds!  
Come and dance a merry measure  
Quaff the bright brown ale my treasure  
Hark! what joyous sounds!

Sweetheart come, on let us haste  
On, on, no time let us waste  
With my heart I love thee  
Dance, dance, for rest we disdain  
Turn twirl and spin round again  
With my arm I hold thee!

Down the path the lights are gleaming  
Friendly faces gladly beaming  
Welcome us with song  
Dancing makes the heart grow lighter  
Makes the world and life grow brighter  
As we dance along!

## *II. False Love*

Now we hear the spring's sweet voice  
Singingly gladly through the world;  
Bidding all the earth rejoice

All is merry in the field  
Flowers grow amidst the grass  
Blossoms blue, red, white they yield

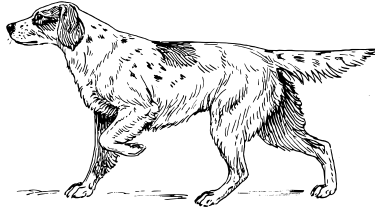
As I seek my maiden true  
Sings the little lark on high  
Fain to send her praises due

As I climb and reach her door  
Ah! I see a rival there  
So farewell! for evermore

Ever true was I to thee  
Never grieved or vexed thee, love  
False, oh! false, art thou of me

Now amid the forest green  
Far from cruel eyes that mock  
Will I dwell unloved, unseen.





### ***III. Lullaby***

Sleep, my son, oh! Slumber softly  
While thy mother watches o'er thee  
Nothing can affright or harm thee

Oh sleep, my son

Far-away, zithers play  
Dancing gay, calls to-day  
Vainly play, zithers gay!

Here I stay, all the day

Happily, guarding thee  
Peacefully, watching thee

Sleep, my son, oh slumber softly  
While thy mother watches o'er thee

Oh sleep, my son.

-

### ***IV. Aspiration***

Over the heights the snow lies deep  
Sunk is the land in peaceful sleep  
Here by the house of God we pray  
Lead, Lord, our souls today  
Shielding, like the silent snow  
Fall his mercies here below  
Calmly then, like the snow-bound land  
Rest we in his protecting hand;  
Bowing, we wait his mighty will:  
Lead, Lord, and guide us still.



***VI. The Marksmen***

Come from the mountain side  
Come from the valleys wide  
See, how we muster strong  
Trampling along!

Rifle on shoulder sling  
Powder and bullets bring  
Manly in mind and heart  
Play we our part

Sure be each eye to-day  
Steady each hand must stay  
If in the trial we  
Victors would be!

Sharp is the crack! 'tis done!  
Lost is the chance, or won;  
Right in the gold is it?  
Huzzah! The hit!

The sun will sink and light the west  
And touch the peaks with crimson glow;  
Then shadows fill the vale with rest  
While the stars look peace on all below

In triumph then we take away  
And with our prizes homeward wend;  
Through meadows sweet with new-mown hay  
A song exultant will we send.



# About SUMS

The Sydney University Musical Society (SUMS) holds a distinguished legacy, tracing its origins back to 1878, making it the oldest university choral society in Australia and the Southern Hemisphere's most ancient secular choral society.

SUMS has proudly presented the Australian premieres of renowned compositions, such as Bach's Mass in B minor, Handel's Dixit Dominus, Martinu's Mikesh from the Hills, and Songs of Australia by Martin and Peter Wesley-Smith. Our repertoire has expanded to encompass a wide array of musical treasures, including celebrated works like Mahler's Symphony No.2, Elgar's The Dream of Gerontius, Beethoven's Symphony No.9, and Prokofiev's cantata Alexander Nevsky.

SUMS has been an integral part of the Australian Intersarsity Choral Movement for decades. We have both attended and hosted choral festivals, forging meaningful connections with fellow university choral societies from across the country.

SUMS proudly upholds its tradition as a non-auditioned choir and a close-knit community of lifelong friends. We extend a warm welcome to all who share a passion for singing and invite you to join and sing with us.



*Musical Director*

DR MICHAEL BRADSHAW

*Accompanist*

XIAOCHEN CHEN

*Soprano*

HILDA JONSSON - HUILIN ZHONG- INNA MAGSALIN -  
LANA-ANNE HERODES - LATICA GAJZLER - LIV QUIN -  
LUISA ANGGAWAN - MIA ZHANG - NINA KNOWLES -  
REBECCA SURENTHIRARAJ - SAVINA KUAN - TAHOORA JAHANIAN -  
TARRYN FRAPPELL - YOSHI LEUNG - YUNA ASAOKA - ZIAN HAO

*Alto*

ANNA MATCHETT - AUGUSTA BOTHMA - CAMILA PONT  
GEORGIA MARSTON - JUDE HUDSON-BARTON - JUDE MACKSON-  
LUCY TONAGH - MADELEINE FIENE - MARA VIELHABER  
MARIA FERRARIS - OLIVIA DEAKIN-BELL - SINEAD BORDER  
WENLAN WANG - ZOË WITHINGTON

*Tenor*

DANIEL SAUNDERS - JULES HOBKIRK - KYRO MA  
LIAM BUBB - MARTIN MROVEC - MAX CHARLES  
NELSON ODINS-JONES - PRATEEP SOM - WILL HOBKIRK

*Bass*

CHONGZHANG ZHAU - DAMIAN LIN - HENRY BEISSEL  
HUBERT CHAN - JOEL GARDNER - PHILLIP JANOWICZ  
ROBIN HILLIARD

*SUMS Small Group*

ASHLEIGH LANE - DANIEL SAUNDERS - HAYLIE MAK - HENRY BEISSEL -  
LARA HOLBURN - LISA GRONICH - MARIA FERRARIS ∞ -  
NICOLINE ELDER ∞ - OLIVER GOLDING - RUBEN MIHALOVICH -  
SINÉAD BORDER - THOMPSON LEE - ZOË WITHINGTON ∞

∞ SOLOIST

*Committee*

<i>President</i>	DANIEL SAUNDERS
<i>Secretary</i>	MARIA FERRARIS
<i>Treasurer</i>	TAHOORA JAHANIAN
<i>Publicity officer</i>	SAVINA KUAN
<i>Librarian</i>	PHILLIP JANOWICZ
<i>Concert manager</i>	GEORGIA MARSTON
<i>Fundraising officer</i>	NINA KNOWLES
<i>Social Secretary</i>	AUGUSTA BOTHMA
<i>Events officer</i>	HENRY BEISSEL

*Small Group*

<i>Director</i>	OLIVER GOLDING
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*Conservatorium High School*

<i>Piano</i>	VICENT ZHU
<i>Clarinet</i>	AUSTIN O'TOOLE
<i>Violin</i>	KLARA DECKER-STEWART

Our special thanks to the Australian Intersociety Choral Societies' Association for their support.





As a founding member of the Intersvarsity Choral Festival (“IV”) movement, members from SUMS have participated in IVs annually since the 1950s. Due to the COVID-19 pandemic, the last IV was held in Adelaide in 2019. Now we are planning the first one back, to be held in Sydney in January 2025!

IVs are a unique opportunity for participants to meet people in university choirs from around Australia. Choristers gather in one host city, have rehearsals over the course of a week or two and participate in various social activities, all culminating in a combined concert. It's a great way to make new friends, sing with a larger choir, and be part of a choral tradition with a rich history. Although the movement is targeted at tertiary students, participants often return multiple times as the festival is hosted in a different state each year.

As the first festival after COVID-19, we are looking to make it as affordable as possible for the tertiary students who will be attending for the first time. Your support will be vital in subsidising their registration fees to help them experience IVs, and will help us manage the cost of running a festival given the last few years of inflation.

If you wish to support us tonight, please see our Fundraising Officer Damian Lin before or after the concert – he will be more than happy to answer any questions you may have and take payments. Or if you'd like to donate online, please reach out to us at [treasurer@siv.org.au](mailto:treasurer@siv.org.au) and we can arrange a bank transfer.

To stay in touch with us, feel free to send us an email at [secretary@siv.org.au](mailto:secretary@siv.org.au) and we will make sure you receive any further updates!

# Upcoming Event





## *63rd Annual Festival of Lessons and Carols*

Join us on December 2, 2023, for our 63rd Annual Festival of Lessons and Carols, Carolfest! This year, we're inviting all past and present SUMS members, along with friends and family, to sing Christmas Carols with us. It's a joyful musical reunion you won't want to miss. Our first rehearsal is on October 18th from 18:30 to 20:30 at The Quad Lecture Theatre.



Please join us for a post-concert celebration at  
Lord Nelson Brewery!

### *Find us*

-  [www.sumschoir.org](http://www.sumschoir.org)
-  [@usydmusicalsociety](https://www.facebook.com/usydmusicalsociety)
-  [@sums\\_choir](https://www.instagram.com/sums_choir)
-  [@sums\\_choir](https://www.youtube.com/@sums_choir)



Programme designed by Savina Kuan



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sydney university musical society