

ENSEMBLE IONA

Emma McLeod

2001/02

Matthew Kelly

2001/02

Sam Whittall

2001/02

Alan McEneaney

2001/02

THE FIRM

SERIES 2002

ENSEMBLE IONA

Emma Horwood	soprano
Matthew Ruddy	alto
Ben Whittall	tenor
Alan McKie	bass

MONDAY APRIL 8, 2002

Josquin Des Pres (c. 1440 - 1521)

Ave Maria

David Kotlowy

Dharma Paths

Jacob Obrecht (1457/8 - 1505)

Ave, Regina Caelorum

SHORT INTERVAL

Raymond Chapman Smith

Sub Specie Aeternitatis

Franz Schubert (1797 - 1828)

Chorus of Angels

Quentin SD Grant

A Lullaby

David Kotlowy

Dharma Paths

For Carol

The Dhammapada was one of the first Buddhist texts I read, many years ago. I reconnected with it during the troubled times of late-2001. 'Dhammapada' means 'Path of the Dhamma' or 'Way of the Dhamma.' The book is a collection of 423 aphorisms attributed to the Buddha, and written down in Pali during the first century BC.

The words continue to ring true for me today, and the geographical origins of these texts encouraged my indulgence in a long-held but rarely manifested attraction to the melodic lines of Indian classical music.

All my verses except the fourth are generated from *The Dhammapada*. The fourth section combines a poem by the Japanese Zen monk Sengai (1750 - 1837) – "To what shall I compare this life..." – and the concluding verse of the *Vajracchedika Sutra* (Diamond Sutra, c. 350) to which it refers. Although there are a number of references to transience in the *Dhammapada*, I have admired these succinct verses for too many years to disregard them now.

Coincidentally, Buddha's 2465th birthday is being celebrated in Japan today with Kanbutsu-e (The Infant Buddha's Fragrant First Bath) commonly called Hanna-matsuri, the Flower Festival.

I

All that we are is the result of our thoughts;
it is founded on our thoughts and made up of our thoughts.

All that we are is the result of our thoughts;
with our thoughts we make the world.

What we are today follows from our thoughts of yesterday.
What we are tomorrow depends on our thoughts of today.

'She beat me, he abused me, she hurt me, he insulted me.'
Live with those thoughts and you will never stop hating.
'He beat me, she abused me, he hurt me, she got the better of me.'
Abandon such thoughts and your hatred and suffering will cease.
For hatred is never appeased by hatred: hatred is appeased by love.

II

From meditation comes wisdom, and from lack of it wisdom decays.
These are the two paths; walk the path that leads to wisdom.

Be a light unto yourself and learn wisdom.

By oneself evil is done; by oneself one suffers.
By oneself good is done; by oneself one is purified.
No-one can purify another.

III

'All is sorrow; to exist is to know sorrow.'
Know this and be free from sorrow.

This is the radiant path.
Live in love among those who hate.

'All is unreal; there is no separate self to suffer.'
Know this and be free from anguish.
This is the clear path.
Live in health among those who are ill.

'All is transient, arising and passing away.'
Know this and be free from sorrow.
This is the shining path.
Live in peace among those who struggle.

IV

All composed things are like this;
an illusion, a dream, a lightning flash,
a shadow, a bubble, a drop of dew;
a flickering star at dawn.

To what shall I compare this life?
Even before I can say it is like a flash of lightning or a dewdrop,
it is no more.

V

Hurt not with the body, but use your body well.
With body self-controlled, anger is overcome.
Hurt not with words, but use your words well.
With words self-controlled, anger is overcome.

Hurt not with the mind, but use your mind well.

With mind self-controlled, anger is overcome.

Live in joy, in love among those who hate.

Live in joy, in health among those who are ill.

Live in joy, in peace among those who struggle.

Live in joy, although possessing nothing.

Live in joy. Live in joy.

Raymond Chapman Smith

Sub Specie Aeternitatis

Searching for a Latin text, of metaphysical intent but free of Christian sentiment, I happened upon this resonant line from Baruch Spinoza's great 'Tractatus' of 1670. It is set here in three closely related motets that employ the polyphonic idiom of Spinoza's era.

Mens aeterna
est quatenus res
sub specie aeternitatis.

The mind is eternal
in so far as it conceives things
from the stand-point of eternity

Franz Schubert
Chorus Of Angels

This rarely heard setting of a brief passage from the first part of Goethe's "Faust" was composed in 1816 and is, apart from the familiar "Deutsche Messe", Schubert's only, free-standing composition for standard, unaccompanied mixed choir.

Christ is risen!
Joy to mortality,
Men whom fatality
Creeping, inherited,
Deeply dispirited
Doomed to a prison.

Quentin S D Grant
A Lullaby

words: Moira Morris

A gentle song to settle small ones in the depth of night.

Go to sleep my lovely one,
Go to sleep my dearest one
With your white horse watching over you.
As the darkness grows around,
And the thick shadows 'round.
Don't forget how sweet the dawn, bright morn,
As you go to sleep.

Deep the shadows, deep the gloom,
Black the sky there is no moon,
And the stars all hide away in fear.
Take no worry, take no fright,
For your journey through the night,
'Til the coming of the dawn, bright morn,
As you go to sleep.

'Til the morning sunlight, touches your face,
Touches your eyes holy golden sunlight, shining.

Thunder rumbles in the sky,
Dark waves crashing on the shore,
And the sound of wings breaking the air.

Whisper gently, hide your light
The known world is lost to sight,
We will wait for the sweet dawn, bright morn,
As you go to sleep.

Outside on the darkened plain
Silent armies blindly clash
Moving closer to us day by day.
Every whisper, every scream
Will be kept out of your dream,
Dreaming gently 'til the dawn, bright morn,
As you go to sleep.

Go to sleep my lovely one,
Go to sleep my dear dearest one,
As the fire slowly starts to die.
Let your dreams grow green and strong,
Set yourself a mighty song,
We will sail 'til the sweet dawn, bright morn,
As you go to sleep.

In the forest far away,
Weeping gently, your lost brother
Calling softly for the daylight,
Sighing, crying for his mother.
Calling from the dark to you his sister,
Calling to, to you, be still, sister,
Calling to you, Come be still, sister,
Calling to you, Come, to sleep.

ENSEMBLE IONA named for the remote Scottish island monastery founded by St. Columba in AD563, is a new chamber music medium for THE FIRM. The members of Ensemble Iona will be well known to many listeners as established members of South Australia's leading choral ensemble – Adelaide Chamber Singers. THE FIRM is particularly grateful to the singers and ACS renowned director Carl Crossin for making this venture possible.

Emma Horwood is currently finishing a Bachelor of Music at Adelaide University, majoring in harp. She has played with the Adelaide Youth Orchestra, the Elder Conservatorium Symphony Orchestra and the Adelaide Symphony Orchestra, and performs at weddings and functions. Emma began singing three-and -a-half years ago when she joined Voiceworks at the Flinders Street School of Music, touring with the group to Europe in 2000. She currently studies voice with Keith Hempton, and has been a core member of Adelaide Chamber Singers for two years. This year she has performed as soloist with the Gallerie Consort, the Choir of St. Peters Cathedral, and the Cantabile Singers. Emma particularly enjoys chamber music, and is very excited about being a part of Ensemble Iona for The Firm.

Matthew Ruty started singing Countertenor in 2000, when he commenced his studies with Keith Hempton. Matthew is a founding member of Syntony, a one-voice-to-a-part ensemble. He particularly enjoys singing with small chamber music ensembles, such as Gallerie Consort and Camarata. He has been a core member and soloist with

Adelaide Chamber Singers since 1989. In 2002, Matthew will make his operatic debut when he plays the principal role of Akhnaten in Philip Glass's opera for the State Opera of South Australia. In his spare time, Matthew is very partial to sampling fine ales.

Ben Whittall has been a core member and soloist in Adelaide Chamber Singers since 1999, and has toured with the group to England and Singapore. He also directs the Gallerie Consort, the chamber choir of Bethlehem Lutheran Church. He studies voice with Keith Hempton, and has sung solos with Certain Notes, St. Peters Cathedral Choir, FUCS, and the ASO. He is a founding member of Syntony, a one-voice-to-a-part ensemble specialising in Renaissance, Baroque and Contemporary music.

For over thirty years **Alan McKie** has been a vocal soloist and chorister on Adelaide's music scene. He sang professionally with the ABC Adelaide Singers for a time, and has been a teacher of singing on the part-time staff of both the Elder Conservatorium and the Flinders Street School of Music. He has been a member of the esteemed Adelaide Chamber Singers since its inception in 1985, and also sings with the recently formed vocal ensemble Syntony.

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