

move

Christian

Prayer Heim

Prayer Dances

SYDNEY CHAMBER CHOIR + SPRUNG PERCUSSION + NICHOLAS ROUTLEY



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Christian Heim

Prayer Dances

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SYDNEY CHAMBER CHOIR + WITH SPRUNG PERCUSSION + DIRECTED BY NICHOLAS ROUTLEY

1 PRAYER DANCE 1 2'17"

2 TRANSFORMED 6'44"

3 NEW WINE 3'28"

MEDITATION: PANGUE LINGUA (8'54")

4 Pange Lingua 2'15"

5 ... mysterium 1'56"

6 Tantum ergo ... 2'41"

7 Laus et Jubilatio! 2'00"

8 VISIONS OF ZECHARIAH 4'04"

9 BENEDICAMUS DOMINO 6'02"

A PATER NOSTER (5'06")

10 Give it up 2'53"

11 Pater Noster 2'11"

12 LOVE SONG 4'45"

LAMENT (11'50")

13 Crisis 2'32"

14 Death 3'23"

15 Mourning 3'38"

16 Hope 2'14"

17 PRAYER DANCE 2 6'12"

18 LULLABY 1'56"

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Prayer Dances

1 PRAYER DANCE 1

Choir and drum

The vocal line consists of simple units which build to evoke a joyous praise. Fragments of the Lord's Prayer are sung three times each, with successive fragments becoming more elaborate in pitch material.

*Pater noster qui es in caelis
Sanctificetur nomen tuum.
Adveniat regnum tuum,
Fiat voluntas tua sicut in caelo et in terra.
Panem nostram supersubstantialem da nobis hodie.
Et dimitte nobis debita nostra
Sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
Sed libera nos a malo.
Amen.*

*Our Father in Heaven,
Hallowed be Your name.
Your kingdom come,
Your will be done on earth as in Heaven.
Give us this day our daily bread,
And forgive us our debts
As we forgive our debtors.
And lead us not into temptation
But deliver us from evil.
Amen. (Luke 11: 2-4)*

2 TRANSFORMED

Choir and two percussion

Transformation is a process that underlies much of nature. In a religious context, it is being 'born from above'. As the process is here complete, the expression is one of joy, freedom and vitality. Repetitions capture the ever-moving forces of nature and the piece culminates in the quietude of a day's rebirth.

*Sing joyfully, nature!
Sing, rejoice, sing in praise!
Sing with the harp.
Sing, rejoice with the trumpet,
Sing with the trumpet, harp and horn!*

*Let the seas roar, the people resound,
Let rivers clap their hands,
Let mountains be joyful,
Joyful, together as one!
Joy! Sing! Praise! (Psalm 98: 4-8)*

*Sing oceans, sing rivers,
Sing mountains, sing valleys.
Joy!
Sing all the earth,
Sing joyfully to the Lord!*

*Behold, nature,
In its gentle simplicity,
Silently offering the dawn. (K. Stockholm)*

3 NEW WINE

Vocalisations and two percussion

The title is a reference to the outpouring of the Holy Spirit (Acts 2). This is an example of prayer language.

Fear the Lord and serve Him in all ways. You seek not earthly wisdom but the Lord's teaching and blessing. *With all of my heart, I lift up the Lord. What He has lifted up cannot be torn down. Be at peace. My ways are not your ways. My understanding is great. The Lord is to be glorified. All things shall acknowledge Him. My heart cries in pain for when I am not close to You. Yet You will come again and hold me close. I cry in anguish as I wait. How long, Lord, how long? In the heavens You walk and orchestrate. You are great and mighty and all the earth will bow before You. This is the designated day – we who walk the earth tremble! The heavens shake! Fire goes before You! All will be cleansed and set free. Pain will emerge amidst screams but anguish will have an end. See that I am the Lord your God, the First and the Last: none came before, none will come after. The return of the Lord will be like the rhythm of a wave surging on the shore. With certainty the waves cannot be held back. So it is with the Lord's return. All who stand before me will be worked upon.* (Interpretation by the Rev. L. Gray and Hugh O'Dempsey)

4 - 7 MEDITATION: PANGE LINGUA

Pange Lingua - ... mysterium - Tantum ergo ... - Laus et Jubilatio!

A cappella choir. Soli: Kurt Olofsson, Anne Bischoff

The complete plainchant *Pange Lingua* is presented in the upper voice with a mirror image in the bass. Three meditations are then heard. The all-embracing mystery of verse one, ... *mysterium*, is reflected in a three-part canon with entwining, lilting figuration. The intimate reverence of *Tantum ergo ...* is expressed in a gentle harmonic progression: repeated chords compress towards a final cascade. This is followed by the exuberant praise of *Laus et Jubilatio!*

Pange lingua gloriosi

Corporis mysterium

Sanguinisque pretiosi

Quem in mundi pretium

Fructus ventris generosi

Rex effudit gentium.

Tantum ergo sacramentum

Veneremur cernui

Et antiquum documentum

Novo cedat ritui:

Praestet fides supplementum

Sensu'um defectui.

Genitori genitoque

Laus et jubilatio

Salus, honor, virtus quoque

Sing, my tongue, the glorious

Mystery of the body

And the precious blood,

Prized in all the world,

The fruit of the generous womb,

The king freely given to the people.

So much, therefore, we worship

The sacrament with bowed head,

And the ancient lesson

Yields to the new rite:

Faith offers what is lacking

To the feeble senses.

To the Father and to the Son

Be praise and jubilation,

Health, honour, power

*Sit et benedictio,
Procedenti ab utroque
Compar sit laudatio.*

*And blessing also,
And to the One proceeding from both
Let equal praise be given.*

8 VISIONS OF ZECHARIAH

Choir and two percussion. Baritone: Richard Sanchez

The Old Testament book of Zechariah is a rich prophecy of Christ's life and Second Coming. The text here is a condensed paraphrase. A lyrical melody personifying the prophet, Zechariah, precedes responsorial verses. The choir chants low, repeated notes to emphasise the sobriety of the subject matter.

Thus spoke the Lord to Zechariah.
*"Tell them this is what the Lord God almighty says:
Return to me and I will return to you."*

Last night I had a vision.
*Before me was a man riding a red horse
with brown and white horses
Which the Lord has sent to find the world in peace.
The Lord will return with mercy, rebuilding.
The towns will overflow with love and comfort.*

I looked up at the vision.
*I saw four horns which scattered, four craftsmen who
gathered.
I saw men measuring Jerusalem, a city without walls.
The Lord will be a wall around it, glory within.
"Come to Me! Come to Me!" says the Lord.
"Come all oppressed, I will live among you. Shout and be
glad!"*

High Priest stood before an angel.
*He was dressed in unclean clothes.
The angel told him to take them off.
"I take away your sin. I clothe you in riches.
I put a clean turban on your head.
Walk in My ways, keep My commands, govern My house,
Listen and I will send you My Son and I remove sin."*

Angel, show me more visions.
*I see a golden lamp, a bowl and seven lights,
Seven beams, two large olive trees.
I see a flying scroll: a curse which banishes
wickedness to Babylon.
Chariots with red horses, black horses, dappled horses*

*All powerful spirits of heaven commanded by the Lord to
destroy.*

I see the Word of the Lord.
*"Harmony and peace if you obey My Word.
Fast and feast for Me,
Show justice, mercy, compassion,
Do not oppress, think only good.
I will return and live with you
when you love truth and peace."*

Rejoice!
*"Rejoice greatly, shout all you nations, see your King:
Righteous, forgiving, gentle and riding a donkey,
Proclaiming peace, boundless rule, freedom, salvation,
Your young people thrive, new wine will flow,
Children have joy, hearts rejoice!
I gather, I redeem, I strengthen
And in My Name you will walk!"*

Unity.
*Unity will be broken as they mourn the one they pierced.
Strike the flock.
Strike the shepherd, scatter the sheep.
Two thirds strike.
Two thirds I strike down, one third I refine.*

Lord's return.
*The day the Lord returns living waters will flow.
He is King!
He will be King, His Name the only Name!*

Thus spoke the Lord to Zechariah.
Amen.

9 BENEDICAMUS DOMINO

A cappella choir.

The plainchant, *Benedicamus Domino*, is presented in four-part counterpoint under an invoking *Domine*. It then appears as a slow-moving cantus firmus under sounds associated with Flamenco dance before reappearing in four parts.

Domine. Benedicamus Domino.

Lord! Bless the Lord.

10 - 11 A PATER NOSTER

Give it up - Pater Noster

Choir, pianoforte (Christian Heim) and two percussion.

This piece is concerned with liberation. Quietude and contemplation are often lost in our mechanised world. The insistent repetitions of quasi-nonsensical commands are juxtaposed against calming utterances from the Lord's Prayer. Without an abundance of nature, there is a need to "close our doors" to find peace and freedom.

Give it up.

Don't give it up.

Must you give it up?

You want to give it up.

...

We all see you try but can't give it up.

Pater noster ...

Give it up.

Give it all up.

Give it up to you.

Give it all up to you.

...

Give it all up, once and for all all up, all is up to you.

Panem nostram ...

Give it up.

Give it all up.

Don't give it up to you.

Must you give it all up to you?

You want to give it once and for all up.

...

*We see you try but cannot give it all up,
once and for all all up, all is up to you.*

Libera nos.

Pater noster qui es in caelis

Sanctificetur nomen tuum ...

12 LOVE SONG

Soprano (Miriam Allan) and pianoforte (Christian Heim).

The intimacy of a candle-lit room at midnight is recreated in this love song.

When you see me, I'm a child.

When you kiss me, I'm a lady.

When our bodies meet, I'm a woman. (C. Beck)

13 - 16 LAMENT

Choir, harp (Miriam Lawson), viola (Andrew Chubb) and two percussion. Soprano: Belinda Montgomery
Originally for choir and orchestra, *Lament* was written after I had witnessed a tragic work-related accident which resulted in the loss of two young lives. The *Crisis* is announced sombrelly. A sense of urgency is created as lives hang in the balance. *Death* comes as an ugly, unwelcomed guest as a battle for life is lost. A wife is *Mourning* as friends and strangers awkwardly attempt to comfort her. *Hope*, however, remains: the cycle of life continues in children.

CRISIS

*From up above a weight was sent to my bones,
To overpower them,
A snare at my feet left me desolate and faint,
A weight was bound and thrust upon my neck,
My strength failed, I could not stand.*

*Mighty men were trampled underfoot,
Young men were crushed, for this I weep,
I overflow with water and blood.
Comforters are far from me, they should restore my life.*

*Is it nothing to all you passers-by?
Behold and see, is any sorrow like my sorrow,
Inflicted on me on a day of fearsome anger?
Comforters are far from me, they should restore my life.
(Lamentations 1: 12-16)*

DEATH

*Once brighter than snow. Once whiter than milk.
Once more ruddy than ruby. Now blacker than dirt.
Unrecognisable.*

*Skin clinging to bones. Bones broken like wood.
Those slain in battle are better than those who die hungry.
Unrecognisable.*

*Blood of the just flows in our midst.
Stained by this blood, no-one will touch their garments.
Unrecognisable. (Lamentations 4: 7-14)*

MOURNING

*My eyes fail with tears, my heart is grieved
Bile is poured on the ground because of his death.
Children and infants wail.*

*How can we console you? How to compare?
How may we comfort you, oh woman?
Your pain is as wide as the sea. Who can heal you?*

*I will cut down in anger! I will blaze like a fire!
I will pour out my fury!
... and then I will cry.
Children and infants wail. (Lamentations 2: 11-13)*

HOPE

*Death, where is thy victory?
Death, where is thy sting?
Death is swallowed up in life. (1 Corinthians 15: 54, 55)*

*Wipe every tear.
No more death, no sorrow, no tears, no pain.
These things pass away. (Revelations 21: 4)*

17 PRAYER DANCE 2

Choir and two percussion.

The vocal line of *Prayer Dance 1* is combined with harmonies and intricate percussion figuration to create a longer work with a more extensive emotional range. *Prayer Dance 2* reaches for an exuberance not unlike that reached for in the dances of the Whirling Dervishes. The lengthening fragments invite listeners to sink deeper into contemplation. The structure mirrors what I believe to be the hidden structure of the Lord's Prayer.

*Pater noster qui es in caelis
Sanctificetur nomen tuum.
Adveniat regnum tuum,
Fiat voluntas tua sicut in caelo et in terra.
Panem nostram supersubstantialem da nobis hodie.
Et dimitte nobis debita nostra
Sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
Sed libera nos a malo.
Quia tuum est regnum
et potestas est tuum
et gloria in saecula.
Amen.*

*Our Father in Heaven,
Hallowed be Your name.
Your kingdom come,
Your will be done on earth as in Heaven.
Give us this day our daily bread,
And forgive us our debts
As we forgive our debtors.
And lead us not into temptation
But deliver us from evil.
For Yours is the kingdom
And the power
And the glory, forever.
Amen. (Matthew 6: 9-13)*

18 LULLABY

A cappella choir

*Love, my love.
Dream, my love.
Be, my love.
Lull, my love.*

Recorded in June 1999 in the Concert Hall of the Faculty of Music, University of Newcastle.

Sound engineer: Nigel Kentish

Grand Piano: Stuart and Sons Cover illustration: Caroline Heim Cover design: John Franklin.

All compositions written between 1995 and 1999.

All music and texts by Christian Heim unless otherwise stated.

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Sydney Chamber Choir

Widely recognised as one of Australia's finest choirs, the Sydney Chamber Choir celebrates its 25th anniversary in 2000. The Choir continues to inspire and enchant Sydney audiences with its versatility and brilliant performances.

Sydney Chamber Choir performs a wide range of choral music from the 12th to the 20th centuries. The Choir's repertoire includes Renaissance and Baroque music, well-known masterpieces of recent centuries and contemporary Australian works – the latter often commissioned and premiered by the Choir.

The Choir has been a pioneer in Sydney performances of Bach and Handel using 18th century instruments and authentic performing techniques.

Sydney Chamber Choir has been recorded and broadcast many times by 2MBS-FM and the ABC and has released recordings for Tall Poppies, 2MBS, ABC and EMI. The Choir has performed

with the Australian Opera, the Sydney Symphony Orchestra and the Australian Chamber Orchestra, has recorded soundtracks for several feature films, performed in many festivals and toured widely in the eastern states of Australia.

Nicholas Routley

Born and educated in the UK, Nicholas Routley lectured in music at the University of Cambridge before moving to Australia in the mid 1970s. He founded the Sydney Chamber Choir in 1975 and has been its musical director since that time. Nicholas is currently Associate Professor at the Department of Music at the University of Sydney.

Nicholas is widely known as a conductor and pianist in Australia, Europe and South-East Asia. A pupil of Franco Ferrara and Giulini, he has conducted several major orchestras including the Sydney Symphony Orchestra, the Romanian National Orchestra and the Taiwan Symphony Orchestra. He is musical director of the Sydney University Symphony Orchestra.

Since 1994 Nicholas has had a close association with the Song Company, with whom he has recorded two CDs of the music of Josquin des Prez for the

On this recording:
Belinda Montgomery, Karen Lemon, Emily Melville, Amanda Durham, Anne Bischoff, Bronwyn Cleworth, Alison Lockhart, Caroline Waller, Natalie Shea, Michael Iglesias, Kurt Olofsson, Richard Sanchez, Sebastien Maury, Christopher Matthies, David Hoffman and David Yardley.

Tall Poppies label as part of a joint project to perform, record and edit the complete secular music of Josquin.



Sprung Percussion

Formed in 1997, Sprung Percussion is made up of six dynamic young percussionists dedicated to the performance and recording of contemporary music. Works have been especially written for the ensemble by Australian composers Moya Henderson, Ian Shanahan and Timothy Davies.

Richard Gleeson

A founding member of Sprung Percussion, Richard graduated from the Sydney Conservatorium of music in 1993 with High Distinction. He was a member of the Australian Youth Orchestra as principal percussionist for four years and toured with them extensively. Richard has performed with Camerata Australia under Paul Dyer and was an ABC apprentice with the Tasmanian Symphony Orchestra. He has appeared with the Australian Chamber Orchestra, Coruscations, the Australia Ensemble, the Sydney Opera House Orchestra and the Sydney and Tasmanian Symphony Orchestras.

Timothy Paillas

Timothy studied under Daryl Pratt at the Sydney Conservatorium of Music where he was awarded the



Richard Gleeson

Timothy Paillas



Conservatorium Percussion Award and a Reuben Scarf Award for excellence. He has worked with the Sydney Symphony Orchestra, the Sydney Opera House Orchestra and in *Phantom of the Opera* and toured extensively with the Australian Youth Orchestra as principal percussionist. Timothy performs regularly with Sprung Percussion and Coruscations.

Timothy Constable (marimba in *A Pater Noster*)

Timothy, currently studying under Daryl Pratt and Ian Cleworth, is involved in a broad range of activities from orchestral and ensemble performance to experimental jazz and free improvisation. He has been awarded a Queen's Trust Scholarship to facilitate further study overseas.

Miriam Allan (soprano)

Miriam studied under Philip Matthias, Christopher Allan and the late Anthony Jennings, and is a recipient of the Doris Smith Scholarship for advanced vocal study. She has appeared as a soloist with the University's Chamber and Symphony Orchestras and has been a guest member of the Song Company.

Miriam Lawson (harp)

Miriam was principal harpist with the Tasmanian Symphony before coming to the University

of Newcastle where she now teaches. She has worked with many of Australia's leading orchestras and ensembles. Currently, she performs regularly with the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestras.

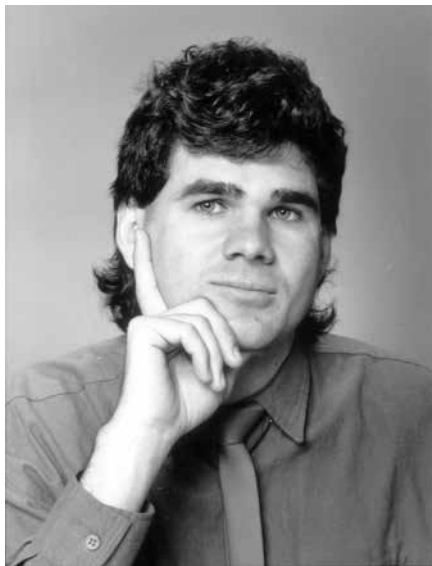
Andrew Chubb (viola)

Andrew graduated from the University of Newcastle majoring in pianoforte and viola. Currently, he lectures at the Faculty of Music, University of Newcastle in pianoforte, harmony and musicology.

Christian Heim

Christian was born in Sydney in 1960. He studied composition under Peter Sculthorpe before undertaking post-graduate studies in Vienna and Paris. With a merit scholarship, he studied under Maestro Giampaolo Bracali in New York City. Christian's music has been released on CD and has been broadcast over radio both here and abroad.

Christian's music-theatre works have been performed in New York City, and his multi-media artwork *Starlight* unofficially opened Wollongong's Hope Theatre. He has lectured at the Manhattan School of Music and he held a tenured position at the University of



Wollongong. Christian has presented conference papers on music and spirituality, music and clinical depression, and music and universal processes. He holds a diploma in pianoforte performance.

Currently, Christian lectures at the Faculty of Music, University of Newcastle. He has completed a PhD at the University of Sydney and was recently awarded a Churchill Fellowship to study music therapy in hospital settings in Europe.

The musical universe – a personal response

Music is made up of pitch and rhythm. In my music, 'Prayer' is the pitch element and 'Dance' is the rhythm. I unite the two, as all music naturally does, but in essence they are already one. 'Pitch' is measured in terms of frequency: cycles of waveforms per second. An orchestra, for example, most often tunes to A = 440 cycles per second. 'Pitch', therefore, is fast regular rhythm or, more correctly, 'vibration'. All pitch, all rhythm, all music, is 'vibration'.

Recent scientific theory suggests that the universe consists entirely of vibration. This vibration takes place around a centre: electrons around a nucleus, planets around stars and galaxies around central points. Likewise, notes of a scale have a pull to a central note – gravity exists in tonal music as it does in the universe. The universe is

more musical than we realise! In response to this, I think of music as an analogy of the universe and its processes.

The idea of music being an analogy of the universe is not new. Consider the ancient system of solfege: Do, Re, Mi, Fa, So, La, Si (Ti) and Do. These designations are thought to be abbreviations of the Latin terms used for the seven principal levels of creation. Each level revolves around and 'has its centre in' the above level and all levels 'have their centre in' the Divine - the tonic, Do.

Though the universe is beyond our comprehension, I believe that folk music, art music and chant can communicate the incomprehensible. For me, they succeed where science, philosophy and theology often do not. I lament the fact that our society has lost contact with these and other creative art forms and I applaud every effort to change this.

Prayer and chant

Being brought up in Catholicism, I became acquainted with prayer at an early age. Rather than finding prayers tedious, I was intrigued by their meditative quality. Catholicism, with its sung masses, chants, antiphons, responses and congregational singing, remains an important influence.

Dominus	The Divine Itself
Sider	The star systems
Lactea	The Milky Way, our galaxy
Sol	The sun
Fata	The planets, fate
Microcosmos	The Earth
Regina Coelis	The moon, queen of heaven.

While studying in Vienna, I sang masses and Gregorian Chants with the Sankt Augustiner Kirche Chor every Sunday. I later took part in Benedictine Monastery prayers and chanting for weeks at a time. My interest in the music of world religions brought me into contact with much Sufi chant and some chanting at a Zen Buddhist monastery. Sufism is the mystical face of Islam. It has been described as being very Christian in orientation.

The influence of ancient Christian chant upon my music is clearly evident. Gregorian Chant is quoted in *Meditation: Pange Lingua* and in *Benedicamus Domino*. Its influence is heard in my predominantly step-wise melodic lines, asymmetric metre, modal harmonies and aspects of my formal structure. The influence of Buddhist chant is heard in *Visions of Zechariah* and the influence of Sufi chant is heard in the *Prayer Dances*.

Dance and rhythm

My love of dance stems from my eastern European heritage. In youth, I often danced at German, Polish and Romanian social functions. I was also a member of a folk-dancing group which performed at folkloric festivals and community functions. It is from this background, and from my previous work as a percussionist, that my music obtains its rhythmic drive. I make use of often-changing rhythmic structures. Spontaneity in my music can be attributed to the influence of dance and percussion.

Dance influences almost all of my music. In the *Prayer Dances*, for example, rhythmic intricacies come to the fore; in *Benedicamus Domino*, sounds associated with Flamenco are used; in *A Pater Noster*, a rock-like drive pervades the mechanistic *Give it up* sections; and in *Transformed*, additive rhythms and repetitions abound.

There are many elements of my musical language in which the influences of dance and chant blend. My additive rhythms are derived from dance as well as the influence of text and chant. The lack of textural variety and the physicality of my home texture - 'all singing all of the time' - is characteristic of dance-music, chanting and congregational singing alike. What may be termed 'minimal' elements in my music - repetition, structures based upon processes, consistency of texture and emotional states sustained for long periods of time - are features shared by prayer, chant and dance alike.

This is the central issue of my music: its meditative and ecstatic quality. It is the result of uniting prayer with dance, sacred with secular, and the human with the Divine.

thanks to ... the choir, percussionists and musicians for their wonderful performances; nicholas routley for fine musical direction; robert constable for vision; anne boyd and peter sculthorpe for honest appraisal; nigel kentish for capturing more than the music; ray hugo for insight; philip sketchley for management; tim constable for the monster marimba; may, shirley, margaret and debbie for prayer; my parents for support; and caroline for everything.

may this music bring glory to the Divine