



# SOUL

**AUSTRALIAN CHAMBER CHOIR**

**DOUGLAS LAWRENCE**



Helen Toner, Elizabeth Anderson, Alastair Cooper-Golec, Ailsa Webb, Jacob Lawrence, Frenio Redeker

## FROM THE CATHEDRALS OF EUROPE

1	Pater noster	Jacob Handl	3'10"
2	Intonation on the seventh tone (organ)	Andrea Gabrieli	1'04"
3	Crucifixus à 10	Antonio Lotti	2'32"
4	Cantate Domino	Claudio Monteverdi	2'07"
5	Domine ad adjuvandum	Claudio Monteverdi	2'06"
6	Saul, Saul, was verfolgst du mich?	Heinrich Schütz	3'09"
	<b>Missa Aeterna Christi Munera</b>	<b>Giovanni P. da Palestrina</b>	
7	Kyrie		2'22"
8	Gloria		2'43"
9	Credo		5'03"
10	Sanctus		3'56"
11	Agnus Dei		3'57"
12	Todesca (organ)	Giovanni Picchi	1'31"
13	Jubilate Deo	Giovanni Gabrieli	4'11"
14	Fugue on the ninth tone (organ)	Andrea Gabrieli	3'05"
15	In ecclesiis	Giovanni Gabrieli	6'55"

## AFRICAN-AMERICAN SPIRITUALS

	<b>from A Child of Our Time</b>	<b>arr. Michael Tippett</b>	
16	Steal away		3'02"
17	Nobody knows the trouble I've seen		1'37"
18	Go down Moses		2'55"
19	By and by		1'36"
20	Deep river		3'19"
21	Didn't my Lord deliver Daniel	arr. Moses Hogan	3'02"
22	There is a balm in Gilead	arr. Moses Hogan	2'43"
23	My soul's been anchored in the Lord	arr. Moses Hogan	3'10"



**"The choir's flawless intonation, impeccable blend, marvellously pure intervals, seamless contrapuntal vocal movement and their careful emphasis on text delivered an exceptional concert"**

MARTIN DUFFY, THE AGE, MELBOURNE

## 1 **PATER NOSTER – Jacob Handl (1550-1591)**

The sole Slovenian-born composer ever to make an impact outside his homeland, Handl – whose image appears on one of his country's banknotes – is also sometimes known by the Latin form of his name: Jacobus Gallus. After several years employed at Vienna, Handl moved to Olmütz (now Olomouc – Czech Republic) and there directed the cathedral choir. This post he left in 1585 for a similar job in Prague, where he stayed thereafter. Extremely prolific, Handl composed approximately 400 works. Most often revived of them is this eight-part *Pater Noster*, in which the two choirs frequently echo one another's straightforward block harmonies, counterpoint being largely confined to the exuberant 'Amen', with its close imitation within each choir, imitation which culminates in a grand plagal cadence.

**Pater noster**, qui es in caelis,  
sanctificetur nomen tuum;  
Adveniat regnum tuum.  
Fiat voluntas tua sicut in caelo et in terra.  
Panem nostrum quotidianum 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, Who art in heaven,  
Hallowed be Thy name;  
Thy Kingdom come,  
Thy will be done on earth, as it is in heaven.  
Give us this day our daily bread,  
And forgive us our trespasses  
As we forgive those who trespass against us.  
And lead us not into temptation,  
But deliver us from evil. Amen.

## 2 **INTONATION ON THE SEVENTH TONE** – **Andrea Gabrieli (c.1532-1585)**

Details of Andrea Gabrieli's early life remain sparse (admittedly, because of 1980s archival finds, the 'circa 1510' birthdate he sports in older textbooks is untenable). From 1566 Andrea, having worked at Munich, served as organist at St Mark's, Venice. He developed the polychoral manner to a hitherto unsuspected extent, and taught his nephew Giovanni. Organists in Italian churches at the time did not content themselves with giving a choir its starting-notes before a motet. They introduced such motets by quite complex solo preludes, usually improvised, and always *sounding* improvised even when notated. Hence this piece,

which lasts only one page, but displays frantic roulades well suited to a keyboard instrument, in contrast with slow-moving left-hand chords beneath.

### 3 **CRUCIFIXUS à 10 – Antonio Lotti (1667?-1740)**

Entirely neglected today, save in the pages of reference books, are all but a few snippets of the twenty-seven operas which this composer wrote for audiences in Dresden as well as Venice. (True, the very occasional excerpt from these operas has made its way into Cecilia Bartoli's discography.) Likewise unfamiliar is Lotti's *Missa Sapientiae*, greatly respected by Bach, Handel, and J.D. Zelenka, all of whom thought well enough of it to obtain manuscript copies of it. When a motet by Lotti is heard in our time, it is usually one of three *Crucifixus* settings. Lotti adhered more to the conservatism of the Roman manner – with its origins in Palestrina – than to the flamboyance of the Gabrieli and Monteverdi. That said, this *Crucifixus* (with ten separate vocal parts) is no mere imitation of his Italian forebears.

**Crucifixus** etiam pro nobis,  
Sub Pontio Pilato,  
passus et sepultus est.

He was crucified for us,  
Under Pontius Pilate,  
suffered death and was buried.

### 4 **CANTATE DOMINO – Claudio Monteverdi (1567-1643)**

Among the most celebrated of Monteverdi's shorter sacred pieces, *Cantate Domino* appeared – along with three of Monteverdi's other motets – in a 1620 collection assembled by a Mantuan friend of the composer's, G.C. Bianchi. For the words, Monteverdi took passages from two different psalms (96 and 98). John Whenham, probably the leading Monteverdi expert now active, has observed of this piece: 'Whether consciously or not, Monteverdi reused for the phrase "Cantate et exultate" a musical sequence that he had first used at the end of the madrigal "*Ecco mormorar l'onde*" in his *Second Book of Madrigals* of 1590; this may indicate that the motet was written very much earlier than its date of publication.'

**Cantate Domino** canticum novum,  
cantate et benedicite nomini eius,  
quia mirabilia fecit.  
Cantate et exsultate et psallite.  
Psallite in cythara et voce psalmi,  
quia mirabilia fecit.

Sing unto the Lord a new song,  
Sing and speak well of His name,  
For He has done wonderful things.  
Sing and exult and rejoice.  
Rejoice with the lyre and the voice of psalmody,  
For He has done wonderful things.

## 5 **DOMINE AD ADJUVANDUM, from VESPERS OF THE BLESSED VIRGIN –** **Claudio Monteverdi**

Recorded live in concert

Amazingly enough, almost no-one had heard Monteverdi's gigantic and moving *Vespro della Beata Vergine* between the date of its original publication in Venice (1610) and the 1950s, when more-or-less complete performances of the work finally started appearing on the newly-invented LP record. To this day, scholars have failed to agree on how Monteverdi intended his masterpiece to be performed, or even on whether he envisaged the *Vespers* in terms of a unified whole. He seems to have regarded the entire thing, despite its length, as rather an afterthought. During his tenure at Mantua, he tucked it into the back of a volume devoted mostly to a much more conventional piece, a six-voice Mass setting in which he reworked a motet by a composer from the previous century, Nicolas Gombert. What astonishes in the *Vespers* is the sheer theatrical bravura of Monteverdi's writing. Nowhere is this more evident than in the extract heard here (based on Psalm 69), where Monteverdi quotes from the opening Toccata – with its obsessive tonic pedal – of his own ground-breaking opera *L'Orfeo* (1607).

Deus in adjutorium meum intende.  
**Domine ad adjuvandum** me festina.  
Gloria Patri et Filio, et Spiritui Sancto,  
Sicut erat in principio,  
et nunc et semper,  
et in secula seculorum. Amen.  
Alleluia.

O God, come to my assistance.  
O Lord, make haste to help me.  
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  
for ever and ever Amen.  
Alleluia.



## 6 SAUL, SAUL, WAS VERFOLGST DU MICH? SWV415 – Heinrich Schütz (1585-1672)

Recorded live in concert

Schütz, both before and after meeting Monteverdi in Venice, reconciled the best of Italian and German musical idioms. He spent most of his long career at Dresden, not altogether happily, in Elector John George of Saxony's service. The Elector's less than adroit politicking during the Thirty Years' War (as a Lutheran, he tried to play off Catholics against Calvinists, seldom succeeding) ensured the periodic retrenchment of Dresden's musical activities and Schütz's own sabbaticals in Copenhagen. Along with numerous Latin motets, Schütz produced quantities of German-language sacred works. Of these, *Saul, Saul, was verfolgst du mich* dates from 1650. It comes from Schütz's third collection of *Symphoniae Sacrae*; and by its Monteverdian sense of the dramatic (not least with its inspired use of the bass voice's lowest tessitura) in conveying the future St Paul's conversion on the road to Damascus, it generates renewed regret that the music for all three of the stage works Schütz composed is now irretrievably lost (the words survive). The text to *Saul, Saul, Was Verfolgst Du Mich* can be found in Acts 26:14 (Schütz used Luther's translation here as with all his vernacular religious output).

### **Saul, Saul, was verfolgst du mich?**

Es wird dir schwer werden,  
wider den Stachel zu löcken.

Saul, Saul, why do you persecute Me?

It is hard for you  
to kick against the goads.



Helen Toner

7-11 **MISSA AETERNA CHRISTI MUNERA – Giovanni Pierluigi da Palestrina**  
(c.1525-1594)

Recorded live in concert

This is one of Palestrina's last works – 1590 being the year usually ascribed to it – and one of his most frequently performed, thanks in part to the modest forces it requires. Indeed, among Palestrina's 105 authentic Mass settings, it ranks second in fame only to the much earlier *Missa Papae Marcelli*. It achieved the rare distinction of having been commercially recorded in the 1920s. Musicologist and choral conductor Bruno Turner observes that it 'has been a favourite of church choirs for good reasons: its classic simplicity, its brevity, its clear singability and its four voice parts (only the second *Agnus Dei* divides the tenors). It is based on three melodic strands taken from the tune which gives the Mass its title, the hymn for Matins of Apostles and Evangelists; the fourth line of the verses has a repeat of the first line's melody. Palestrina employs these themes in turn in the opening *Kyrie-Christe-Kyrie* sections, passing them from voice to voice, transforming and elaborating them. He uses them in the wordy Gloria and Credo in a less complicated way, alluding to them mainly in the top voice.'

**Kyrie** eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

**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,

Glory to God on high,  
And on earth peace to men of good will.  
We praise Thee, we bless Thee.  
We adore Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
Lord God, heavenly King,  
God the Father Almighty,  
Lord, the only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father.  
That takest away the sins of the world, have mercy on us;  
That takest away the sins of the world,  
receive our prayer.  
That sittest at the right hand of the Father,



miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

**Credo** in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Credo in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem  
descendit de coelis.  
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 coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Credo in Spiritum Sanctum,  
Dominum, et vivificantem:

have mercy upon us.  
For Thou alone art holy,  
Thou alone art the Lord,  
Thou alone art the Most High,  
Jesus Christ.  
With the Holy Spirit,  
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 the Father before all ages;  
God of God, light of light,  
true God of true God,  
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,  
born of the Virgin Mary,  
and was made Man.  
He was crucified for us under Pontius Pilate,  
suffered, died, and was buried.  
And on the third day He rose again  
according to the Scriptures:  
He ascended into heaven.  
He sitteth at the right hand of the Father;  
He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.  
I believe in the Holy Ghost,  
the Lord and giver of life,

qui ex Patre Filioque procedit.  
Qui cum Patre et Filio  
simul adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Credo in unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma,  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.

**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.

**Agnus Dei**, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Who proceedeth from the Father and the Son,  
With the Father and the Son  
He is worshipped and glorified;  
and hath spoken through the prophets.  
I believe in One Holy, Catholic,  
and Apostolic Church.  
I acknowledge one baptism  
unto 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 who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, Who takest away the sins of the world,  
have mercy on us.  
Lamb of God, Who takest away the sins of the world,  
have mercy on us.  
Lamb of God, Who takest away the sins of the world,  
grant us peace.

## 12 **TODESCA – Giovanni Picchi (c.1571-1643)**

A colleague of Monteverdi's in Venice (where he worked as organist at the Frari church, site of Monteverdi's burial), Picchi concentrated on purely instrumental music, which his more famous contemporary left alone. He published in 1619 a collection devoted to keyboard pieces: *Intavolatura di balli d'arpicordo*. Like numerous other composers when few organs outside Germany had pedal-boards, Picchi viewed keyboard instruments as largely interchangeable in terms of their repertoire; thus, the material in the anthology is suited to the spinet and the chamber organ as well as the harpsichord. The fame Picchi enjoyed abroad is indicated

by the fact that the *Fitzwilliam Virginal Book*, which was compiled in England during the early seventeenth century, and in which extremely few foreigners are represented, found room for him.

### 13 **JUBILATE DEO – Giovanni Gabrieli (c.1557-1612)**

Having established cordial dealings in Munich with Roland de Lassus, as his uncle Andrea had done, Giovanni built on Andrea's musical foundations. 'Ye immortal gods, what a man!' raved Schütz, the younger Gabrieli's star pupil. With the much-played *Sonata Pian' e Forte* (1597), Giovanni became the first composer of consequence to indicate volume levels in his music. Unlike Monteverdi, he was never wholly forgotten – modern editions of his choral and instrumental works first emerged from German outlets as early as the mid-nineteenth century – but it took stereophonic recorded sound's advent during the late 1950s for his genius in cultivating and refining polychoral techniques to be apprehended by the average music-lover. The San Francisco Bach Choir owns the copyright to the following translation of the words used (Psalm 99).

**Jubilate Deo** omnis terra,  
quia sic benedicetur homo  
qui timet Dominum.  
Jubilate Deo omnis terra.  
Deus Israel conjungat vos  
et ipse sit vobiscum.  
Mittat vobis auxilium de sancto,  
et de Sion tueatur vos.  
Jubilate Deo omnis terra.  
Benedicat vobis Dominus ex Sion,  
qui fecit caelum et terram.  
Jubilate Deo omnis terra.  
Servite Domino in laetitia.

O be joyful in the Lord all ye lands,  
for thus shall the man be blessed  
that feareth the Lord.  
O be joyful in the Lord all ye lands.  
May the God of Israel unite you  
and Himself be with you.  
May He send thee help from the sanctuary,  
and strengthen thee out of Sion.  
O be joyful in the Lord all ye lands.  
The Lord who made heaven and earth  
give thee blessing out of Sion.  
O be joyful in the Lord all ye lands.  
Serve the Lord with gladness.

## 14 FUGUE ON THE NINTH TONE – Andrea Gabrieli

Much of Andrea Gabrieli's oeuvre remained in manuscript during his lifetime: strange (given Venice's prominence back then in the field of music printing), but true. It was thanks largely to his nephew's efforts that it saw print before the modern era, and even Giovanni released it only in part. Altogether Andrea produced enough keyboard solos to account for six volumes in the 1990s' scholarly edition of his oeuvre. This exceptionally ingenious fugue demonstrates how well its composer had absorbed the Flemish-derived contrapuntal example of the Venice-resident Adrien Willaert.

## 15 IN ECCLESIIIS – Giovanni Gabrieli

Recorded live in concert

Nothing in Gabrieli Junior's legacy is more thrilling than this, his largest single composition. Four performing groups are required – two vocal ensembles of four parts each, and two instrumental ensembles of three parts each – as well as a continuo organist. The average Gabrieli motet incorporates a liturgical text for a readily identifiable feast-day (or several such feast-days) in the Catholic calendar; *In Ecclesiis* does not. Its words are a mixture of excerpts from Psalms 8, 9, 22, 27, 61, 67, and 102. (The translation below is another one supplied by, and under the copyright of, the San Francisco Bach Choir.) Critic Timothy Dickey notes of *In Ecclesiis*: 'The delayed arrival of the instrumental sinfonia and the rare use of solo vocal monody suggest a compositional date late in Gabrieli's career.' One does hope the composer lived long enough to hear the whole thing in performance. Anyhow, it did not see print until the posthumously issued *Sacrae Symphoniae* volume of 1615.

**In ecclesiis** benedicite Domino. Alleluia.  
In omni loco dominationis  
benedic anima mea Dominum. Alleluia.  
In Deo salutari meo et gloria mea.  
Deus auxilium meum,  
et spes mea in Deo est. Alleluia.  
Deus noster, te invocamus;  
te laudamus; te adoramus.

In churches bless ye the Lord. Hallelujah.  
In every place of His dominion,  
bless the Lord, O my soul. Hallelujah.  
In God is my salvation and my glory.  
God is my help,  
and my hope is in God. Hallelujah.  
Our God, we call upon You;  
we praise You; we worship You.

Libera nos; salva nos; vivifica nos. Alleluia.  
Deus adiutor noster in aeternum. Alleluia.

Free us; save us; give us life. Hallelujah.  
God is our helper forever. Hallelujah.

## 16–20 **FIVE SPIRITUALS from A CHILD OF OUR TIME**

– **Traditional, arranged Sir Michael Tippett (1905-1998)**

**Steal Away | Nobody Knows | Go down Moses | By and by | Deep River**

Easily the most renowned of Tippett's pieces is one of his earliest: the oratorio *A Child of Our Time*, begun in 1939 and finished two years later. The immediate pretext for its composition was the news of *Kristallnacht*, most violent of the Third Reich's pre-war pogroms against Jews. Originally, Tippett had in mind setting words by no less an author than T.S. Eliot; under pressure from Eliot himself, he soon abandoned this idea. Eliot, partly with Wagner's composer-librettist dual role in mind, urged Tippett to write his own text. This advice Tippett followed, both here and with his post-1945 operas. In structure, the oratorio follows the Bach Passions, with one crucial difference: whereas Bach used Lutheran hymns as choric reflections, Tippett selected five spirituals for the same purpose. *A Child of Our Time* had to wait till 1944 for its première, thanks to wartime-induced delays, plus the sheer expense involved in mounting so elaborate a composition. The delays included a three-month jail term for Tippett, who resourcefully combined anti-Nazism with an extreme commitment to conscientious objection (he in fact walked free after just two months, thanks partly to Vaughan Williams' pleas on his behalf). Since 1944 the oratorio has remained a popular, much-recorded favourite in Britain, though much less so elsewhere.

**Steal away**, steal away, steal away to Jesus:  
O steal away home, I han't got long to stay here.  
My Lord, He calls me, He calls me by the thunder:  
The trumpet sounds within-a my soul, I han't got long to stay here.  
Green trees a-bending, poor sinner stands a-trembling:  
The trumpet sounds within-a my soul, I han't got long to stay here.

**Nobody knows** the trouble I see, Lord, nobody knows like Jesus.  
O brothers, pray for me, and help me to drive old Satan away.  
O mothers, pray for me, and help me to drive old Satan away.

**Go down, Moses**, way down in Egypt land;  
Tell old Pharaoh, 'Let my people go.'  
When Israel was in Egypt land,  
Oppressed so hard they could not stand,  
'Thus spake the Lord,' bold Moses said,  
'If not, I'll smite your first-born dead.'

**By and by**, I'm going to lay down my heavy load.  
I know my robe's going to fit me well,  
I've tried it on at the gates of hell.  
O hell is deep, and a dark despair:  
O stop, poor sinner, and don't go there.

**Deep river**, my home is over Jordan.  
Lord, I want to cross over into camp ground.  
O chillun! O don't you want to go to that gospel feast,  
That promised land, where all is peace.  
Walk into heaven and take my seat,  
And cast my crown at Jesus' feet.

## 21-23 **THREE SPIRITUALS**

– **Traditional, arranged Moses George Hogan (1957-2003)**

**Didn't My Lord Deliver Daniel | Balm in Gilead | My Soul is Anchored in the Lord**

A graduate from Ohio's Oberlin Conservatory, Hogan later began (but did not complete) postgraduate studies at Juilliard. Possessed of great conducting gifts and eager to revivify the tradition of spiritual-singing among America's choirs, Hogan produced more than seventy arrangements of spirituals' melodies. Several of those were recorded by the Mormon Tabernacle Choir and other world-famous groups. Detectable even upon a first hearing of



this CD will be certain resemblances, as regards harmonic vocabulary, between Hogan and Tippett; but no indication can be found of the older man directly influencing the younger. Hogan's early death from a brain tumour robbed American music of a singularly esteemed, enterprising, and by all accounts charismatic figure.

**Didn't my lord deliver Daniel**, deliver Daniel, deliver Daniel?

Didn't my lord deliver Daniel? And why not every man?

He delivered Daniel from the lion's den,

Jonah from the belly of the whale.

And the Hebrew children from the fiery furnace,

And why not every man?

I set my foot on the Gospel ship and the ship it begin to sail.

It landed me over on Canaan's shore and I'll never come back anymore.

**There is a balm in Gilead**

To make the wounded whole;

There is a balm in Gilead

To heal the sin-sick soul.

Sometimes I feel discouraged,

And think my work's in vain,

But then the Holy Spirit

Revives my soul again.

If you cannot preach like Peter,

If you cannot pray like Paul,

You can tell the love of Jesus,

And say He died for all.

**My soul's been anchored in the Lord.**

Hallelujah!

Before I'd stay in hell one day

I'd sing and pray my self away.

In the Lord. My soul's been anchored,

Hallelujah, in the Lord.

Gonna shout and pray and never stop until I reach the mountain top.

In the Lord. My soul's been anchored, Hallelujah, in the Lord.

Do you love him? God Almighty?  
Are you anchored? My soul's been anchored in the Lord.  
Will you serve him? God Almighty?  
Are you anchored? My soul's been anchored in the Lord.  
Hallelujah, will you praise him? God almighty?  
Are you anchored? My soul's been anchored in the Lord.  
Lord I'm anchored, Lord I love You, yes I'll serve You, Lord I praise You.  
Hallelujah! My soul's been anchored in the Lord.



Douglas Lawrence, Hannah Spracklan-Holl, Frenio Redeker, Ailsa Webb

# THE CHOIR

Soloists indicated by track number

## Sopranos

Felicity Bolitho  
Michelle Clark (16, 18, 19)  
Grace Cordell  
Alex Hedt  
Hannah Irvine (15)  
Bronwyn Jones (17, 20, 21, 22, 23)  
Elizabeth Lieschke  
Alexandra Mathew  
Erika Tandiono (15)  
Ellen Walker  
Ailsa Webb (21)  
Jennifer Wilson-Richter

## Altos

Elizabeth Anderson  
Cailin Howarth (21)  
Hannah Spracklan-Holl (20)

Isobel Todd  
Helen Toner  
Ian Travers (15)

## Tenors

Alastair Cooper-Golec (16, 20)  
Sam Gleisner  
Lyndon Green  
Jacob Lawrence (5, 15)  
Ben Owen (23)  
Christopher Roache (8, 9)  
Leighton Triplow

## Basses

Steven Hodgson (20)  
Luke Hutton  
Jerzy Kozlowski  
Kieran Macfarlane (18)  
Frenio Redeker  
Matthew Tng (15)  
Lucas Wilson-Richter (17)

## Instrumentalists (5, 6 15)

Matthew Manchester - cornettos  
Emma Williams - violin  
Bob Collins, Julian Bain - sackbuts  
Simon Rickard - rackets, curtals  
Brock Imisson - curtals  
Elizabeth Anderson - chamber organ (2, 12, 14)

Front cover: photo and design Dianna Wells  
(Mt Sonder – MacDonnell Ranges NT)  
Other photos: Ponch Hawkes

Program notes: © R.J. Stove 2013-15

Recorded at Our Lady of Mount Carmel,  
Middle Park, Melbourne, Australia

**Live in concert:** 8 June 2014 (5, 6, 15)  
9 November 2014 (7, 8, 9, 10, 11)

## Recording sessions:

9 June 2014 (1, 2, 3, 4, 12, 13, 14)  
21 April 2015 (16–23)

Recording engineer: Martin Wright  
Editing: Vaughan McAlley  
Mastering: Martin Wright (Move Records)

Distributed by Move Records  
© 2015

**move.com.au**

Produced by Australian Chamber Choir  
© 2015  
**auschoir.org**



Ailsa Webb