

# Andrew ANDERSON

A LENTEN CANTATA  
AND OTHER  
CHORAL WORKS

Rebecca Rashleigh, soprano  
Sally-Anne Russell, mezzo-soprano  
Christopher Watson, tenor  
Eddie Muliaumaseali'i, bass  
The Consort of Melbourne  
Janáček Philharmonic Orchestra  
Stanislav Vavřínek  
Hugh Fullarton, organ  
Peter Tregear

## **A LENTEN CANTATA AND OTHER CHORAL WORKS**

by Andrew Anderson

I was born in Melbourne, Australia, in 1971 and grew up there. My first encounters with choral music were through hearing the parish choir at my local Uniting Church, along with the various choirs that made up the then rapidly growing music programme at my school, Brighton Grammar. Amongst the school staff were several talented organists, and so I also regularly heard both written and improvised organ music on the grand organ at St Andrew's, Brighton. When I was a teenager, my piano teacher, Arvon McFadden, recommended me when the Brighton Baptist Church required an organist, and I continued in this role for over a decade. While training overseas (2000–5), I sang with the parish choirs of Augustana Lutheran in Portland, Oregon, and Great St Mary's, Cambridge, England, and also took singing lessons with Nigel Wickens. Upon returning to Melbourne, I sang for several years with Concord, a choir consisting predominantly of staff from the University of Melbourne, under the direction of Gloria Gamboz.

Although I had written liturgical choral music episodically since I was a teenager, a florescence occurred following a party at the Deanery of St Paul's Cathedral, Melbourne, when the Dean of Melbourne – The Very Revd. Dr Andreas Loewe, a friend from Cambridge – introduced me to the Rev. Matthew Williams, vicar at St James' Old Cathedral. Even at this first meeting, the Rev. Williams confided that he had long wanted to explore what a contemporary composer would create within the form of a cantata – something that would crystallise into a commission for just such a cantata several years later. First, though, was an invitation a few months later to write two works for the 175th anniversary of St James's Old Cathedral, after which followed the commissioning of several more anthems. In 2021, I became St James's Old Cathedral's inaugural composer-in-residence.

## ***A Lenten Cantata***

My *Lenten Cantata* was co-commissioned by St James' Old Cathedral and The Consort of Melbourne. It was originally scored for organ and three-part string accompaniment, and was premiered in this form at St James' Old Cathedral on 1 April 2017. This orchestrated version of the cantata was completed in 2020.

The work draws heavily on Wesley's hymn 'Jesu, lover of my soul' and its accompanying tune 'Aberystwyth' by Parry. Additional text comes from Psalm 55:16–17, 22, and Matthew 11:28.

The opening 'Prelude: Meditation on Aberystwyth' [1] is a movement for orchestra alone that makes reference to melodic and rhythmic fragments of Parry's hymn tune. The second movement [2] sees the choir now enter in full force to declare that deliverance will come from calling on the Lord.

As for me, I will call upon God; and the Lord shall save me.

It is followed by 'Evening, and morning, and at noon' [3] in which alto and tenor soloists now antiphonally cry, against a sometimes polytonal orchestral accompaniment.

Evening, and morning, and at noon, will I pray, and cry aloud: and he shall hear my voice.

The fourth movement, 'Jesu, lover of my soul' [4], is a chorale that makes use of the full Aberystwyth tune, albeit hidden in the tenor part. The chorale is accompanied by a solo violin obbligato.

Jesu, lover of my soul, let me to Thy bosom fly,  
While the nearer waters roll, while the tempest still is high.  
Hide me, O my Saviour, hide, till the storm of life is past;  
Safe into the haven guide; O receive my soul at last.

In the next movement, 'Cast thy burden' [5], the solemnity of Lent is momentarily displaced by a brighter, more virtuosic soprano solo that emphasises the sustaining presence of the Lord.

Cast thy burden upon the Lord, and he shall sustain thee.

The sixth movement, ‘Other refuge have I none’ [6], is a chorale that again features the full Aberystwyth tune, although this time in the alto line.

Other refuge have I none, hangs my helpless soul on Thee;  
Leave, ah! leave me not alone, still support and comfort me.  
All my trust on Thee is stayed, all my help from Thee I bring;  
Cover my defenceless head with the shadow of Thy wing.

The penultimate movement, ‘Come unto me’ [7], is sung by a solo bass and features ponderous accompaniment textures, lightening only when the promise of rest is given.

Come unto me, all you who are weary and burdened, and I will give you rest.

The work concludes with ‘Plenteous grace with Thee is found’ [8], which commences with an instrumental fughetta in five beats to the bar. The continued polyphonic orchestral lines are episodically punctuated by the choir all singing the Aberystwyth tune, though in canon.

Plenteous grace with Thee is found, grace to cover all my sin;  
Let the healing streams abound; make and keep me pure within.  
Thou of life the fountain art, freely let me take of Thee;  
Spring Thou up within my heart; rise to all eternity.

### ***Two Communion Anthems***

These two anthems, both completed and premiered in 2014, were commissioned to celebrate the 175th Anniversary of the laying of the foundation stone at St James’ Old Cathedral, and also the 100th Anniversary of the re-opening of the church after reconstruction on its present site. They are the first anthems of mine commissioned by the Rev. Matthew Williams for the Cathedral.

#### ***No. 1, On the Road***

‘On the Road’ [9] is a setting of Luke 24:30–32, which describes how Jesus was recognised by two disciples in the breaking of bread, on the road to Emmaus. The work is largely quiet and contemplative, although – following a series of close, slightly dissonant

intervals – it erupts in loud organ and choir chords to portray the internal fire felt in the disciples’ hearts.

When Jesus was at the table with them,  
he took bread, blessed and broke it,  
and gave it to them.  
Then their eyes were opened,  
and they recognised him;  
and he vanished from their sight.  
They said to each other,  
‘Were not our hearts burning within us  
while he was talking to us on the road,  
while he was opening the scriptures to us?’

#### No. 2, *Once for All*

The second anthem, ‘Once for All’ [10], is a setting of text from Hebrews 10:10 and 14. It is a simple, homophonic anthem, though with prominent use of added-note chords and suspensions.

By God’s will we have been sanctified  
through the offering of the body of Jesus Christ  
once for all.  
For by a single offering  
Christ has perfected for all time  
those who are sanctified.

#### ***This is My Son***

*This is My Son* [11] was commissioned by the Rev. Matthew Williams for St James’ Old Cathedral in 2014, and was completed in December that year. It was first performed on 15 February 2015 by their resident choir, The Old Cathedral Voices. The anthem sets texts from the Baptism of Jesus (Matthew 3:16–17) and Transfiguration (Matthew 17:2,5) to highlight how in each the voice from heaven says the same words.

The anthem also includes an allusion to these words from Matthew 12:18 (quoting Isaiah 42:1). The harmonic textures are often spartan, with two-part harmony in fourths and fifths highlighting – rather like a fanfare – the key announcement ‘This is my Son’.

Here is my servant, whom I have chosen,  
my beloved, with whom my soul is well pleased.  
I will put my Spirit upon him,  
and he will proclaim justice to the Gentiles.

When Jesus had been baptised,  
just as he came up from the water,  
suddenly the heavens were opened to him  
and he saw the Spirit of God  
descending like a dove and alighting on him.  
And a voice from heaven said,  
‘This is my Son, the beloved,  
with whom I am well pleased’.

Jesus was transfigured before them,  
and his face shone like the sun,  
and his clothes became dazzling white.  
A bright cloud overshadowed them,  
and a voice from the cloud said,  
‘This is my Son, the beloved,  
with whom I am well pleased.  
Listen to him!’

### ***There is one body***

This setting of Ephesians 4:4–6a [12] was written in 2019, to a commission from the Rev. Matthew Williams for St James’ Old Cathedral on the occasion of the baptism of Malachi Altin. The anthem therefore emphasises the words relating to baptism by

having them sung by the altos unaccompanied. It was premiered on 21 July 2021 by the Old Cathedral Voices.

There is one body and one Spirit,  
just as you were called to the one hope of your calling,  
one Lord, one faith, one baptism,  
one God and Father of all.

### ***Carol***

In an e-mail to me dated 29 December 2015, the late English neurophysiologist R. H. S. (Roger) Carpenter (1945–2017) wrote: ‘Increasingly I feel that a really good carol should make reference to the Passion in some way – a surprising number of medieval ones do. Otherwise there’s a danger of sentimentality, I feel’. My *Carol* [13] therefore reflects on the similarities between the Nativity and the Passion, and plays on the idea of sleep as a metaphor for death. The work was premiered on 15 December 2019 at St James’ Old Cathedral by the Old Cathedral Voices. Roger Carpenter was a mentor and friend, and the piece is dedicated to his memory. Although the carol has the same tune for each verse, the harmony shifts in sympathy with the text – probably most prominently in the third verse, where the notions of guilt and anguish are rendered by relatively more dissonant harmonies. The text is my own.

Why are you sleeping, precious Jesus?  
The ox again longs to sound your praise.  
Your closed lids hide your mother’s face,  
While night holds you in deep embrace.  
  
You’re wrapped securely, precious Jesus,  
And gently laid, though not in a bed,  
The wise are here with their gifts of myrrh,  
Why is it that you do not stir?

We too come near you, precious Jesus,  
From worlds stained through with guilt and sin,  
We cry, and plead not to be reprovèd.  
How do our calls leave you unmoved?  
  
Do you not hear us, precious Jesus?  
How can you sleep through our cries of woe?  
Maybe it is all for our sake  
You sleep, to on the third day wake?

### *I sing in my heart*

Commissioned by the Sydney Philharmonia Choirs, *I sing in my heart* [14] was originally scheduled for a 2020 Sydney Opera House concert centred on Saint Cecilia. The worsening pandemic at the time saw this premiere cancelled, a fate that also befell both the second attempt at a premiere in July 2021 and the third attempt in November.

The text depicts St Cecilia sitting apart at the feast of her forced wedding, singing a song in her heart to God – an act that would later lead to her becoming the patron saint of music and musicians. She invokes the protection of angels, and meditates on the familiar phrases and ideas from the Psalms that speak to her current predicament. As she sings, she feels a growing, almost ecstatic, strength, as if accompanied by the great ‘cloud of witnesses’ of the faith, encouraging her on. This sentiment is reflected in the music, where the anthem grows from a single voice, through conventional four-part harmony, to eight parts. Her song ends alone, as it began, although now rather more hopeful than before. Here, too, the text is my own, although it draws heavily on phrases from the Psalms.

I sing in my heart to my saviour,  
I lift up mine eyes to see whom He sends me,  
Sends his angel to watch over me,  
I sing in my heart to my keeper who watches over me,  
Though in this darkened valley I wait,  
Where sin is all around me,  
Though it should cause me to tremble in fear,  
My Lord will save me.  
I sing in my heart to my saviour with rejoicing,  
Sing within my heart,  
Sing with rejoicing a song,  
I sing to the Lord in my heart.

## *Magnificat and Nunc Dimittis*

The *Magnificat* and *Nunc Dimittis* are biblical canticles that are core components of the service of Evensong, and have been set by many composers throughout the centuries. I sang many of these settings during my time with the choir of Great St Mary's, Cambridge. This setting [15] [16] was completed in 2018, and draws on the harmonic language of early twentieth-century British composers responsible for so many well-known settings of the canticles.

### *Magnificat*

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth: all generations shall call me blessed.  
For he that is mighty hath magnified me: and holy is his Name.  
And his mercy is on them that fear him: throughout all generations.  
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat: and hath exalted the humble and meek.  
He hath filled the hungry with good things: and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel:  
As he promised to our forefathers, Abraham and his seed for ever.

### *(Gloria Patri)*

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.

### *Nunc Dimittis*

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.

## *I gave my Lord an Apple*

*I gave my Lord an Apple* [17] provides a contemplation of the ideas of forgiveness and restoration that centres on the symbol of the tree as used in Christian theology. I wrote the text and set it to music in the late 1990s, with the music completely recomposed in 2016. This latter form of the work had its Australian premiere on Good Friday 2019, by Allegra Giagu at St James' Old Cathedral, with its London premiere given by Miriam Allan, accompanied by James Orford. This orchestrated version of the anthem was completed in 2020. The music contains simple, lightly scored accompaniment patterns, only growing to a more forceful chorale to accompany the denouement of the text.

I gave my Lord an apple,  
an apple that I took  
from off the tree in Eden's land.  
The Lord received my apple  
and this he said to me,  
'I'll put it back where it belongs,  
I'll return your apple to the tree.'  
And so, each day, more apples,  
more apples did I find  
within each corner of my heart,  
of ev'ry shape and kind,  
and to the Lord I brought them all  
as I had done before.  
'I'll take your apples swift away  
and to the tree restore.'  
One day, as I was walking,  
the apple tree I passed  
and looking up I found it bare.

I asked my Lord about it:  
'Did you not promise me  
you'd take my apples swift away  
and return them all to the tree?'  
'As promised, I have done it,'  
replied to me the Lord.  
'I took your apples swift away  
and to the tree restored.'  
And looking t'ward the hilltop,  
in awe I fin'lly see,  
the cross nailed full of apples,  
apples from me.

Performing with several opera companies around Australia, such as Opera Australia, Victorian Opera and Melbourne Opera, the soprano **Rebecca Rashleigh** has performed such roles as Marzelline (*Fidelio*), Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Liù (*Turandot*), Lauretta (*Gianni Schicchi*), Rosina (*Il barbiere di Siviglia*) and Poppea (*L'incoronazione di Poppea*). In 2018 she was the recipient of the prestigious Herald Sun Aria, the oldest prize in Australia for emerging classical singers.



**Sally-Anne Russell** is a multi-award-winning mezzo-soprano who has performed on both concert and operatic stages in over 25 countries, and has a discography of over 40 recordings. She has over 80 operatic roles in her repertoire and has worked with all the major opera companies and symphony orchestras in Australia. She is also co-artistic director for the Albury Chamber Music Festival, a member of the International Artistic Council of the Kathaumixw Festival in Canada, and the Belvedere International Singing Competition in Vienna.

**Christopher Watson** is a British tenor based in Melbourne. For over 20 years he was based in Europe, singing regularly as a soloist and for Tenebrae and Theatre of Voices. He was also the longest-serving tenor in The Tallis Scholars. He has an extensive discography that includes the Grammy award-winning recording of David Lang's *The Little Match Girl Passion* for Harmonia Mundi. He is currently Music Director of the Choir of Trinity College, University of Melbourne.



The Melbourne-based operatic bass **Eddie Muliaumaseali'i** has made a career of singing villains and kings in opera that has taken him in Austria, France, the UK, the USA, China, Samoa and New Zealand, and extensively throughout Australia. He has also performed widely in musical theatre and in 2014 was nominated for a Helpmann Award for his portrayal of Joe in The Production Company's presentation of *Show Boat*. In 2021 he made his debut as Wotan in *Das Rheingold*.



Originally studying both flute and conducting, the Czech conductor **Stanislav Vavřínek** has worked with many prominent Czech orchestras, among them the Czech Philharmonic Orchestra and Prague Symphony Orchestra, and with soloists who have included Ivan Moravec and Gabriela Beňačková; he has been a guest conductor in other European countries and in Japan. He is also an educator, as a professor in the Department of Conducting at the Academy of Performing Arts in Prague.

Based in the Czech city of Ostrava, the **Janáček Philharmonic** originally began as a radio orchestra almost a century ago, becoming a symphony orchestra in 1954. Over the years it has featured guest appearances from prominent composers, among them Hindemith, Prokofiev and Stravinsky, been led by distinguished guest conductors such as Sir Charles Mackerras, Václav Neumann and Libor Pešek, and accompanied many well-known soloists, including José Carreras, Plácido Domingo and Josef Suk. The orchestra regularly tours both domestically and internationally, and has recorded for major record labels, not least Supraphon.

**Peter Tregear** is a conductor, singer and academic. A former Director of Music at Fitzwilliam College, Cambridge, and Head of the Australian National University School of Music, he has appeared as a conductor and vocal soloist extensively across Australia and the United Kingdom. A champion of music of the Weimar Republic, he has also worked with London-based Ensemble Émigré and in 2019 he conducted the Australian premiere of Ernst Krenek's *Jonny spielt auf* to international acclaim.



The Australian organist, pianist, conductor, composer and improviser **Hugh Fullarton** studied organ with John O'Donnell at the University of Melbourne, receiving the highest marks in performance in his undergraduate and postgraduate degrees and winning a number of prizes. He is a Fellow of the Royal College of Organists and also holds an Associate Diploma in Organ Performance from the Royal College of Music, London. As organist or pianist he has appeared with a host of ensembles, of international and national standing, and has performed as an organ soloist throughout Australia and England. As conductor over the last two decades, he has led a full range of instrumental and choral groups, from school, community and church through to professional ensembles.

**The Consort of Melbourne** is a professional vocal ensemble founded in 2008 by Peter Tregear and Warren Trevelyan-Jones to perform and promote both historic and contemporary chamber vocal repertoire. Alongside an annual concert series at the Melbourne Recital Centre, collaborative partners include the Australian Chamber Orchestra, Melbourne Symphony Orchestra, Australian Youth Orchestra, The Song Company, The Kronos Quartet and The Rolling Stones. Since 2016 the Consort has been under the artistic direction of Steven Hodgson.

### *Sopranos*

Elsbeth Bawden<sup>†</sup>  
Kristy Biber\* 14  
Marjorie Butcher<sup>†</sup>  
Monika Harris<sup>†</sup>  
Renee Heron<sup>†</sup>  
Amelia Jones\*<sup>†</sup> 15 16  
Jane Magão<sup>†</sup>  
Katherine Norman\* 10  
Eliza O'Connor<sup>†</sup>  
Leonie Thomson<sup>†\*</sup>  
Ailsa Webb<sup>†</sup>

### *Altos*

Elizabeth Chong<sup>†\*</sup>  
Shakira Dugan<sup>†</sup>  
Jenny George\* 10  
Emma Muir-Smith<sup>†\*</sup>  
Hannah Pietsch\*<sup>†</sup> 15  
Daniel Riley<sup>†</sup>  
Alex Ritter<sup>†</sup>  
Mei Wah<sup>†</sup>

<sup>†</sup> *A Lenten Cantata*

\* Other works

Boxed numerals indicate tracks featuring the singer as soloist.

### *Tenors*

Peter Campbell<sup>†</sup>  
Spencer Chapman\* 10 11  
Alex Gorbatov<sup>†\*</sup>  
Jack Jordan<sup>†</sup>  
Max McConnell<sup>†</sup>  
Anish Nair<sup>†</sup>  
Timothy Reynolds<sup>†\*</sup> 15  
Leighton Triplow\*  
Christopher Watson<sup>†</sup>

### *Basses*

Thomas Drent<sup>†</sup>  
Lucien Fischer\* 13  
Steven Hodgson<sup>†\*</sup> 11 – solo 2  
Oliver Mann\* 11 – solo 1 15 16  
Lachlan McDonald<sup>†</sup>  
Paul McDonald<sup>†</sup>  
Aidan McGartland<sup>†</sup>  
Josh McLeod<sup>†</sup>  
Bailey Montgomerie<sup>†\*</sup> 10  
Alex Owens<sup>†</sup>



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Engineer (Czech Republic): Jakub Stratílek  
Engineer (Melbourne): Mark Edwards  
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## ANDREW ANDERSON *A Lenten Cantata* and Other Choral Works

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<b><i>A Lenten Cantata</i></b> (2017, orch. 2020)	<b>25:29</b>
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 12 <b><i>There is one body</i></b> (2019)	<b>1:58</b>
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 14 <b><i>I sing in my heart</i></b> (2020)	<b>4:05</b>
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TT 59:33

FIRST RECORDINGS

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**Sally-Anne Russell, mezzo-soprano** [3] [17]

**Christopher Watson, tenor** [3]

**Eddie Muliaumaseali'i, bass** [7] [9]

**The Consort of Melbourne** [2] [4] [6] [8] [3] [16]

**Janáček Philharmonic Orchestra** [1]— [5]— [8] [17]

**Pavel Doležal, violin** [4]

**Stanislav Vavřínek, conductor** [1]— [3] [5]— [8] [17]

**Hugh Fullarton, organ** [9] [15] [16]

**Peter Tregear, choirmaster** [2] [4] [6] [8] **conductor** [9]— [16]