



Encores

ACC

Australian Chamber Choir
Directed by Elizabeth Anderson
and Douglas Lawrence

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The Battle of Jericho 2'35"

ROMANTIC

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Total playing time 60 minutes
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A good concert program is like an emotional workout for both the performers and the audience. The encore is often the piece that elicits the strongest audience response. This program is designed to work through the various kinds of responses. A piece might make you laugh, cry, swoon or sigh. It might sit you on the edge of your seat or send shivers down your spine – hopefully not all at the same time!

ELIZABETH ANDERSON

Douglas Lawrence AM and Elizabeth Anderson founded the Australian Chamber Choir in 2007, and within the first months had undertaken a 21-stop concert tour of Europe. To date, the ACC has toured internationally eight times, clocking up 125 performances overseas and many more in Australia. The Choir is heard regularly on ABC and 3MBS radio, has produced nine CDs and is the subject of an SBS documentary, *Agatha's Story* (See auschoir.org/agathas-story).

Elizabeth explains what inspired the choice of music on this album. 'We always seem to end up singing more encores in Europe. When the audience rises to their feet after the

first encore, you have no choice but to sing a second. On our last four tours, we took a 'Friends' group, and when repeating a program, we made sure to unpack fresh encores to surprise them. On these tours, we always have a 'Friendly' choir, where the two groups get together and sing just for fun, and we enjoy special meals together. This is a great way for us to find out what our audience wants to hear. This selection of pieces has been suggested not only by the Friends who join us on tour, but also by Friends who attend concerts or watch us online. Surprisingly, the music that people love the most is not always the most extroverted, or up-tempo a cappella.'

MOSES HOGAN

Born in New Orleans, 13 March 1957;
died in New Orleans, 11 February 2003

1 The Battle of Jericho

By the age of nine, Moses Hogan was an accomplished pianist. He majored in piano performance at Oberlin Conservatorium of Music, then continued his studies at the Juilliard School of Music. During this period, he won many piano competitions, including the 28th Annual Kosciusko Foundation Chopin Competition in New York. At the age of twenty-three, he founded the New World Ensemble and began arranging choral music. From this time onwards, as a composer and conductor, he became a specialist in

and an advocate of African American spirituals. These religious folk song melodies originated with enslaved African Americans working in the United States during the eighteenth and nineteenth centuries. During his short life, Hogan arranged eighty of these celebrated melodies, stripping them of all suggestion of cliché, and making them seem as urgent as they must have been when first heard. With his Moses Hogan Chorale, he toured much of the world, including a visit to Sydney for the 1996 World Choral Symposium. Sadly, a brain tumour ended Hogan's life at the age of forty-five. Franz Grillparzer's much-quoted epitaph upon Schubert's tombstone is apposite to Hogan's: 'Music here has buried a rich treasure, but still fairer hopes.'

Photographs on front cover and page 25: Douglas Lawrence and the Australian Chamber Choir in concert at St George's Church, Nördlingen, Germany, 10 July, 2024

The singers (page 25): Back row, left to right: Sam Rowe (out of field), Will Carr, Matthew Bennett, Joshua Lucena, Lucas Wilson-Richter, Thomas Drent, Tom Reid, Kieran Macfarlane
Front row, left to right: Kate McBride (out of field), Kristina Lang, Victoria Brown, Katherine Lieschke, Alex Hedt, Jennifer Wilson-Richter, Neda Bizzarri, Melissa Lee, Katie Renner, Elizabeth Anderson

Photograph page 26: Standing ovation at St George's Church, Nördlingen, 10 July, 2024

The Battle of Jericho

*Joshua fit the Battle of Jericho, Jericho, Jericho
And the walls come tumbalin' down.*

Talk about your kings of Gideon,
Talk about your men of Saul,
But none like good old Joshua
at the Battle of Jericho. That mornin'

Joshua fit the Battle of Jericho ...

Right up to the walls of Jericho
He marched with spear in hand
'Go blow that ram-horn!' Joshua cried.
'Cause the battle am in my hand.'
God, almighty, then the lamb, ram,
sheep horns begin
to blow and the trumpet begins to sound.
Joshua commanded the children to shout!
And the walls come a-tumbalin' down.
Oh Lord, you know that

*Joshua fit the battle, the Battle of Jericho.
The walls come tumbalin' down.*

ROMANTIC

ANTON BRUCKNER

Born in Ansfelden, Austria, 4 September 1824;
died in Vienna, 11 October 1896

2 *Locus iste*

The apparent simplicity of the homophonic four-voiced texture at the start of *Locus iste* focuses attention on Bruckner's masterful harmonic language. This was the first motet that Bruckner composed after taking up the position of Professor of Harmony and Counterpoint at the Vienna Conservatory in 1869. The piece was composed for the dedication of the new votive chapel at Linz Cathedral, where Bruckner had

been employed as organist until one year earlier. The Latin text, based on the biblical story of Jacob's ladder, meditates on the concept of a sacred place: 'This place was made by God, a priceless sacrament, it is without reproach'. The work conjures a mood of supreme stillness. One can imagine the congregation spellbound at its first performance, focused on the beauty of the new space in which they sit. Just before the end, Bruckner creates a very special effect, carefully measuring out a silence of five beats. This draws a parallel between physical and metaphysical notions of space: it provides a 'sacred space' before the final repetition of '*a Deo factus est*' ('made by God').

ELIZABETH ANDERSON

Locus iste a Deo factus est,
Inaestimabile sacramentum,
irreprehensibilis est.

This place was made by God,
a priceless sacrament,
it is without reproach.

JOSEF RHEINBERGER

Born in Vaduz, Liechtenstein, 17 March 1839;
died in Munich, 25 November 1901

3 Abendlied (Evening Song)

Frighteningly enough, Rheinberger wrote *Abendlied* when aged only fifteen, though the published version

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.
Oh, bleib bei uns,
denn es will Abend werden.

incorporates changes he made nine years later. The motet bears traces of Robert Schumann's style, with a reticent melancholy despite its major key. The text is the Lutheran translation of Luke 24:29, depicting Christ's appearance to his disciples on the road to Emmaus.

Stay with us
for it grows dark,
and the day is drawing to a close.
Oh, stay with us
for it grows dark.

BAROQUE

GEORGE FRIDERIC HANDEL

Born in Halle, Germany, 23 February 1685;
died in London, 14 April 1759

4 Menuets from Music for the Royal Fireworks

5 Air from Water Music

One of the last great popular successes in Handel's career came with his *Music*

for the Royal Fireworks in 1749. During April of the previous year, the British government had signed the Treaty of Aix-la-Chapelle, which concluded the War of the Austrian Succession. King George II, wanted the peace celebrations to be marked by fireworks and a new Handel composition. At the King's insistence, Handel omitted stringed instruments from the lineup and scored the work for winds and percussion only. The public proved

so eager to hear the music that on the day of the rehearsal, a traffic jam of coaches was stuck on London Bridge for three hours. On the big night itself, alas, there were numerous mishaps. One rocket set alight an onlooker's dress; other onlookers suffered eye and hand injuries. G.N. Servandoni, the Italian architect commissioned to design the temporary Vauxhall buildings for the event, became so enraged that he threatened with his sword the fireworks project's chief operations officer, the Duke of Montagu. As American musicologist and record producer, Charles Burr, observed with treasurable British understatement: 'Rather a bad show, on the whole'. At least Handel's music gloriously survived the pyrotechnical chaos.

'*Se non è vero, è ben trovato*', runs the Italian proverb, roughly translatable as 'If it isn't true, it should be'. An amusing legend concerns the circumstances in which Handel wrote his *Water Music* (much loved from his own time until ours). The legend derives from *Memoirs of the Life of the late George Frederic* [sic] *Handel*, by a music-loving Anglican clergyman

named John Mainwaring. According to Mainwaring, Handel had left under a cloud his job as *Kapellmeister* to the Elector of Hanover, whom he had offended by his insistence on taking unauthorised leave to visit England. In 1714, when Queen Anne died, the Elector of Hanover – who could speak almost no English – ascended the British throne. Taking the name George I, he still harboured a grudge against his former *Kapellmeister*. The grudge ended only when the newly crowned king, on hearing some unfamiliar music while sailing up the Thames, asked who had written it.

Told that the music was Handel's work, the magnanimous sovereign grappled the truant composer to his soul with hoops of steel. A touching anecdote but, alas (except for the details of George I's succession and character), mostly fiction. Documents subsequently emerged to show that the *Water Music* came some years later than the legend would have us believe: probably between 1717 and 1719, after the ending of whatever estrangement had ever occurred between monarch and musician. Of all the *Water Music*'s movements, none has proven to be

more popular down the centuries than the present 'Air', in which a melody at once dignified and immediately memorable – the sort of melody which none but Handel held the secret of producing – is combined with a metre that never strays far from the dance.

Elizabeth Anderson has arranged extracts from these two of Handel's most famous orchestral works as Swingle Singers-inspired choral pieces.

CLAUDIO MONTEVERDI

Baptised in Cremona, Italy, 15 May 1567;
died in Venice, 29 November 1643

6 Lauda Jerusalem

Two different Monteverdi works to these particular words from Psalm 147 survive. Better known is the one which the composer included in his celebrated *1610 Vespers*. The present, lesser-known one is taken from a collection entitled *Messa a quattro voci et salmi concertati*, which appeared seven years after the composer's death, in 1650. This setting minimises the boisterous antiphony of the 1610 version and comes somewhat closer

to Monteverdi's predecessors in the solidity of its counterpoint.

This performance was recorded live in concert, at the Pisani Palace in Venice. Elizabeth Anderson remembers the Venice experience:

'We sang in the Basilica of St Mark's, where Monteverdi was director of music for the last 30 years of his life, and also at the Pisani Palace. That July was extremely hot in Venice. Singing in authentic Baroque conditions (that is, no air conditioning), by the end of the performance, my clothes were more wet than dry. As we started the Monteverdi, someone opened a door and a breeze blew through the building. With the words '*Mittit crystallum suum*' – 'he casteth forth his ice', I suddenly felt icy cold. It was magic. I still get goosebumps when I listen to this amazing music.'

Lauda Jerusalem Dominum;
lauda Deum tuum, Sion.
Quoniam confortavit seras
portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum
terræ: velociter currit sermo ejus.

Qui dat nivem sicut lanam;
nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis
sustinebit?
Emittet verbum suum,
et liquefaciet ea;
flabit spiritus ejus,
et fluent aquæ.
Qui annuntiat verbum suum Jacob,
justitias et judicia sua Israel.
Non fecit taliter omni nationi,
et judicia sua
non manifestavit eis.

Gloria Patri,
et Filio,
et Spiritui Sancto:
Sicut erat in principio,
et nunc et semper,
in saecula saeculorum. Amen.

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For He hath made fast
the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth His commandment upon
earth: and His word runneth very swiftly.

He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
who is able to
abide His frost?
He sendeth out his word,
and melteth them:
He bloweth with his wind,
and the waters flow.
He sheweth his word unto Jacob:
His statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen
knowledge of His laws.

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.

TWENTIETH CENTURY ENGLISH

CHARLES VILLIERS STANFORD

Born in Dublin, 30 September 1852;
died in London, 29 March 1924

7 **Beati quorum via**

At the end of the nineteenth century, Stanford enjoyed wider fame than any other living British composer: not only in the United Kingdom, but also in Europe. Only when Elgar achieved great popular success with the *Enigma Variations*, the *Pomp and Circumstance Marches*, and *The Dream of Gerontius*, did Stanford's general popularity decline. But alas, by the 1960s most of his 200-odd compositions had been altogether forgotten. That this fate did him less than bare justice, the thorough revivals of his output from around 1990 onwards clearly showed. He did

admirable work in all genres: opera, symphony, concerto, tone poem, chamber music, solo instrumental music, and choral music. Among the very few pieces by him which enjoyed something of a continuous executant tradition from his own day to ours is *Beati quorum via*. A setting of words from Psalm 119, it constitutes the most often sung of three unaccompanied Latin motets (Op. 38), published in 1905. Like much of Stanford's output, *Beati quorum via* is based not on an extended theme but on a very brief melodic cell: in this case, the three-note motif – A flat, B flat, E flat – which can be heard at the very start, at the very end, and (often transposed) for much of what happens in between. Sometimes the motet's textures anticipate the sheer sumptuousness of Rachmaninoff's *All-Night Vigil*, and of the *Mass in G minor* by Stanford's own pupil, Ralph Vaughan Williams.

Beati quorum via
integra est,
qui ambulant
in lege Domini.

Blessed are those whose ways
are blameless,
who walk according to
the law of the Lord.

RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, England, 12 October 1872;
died in London, 26 August 1958

8 Valiant-for-Truth

Vaughan Williams studied composition under Charles Villiers Stanford and Hubert Parry at the Royal College of Music. In his autobiography, Vaughan Williams wrote of his admiration for Parry and of the advice that Parry gave him: “Write choral music as befits an Englishman and a democrat”. We pupils of Parry have, if we have been wise, inherited from him the great English choral tradition, which Tallis passed on to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in their turn through the Wesleys, to Parry. He has passed on the torch to us and it is our duty to keep it alight.’

Again and again Vaughan Williams returned to John Bunyan – and above all to *The Pilgrim’s Progress* – not only for musical inspiration, but for spiritual succour. During the early 1920s, he produced a one-act stage piece, *The Shepherds of the*

Delectable Mountains; he carried out a 1942 commission to furnish incidental music for a BBC radio play on the same theme; various melodies from his *Fifth Symphony* (1943) were originally planned for a much larger Bunyan-based theatrical work; and in 1951 there finally appeared the whole of *The Pilgrim’s Progress*, which Vaughan Williams called ‘a morality’ rather than an opera. (Though wickedly expensive to perform – what with its forty-odd solo roles – and never a great popular success within the composer’s lifetime, it has been revived on occasion since his death, most recently in late 2012 by the conductor Martyn Brabbins at London’s Coliseum.) As if these permutations and combinations of Bunyan’s classic were not enough, there remains this 1940 setting of Mr Valiant-for-Truth’s final speech. It arose from bereavement: Dorothy Longman, a violinist friend of the composer (and wife of another friend, choirmaster Robert Longman), had lately died.

Note the ingenuity with which Vaughan Williams makes his singers mimic, through purely vocal methods, brass fanfares near the end.

Valiant-for-Truth

After this it was noised abroad that Mr Valiant-for-Truth was taken with a summons ... and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.' When he understood it, he called for his friends, and told them of it. Then said he, 'I am going to my Father's; and though with great difficulty I have got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me that I have fought His battles who will now be my rewarder.' When the day that he must go hence was come, many accompanied him to the riverside, into which as he went, he said, 'Death, where is thy sting?' And as he went down deeper, he said, 'Grave, where is thy victory?' So he passed over, and all the trumpets sounded for him on the other side.

GUSTAV HOLST

Born in Cheltenham, Gloucestershire, 21 September 1874; died in London, 25 May 1934

9 Nunc dimittis

A lifelong friend of Vaughan Williams, whose folksong-collecting preoccupations he shared, Holst has had the great misfortune to become so much associated with one not especially typical piece (*The Planets*, first performed 1918), that almost everything else he wrote remains

unknown except to specialists. This *Nunc dimittis* for a cappella choir dates from 1915. After its first performance, at Westminster Cathedral on Easter Sunday, it remained unperformed until 1974. English broadcaster and author, Julian Haylock has said of it: 'Holst was passionate about the music of Byrd and Palestrina, which is clearly shown here in the modal writing, and female voices of the choir answer each other antiphonally as, for example, at the words '*Lumen ad revelationem gentium*.''

This work was first sung by the ACC as an encore in Wangen, Germany in 2015. Douglas Lawrence explains the circumstances: 'On the morning of the concert, I was woken by a phone call. It was my older son, Patrick, calling to tell me that my youngest brother, Neil, had died of a suspected heart attack while on a surfing holiday in the Maldives. Neil Lawrence was 61, and a legend in the world of advertising and documentaries. Remembered as the

architect of the 'Kevin 07' campaign, his documentary *KaChing*, exposing the impact of the poker machine industry, premiered immediately after his death and served as a reminder that he was that rare thing – a deep-thinking and morally sensitive advertising executive. I introduced the encore to the Wangen audience, explaining its special significance: Holst's music made these words achingly appropriate on the day of my brother's death.'

Nunc dimittis

servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum.
Quod parasti ante
faciem omnium populorum.
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri,
et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc,
et semper,
et in saecula saeculorum. Amen.

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.

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.

CLASSICAL

Two arrangements by Elizabeth Anderson

WOLFGANG AMADEUS MOZART

Born in Salzburg, 27 January 1756;
died in Vienna, 5 December 1791

10 Ave verum corpus

A trawl through catalogues of arrangements for this well-known miniature for choir and orchestra reveals not only that Liszt transcribed it twice, first for piano and later for organ (there also exist versions by

other hands for string quartet and brass ensemble), but that one intrepid soul assigned it to an ensemble comprising four bassoons! All this proves the motet's indestructibility, and its hold on the public's affection. It dates from Mozart's very last year, when his creative powers, far from being exhausted, blazed forth anew in (among other achievements) the *Clarinet Concerto*, *The Magic Flute*, and the *Requiem*. In fact, during June 1791 the composer postponed his completion of *The Magic Flute* specifically to produce *Ave verum corpus*, which his friend, Anton Stoll, had commissioned.

Ave verum corpus

natum de Maria Virgine,
vere passum,
immolatum in cruce pro homine,
cuius latus perforatum
unda fluxit et sanguine:
Esto nobis praegustatum
in mortis examine.

Hail, true Body,
born of the Virgin Mary,
having truly suffered,
sacrificed on the cross for mankind,
from Whose pierced side water
and blood flowed:
Be for us a foretaste [of paradise]
in the trial of death!

LUDWIG VAN BEETHOVEN

Baptised in Bonn, 17 December 1770;
died in Vienna, 26 March 1827

11 Ode to Joy

What can one say about the best-known theme of Beethoven's last and grandest symphony? The 'Ode to Joy' theme from Beethoven's Ninth transitioned into the realm of popular hits in 1970, when Spanish rock singer, Miguel Ríos' *Himno a la alegría*, went to the top of the Spanish charts. The arrangement was by Argentinian composer, Waldo de los Ríos, who specialised in arranging classical music with contemporary rhythms. The arrangement saw further success, when, in a new version, with English words by Ross Parker (*Song of Joy*), it reached number one in six countries: Australia, Austria, Canada, Germany, Switzerland and the USA. The words, both in the Spanish and the English, refer only vaguely to Friedrich Schiller's original poem ('Then sing a song of joy for love and understanding'). The coincidence of the English version's release with the bicentenary of Beethoven's birth possibly contributed to the fact that for several months of

1970, this record seemed to dominate the airwaves of commercial radio.

In a 1967 essay on Beethoven's symphonies, British musicologist and broadcaster, Basil Lam, lauded the Ninth's 'Ode to Joy' theme: Its 'perfect diapason' is worthy of Milton's lines and only a great poet could find words to praise the melody itself and the harmony which grows round it as it is repeated by strings and bassoon and then in the full orchestra. ... To make the sentiments of Schiller's text ring true here you must have music as unadorned as the language of the New Testament, and Beethoven does not fail at this supreme test of truthfulness'.

In this arrangement, Elizabeth Anderson reworks the *Allegro assai* section of the fourth movement of Beethoven's *Ninth Symphony* in which the famous 'Ode to Joy' theme is sung. The original four vocal lines with their German texts are reproduced without change, while the orchestral parts are assigned to the remaining voices. This arrangement was prepared as an encore for the ACC's first live concert after the lockdowns of 2020, with a program that celebrated Beethoven's 250th birthday.

Ode to Joy

Freude, Schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf
dem Erdenrund!

Und wer's nie gekonnt,
der stehle
Weinend sich aus diesem Bund!

Joy, you beautiful spark of God,
daughter of Elysium,
We enter, drunk with fire,
Heavenly one, your holy shrine!
Your magic once more unites
What custom has firmly severed;
All men will be brothers,
Where your gentle wing spreads.
Whoever has known the great blessing
Of being bosom friend to friend,
Whoever has won a tender wife,
Let him add to the jubilation!
Yes, whoever has only one soul
to call his own
on the whole earth!

And he who could never do that,
let him steal away,
Weeping, from this band!

AUSTRALIAN

Australian works are an uninterrupted theme throughout the ACC's European tour programs. Of the many Australian works introduced overseas, the most often requested is Stephen Leek's 'Kondalilla'.

STEPHEN LEEK

Born in Sydney, 8 October 1959

12 Kondalilla

Composer-conductor Stephen Leek has won many awards for his work, both in Australia and overseas. 'Kondalilla' is the third movement of four in *Great Southern Spirits* for a cappella choir. The lyrics are jointly by Anne Fairburn and Stephen Leek, reflecting their interests in Aboriginal culture and in the natural beauty of the landscape. Leek describes the piece as follows. 'The Dreaming of the Australian Aboriginal people spiritualises every facet of life, death, survival and creation, told through stories which have been handed down for many thousands of years. Kondalilla is the name of a waterfall in a small remaining pocket of rainforest in Southeast Queensland.

In the Dreamtime stories of the area, Kondalilla is the spirit of the waterfall and Ouyen is the spirit of the still water. The hushed whispers of spirit voices ripple and splinter through the mulga trees creating an eerie stillness.'

Kondalilla

Ouyen watches
the whispers of time,
Passing over the black
water in the breeze.
Ouyen listens,
Hidden in the shadows
Counting the splashes
and tracing the dream.

MALCOLM WILLIAMSON CBE, AO

Born in Sydney, 21 November 1931;
died in Cambridge, 2 March 2003

13 The Quacks

In 1964, Dame Edith Sitwell died. She had been a close, if at times cantankerous, friend of Williamson. The year of Sitwell's death also witnessed the appearance of Williamson's two-act chamber opera, *English Eccentrics*, and

its a cappella companion, the *English Eccentrics Choral Suite*. These were based on profiles which Dame Edith had published in 1933. Williamson had a strong streak of grotesquerie, which *English Eccentrics* emphasises. This was the first of three operas in which Williamson worked with librettist Geoffrey Dunn. Dunn achieved his greatest fame through his rhyming translations of the texts for Francesco Cavalli's operas *L'Ormindo* and *La Calisto*, as part of the Raymond Leppard performing editions which met with great success at Glyndebourne. In 1975 Williamson was appointed Master of

the Queen's Music, the first non-English composer to be given this function. His appointment over Malcolm Arnold was met with a degree of surprise, and William Walton went so far as to suggest that the 'wrong Malcolm' had been offered the job. Although often cited as the most-commissioned composer in the UK, Williamson remained self-avowedly Australian. 'Most of my music is Australian,' he once said, 'Not the bush or the deserts, but the brashness of the cities. The sort of brashness that makes Australians go through life pushing doors marked pull.'

The Quacks

Look, look, there they are again! Can you see them?
Can you see the two old quacks?
What would they sell us?
Quarrelsome bird flapping gentlemen,
Dr Katterfelto with his many magic micro marvels,
Dr Graham with his pillutes, pastilles,
potions, possets, powders.
Cackling and cawing! They are known for what they are.
Dr Katterfelto and his enemy Dr Graham.
Caw-cackling like a rook!

AMERICAN

MORTEN LAURIDSEN

Born in Colfax, Washington, 27 February 1943

14 *O magnum mysterium*

This responsory text from the Christmas office of Matins was particularly popular among Renaissance composers, with settings by Palestrina and Victoria some of the best-loved works in the repertoire. No doubt eyebrows were raised in 1994 when Los Angeles Master Chorale director Paul Salamunovich introduced the premiere of Morten Lauridsen's setting with this bold preamble: 'Until now, Victoria's *O magnum mysterium* has been the most beautiful and well recognised setting of this text ... I predict that will change after tonight.' Did Lauridsen's setting usurp Victoria's for beauty and popularity? That remains up for debate. But it was almost certainly his setting of *O magnum mysterium* that established and cemented Lauridsen's position as one of the United States' most popular and successful choral composers. Lauridsen's eight-part setting – the first of his a cappella Latin motets –

juxtaposes joy and grief. In an interview reflecting on *O magnum mysterium*'s genesis, Lauridsen recounted his quest to centre the Virgin Mary in his musical depiction: 'How can I indicate her... profound sorrow, at seeing her son murdered?' We hear his solution in the phrase '*Beata virgo*', a brief moment of musical anguish where the altos sing the only note in the piece that is not in the key of D major, a G sharp against the sopranos' A. The rest of the work is unhurried and timeless in the composer's signature style. Individual chant-like lines emerge from and recede into the texture in a polyphony which references what Lauridsen calls the 'history and religiosity' of the setting's Renaissance forebears. Close-set ninth and thirteenth chords flavour the otherwise accessible, tonal harmony, lending the work the shimmering and mystical quality for which Lauridsen is best known.

DR ALEX HEDT

O magnum mysterium

et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepe.

Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia!

O great mystery
and wonderful sacrament,
that animals should see the newborn Lord
lying in a manger!
Blessed Virgin, whose womb
was worthy to bear
Christ the Lord.
Alleluia!

MOSES HOGAN

15 There is a balm in Gilead

*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.

There is a balm in Gilead ...

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.

There is a balm in Gilead ...

16 Didn't my Lord 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?*

The wind blows east and the wind blows west,
it blows like the judgment day.
And ev'-ry poor soul that never did pray
will be glad to pray that day.

Didn't my Lord deliver Daniel? ...

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.

Didn't my Lord deliver Daniel? ...

17 I want Jesus to walk with me

All along my pilgrim journey,
Lord, I want Jesus to walk with me.

In my trials, Lord, walk with me.
When my heart is almost breaking,
Lord, I want Jesus to walk with me.

When I'm troubled, Lord, walk with me.
Lord when my head is bowed in sorrow,
Lord, I want Jesus to walk with me.

SINGERS OF THE AUSTRALIAN CHAMBER CHOIR

The numbers denote the tracks on which each singer is present. Soloists and the tracks on which they sing solos are in **bold**.

SOPRANO

Sarah Amos 1-5,7-11,15-17

Victoria Brown 1-11,14-17

Michelle Clark 12,13

Cassandra Ford 14

Alex Hedt 1-11,15-17

Kristina Lang 1-3,**4**,5-11,**15,16**,17

Mandie Lee 12

Katherine Lieschke 6,14

Kate McBride **1,2,3,4**,5-8,**9**,10,11,14,15,**16,17**

Erika Tandiono 13

Ellen Walker 12

Ailsa Webb 12,13

Jennifer Wilson-Richter 1-11,15-17

Iris Zavou 14

ALTO

Elizabeth Anderson 1-3,**4**,5-17

Neda Bizzarri 1-11,15-17

Alex Hedt 14

Cailin Howarth 12

Hannah Lawrence 14

Melissa Lee 1-11,14,15,**16,17**

Ria Polo 13

Katie Renner 1-11,15-17

Hannah Spracklan-Holl 12-13

Isobel Todd 12-13

TENOR

Matthew Bennett 1-3,**4**,5-8,**9**,10,11,15-17

Will Carr 1-11,15-17

Spencer Chapman 14

Alastair Cooper-Golec 12

Samuel Gleisner 12,13

Lyndon Green 13

Nils Greenhow 12

Jacob Lawrence 12,13

Joshua Lucena 1-11,15-17

Metehan Pektaş 14

Christopher Roache 13

Sam Rowe 1-3,**4**,5-11,15-17

Tanum Shipp 14

Leighton Triplow 12

Stewart Webb 14

BASS

Brent Annable 12

Thomas Drent 1-11,14-17

Ben Hjorth 14

Kieran Macfarlane 1-17

Oliver Mann 13

Tom Reid 1-11,15-17

Duncan Robertson 14

Alex Roose 12

Luke Speedy-Hutton 12,13

Lucas Wilson-Richter 1-3,**4**,5-13,15-17

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RECORDING DETAILS

Tracks 5, 6 and 10 to 14 are recorded live in concert

Track, Date, Conductor, Engineer, Venue

- | | |
|-------|---|
| 1-4 | 21 November 2024, Elizabeth Anderson, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 5 | 10 November 2024, Douglas Lawrence, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 6 | 16 July 2024, Douglas Lawrence, Simone Corelli, Pisani Palace, Venice |
| 7 | 21 November 2024, Elizabeth Anderson, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 8-9 | 10, 21 November 2024, Douglas Lawrence, Elizabeth Anderson, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 10-11 | 10 November 2024, Douglas Lawrence, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 12 | 20 July 2015, Douglas Lawrence, Marcelo Ohara, Saint Germain, Geneva |
| 13 | 8 November 2015, Douglas Lawrence, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 14 | 17 August 2025, Elizabeth Anderson, Australian Digital Concert Hall, Our Lady of Mount Carmel, Middle Park, Melbourne |
| 15-17 | 21 November 2024, Elizabeth Anderson, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne |

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ACC

Australian Chamber Choir
Directed by Elizabeth Anderson
and Douglas Lawrence

