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ACC
Australian Chamber Choir
Directed by Douglas Lawrence

The Australian Chamber Choir acknowledges Traditional Owners of Country throughout Australia. We pay our respect to Aboriginal and Torres Strait Islander cultures and to Elders past and present. Aboriginal and Torres Strait islander peoples should be aware that this booklet contains names of people who have passed away.

1 ALCHEMY

Text by William Shakespeare *Baptised in Stratford-upon-Avon, 26 April 1564; died there, 23 April 1616*
Music by Gordon Kerry *Born in Melbourne, 21 January 1961*

Gordon Kerry has carried out not one but two important functions in recent Australian music: as a composer of it, and as a historian of it. In the latter role, his 2009 volume *New Classical Music: Composing Australia* would of itself have sufficed to leave his mark on antipodean culture. In the former role – which has included employment as composer-in-residence for Musica Viva – he has been exceptionally prolific and much performed. He has to his credit, inter alia, a clarinet concerto, a violin concerto, a viola concerto, a flute concerto, two piano sonatas, and several stage works (notably the operas *Medea* and *The Snow Queen*). On a smaller scale than these pieces is *Christchurch Monody*, written in mourning for the 2019 New Zealand terrorist attack's victims, and recently recorded for Melbourne's Move label by the Marais Project.

Alchemy was commissioned for this performance, by eight singers

of the Australian Chamber Choir, in 2022, with the generous support of Professor Mary-Jane Gething AO. The work is dedicated to the ACC's Manager, Elizabeth Anderson.

Kerry has this to say about the text:

> Shakespeare's 33rd Sonnet is, according to some scholars, addressed to the 'Fair Youth' with whom the poet seems to have been in love, and depicts the glory of the young man's presence, the poet's sadness at their separation, and the realisation – the real alchemy of the poem – that love abides. Others hold the view that the 'sun' is Shakespeare's son, Hamnet, who died at the age of eleven (metaphorically 'but one hour') but whose love abides in the poet's memory.

> Full many a glorious morning have I seen
> Flatter the mountain-tops with sovereign eye,
> Kissing with golden face the meadows green,
> Gilding pale streams with heavenly alchemy;
> Anon permit the basest clouds to ride
> With ugly rack on his celestial face,
> And from the forlorn world his visage hide,
> Stealing unseen to west with this disgrace;
> Even so my sun one early morn did shine
> With all triumphant splendour on my brow;
> But out! alack! he was but one hour mine,
> The region cloud hath mask'd him from me now.
> Yet him for this my love no whit disdaineth;
> Suns of the world may stain when heaven's sun staineth.

2 KONDALILLA, by Stephen Leek

from *Great Southern Spirits*
Born in Sydney, 8 October 1959

Composer conductor Stephen Leek has won many awards for his output, both in Australia and overseas. *Kondalilla* is the third movement of four in this work 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 has said the following about the piece:

> The Dreaming of the Australian Aboriginal people spiritualises every facet of life, death, survival and creation, told through stories which have been handed down aurally 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.

Two works by Christine McCombe
Born in Rosebud, Victoria, 3 April 1967

Christine McCombe studied at the University of Melbourne, during which time she sang in the Choir of Ormond College under the direction of Douglas Lawrence. After studies with James McMillan at the Royal Scottish Academy of Music and Drama, she went on to complete a PhD in composition at the University of Edinburgh. Her composition prizes and awards include the Dorian Le Galienne Composition Award, the Lyrebird Music Society Composition Prize, a Keith and Elisabeth Murdoch Fellowship, a Centre Acanthes (France) Bursary, a Bundanoon Artists Trust Residency and, most recently, the 2018 Pythia Prize. Her compositions have been performed by groups including the BBC Scottish Symphony Orchestra, Vienna Piano Trio, Topology Ensemble and the Australia Ensemble. Recent performances of her works have taken place in the Resonant Bodies Festival (New York), the National Gallery of Victoria and the Melbourne Recital Centre. A CD of her chamber music, entitled *Three kinds of silence,* was released on the Tall Poppies label in 2018. Christine's compositions are, as these two demonstrate, often written partially or entirely with her own texts.

3 POWER IN STILLNESS

Power in Stillness was commissioned by the ACC in 2020, with the assistance of an anonymous donor. The work was to be performed by the ACC as part of their 2021 European tour, which was cancelled due to COVID-19 restrictions. McCombe explains the origins of her new work as follows:

> I composed *Power in Stillness* during the COVID lockdowns of 2020 and 2021, while navigating the reality of having two teenagers at home attempting school and a husband in the next room attempting to teach high school English remotely. I remember feeling that time itself had taken on a strange quality. There were long pauses, a lot of waiting, a lot of time to sit and think and just be. As a family we spent a lot of time together in the same place, and daily 'mental health walks' became a necessity. We live near a hidden gem of a creek – Edgars Creek – that snakes quietly through some of Melbourne's northern suburbs, the land of the Wurundjeri / Woi Wurrung people. Many of my walks would be along this creek, through the quiet groves of eucalypts, past rocky escarpments, listening to the quiet, the waters gently passing over mossy rocks, the native birds, particularly the kookaburras. It was time to breathe, to listen, to feel the ground under my feet, to spend time with trees and the feeling of slowness they evoke, the sense of connection to the land and the land's history reaching back before European voices were heard here. I loved these walks: the connection with stillness and the land, listening with my whole body. The concept of listening to the land, 'Deep Listening', is as old as the land itself. It reminds me of the immense wisdom and knowledge of First Nations peoples, it reminds me to be humble and

grateful. In composing *Power in Stillness*, I sought to evoke these qualities of stillness, of listening to the 'spaces between', and to reflect on the concepts of isolation and connectedness that the various lockdowns seemed to bring into focus.

There is a power, In stillness, In silence, In waiting

Looking up to the sky, Feeling the earth below,
Standing in awe, And silence
Listening

There is a power, In stillness, In silence, In waiting

Listening, To the spaces between trees
As we stand And breathe
Finding the quiet within

There is a power, In stillness, In silence, In waiting

Remembering, That we can stand alone
And still be connected
Like the quiet language of trees
Beneath the surface, Their roots entwined
Reaching out and holding strong

There is a power, In stillness, In silence, In waiting

4 A LEXICON OF DREAMS

A Lexicon of Dreams was commissioned by the ACC in 2013, with assistance from the late Mrs Philippa Miller. McCombe has written the following about her motivations in producing this piece:

> The idea for *A Lexicon of Dreams* came from Douglas Lawrence's suggestion to look at the biblical story of Jacob's Ladder. Much has been written about the story, its imagery and its wider metaphors, religious and otherwise; how each of us strives to find happiness, truth or enlightenment. Through this topic, I found myself reading about the analysis of dreams. I became interested in the symbolism of dreams and the many texts that seem to offer the possibility of deciphering them.
>
> I have always been fascinated by the distinct perspective of much Australian Indigenous art, of looking down on the land from above, suggesting a kind of out-of-body experience. This aerial perspective and the idea of Aboriginal 'songlines' or 'dreaming tracks' also influenced the creation of *A Lexicon of Dreams*.
>
> I wanted to create a sense of movement through time and space, the music moving through different textures and ideas in the same way that the text moves from one imagined space to another. The piece is thus a journey within an exploration of a dream journey. On a more personal level, *A Lexicon of Dreams* reflects on the life journey and how we approach the end of that journey.

The music starts with a solemn, quiet G minor chord spread among the lower parts, but later, the soprano and alto lines are dominated by brief flourishes on words such as 'wings' and 'flying'. Little by little, the music

speeds up; the tenor and bass lines, hitherto slow-moving, become more agitated; and a grand climax occurs on the last syllable of 'ascending.' The work afterwards returns to the same calmness with which it began, culminating in an enigmatic E flat minor. The concluding Latin phrase – *In Paradisum deducant te Angeli* – 'May angels lead you into paradise' – comes from the Requiem Mass.

Wings, A dream of wings.
A bird, I am flying.
Looking down At tree tops
A forest of tree tops.
I see a clearing, A path, leading somewhere …
I dream I am in a boat On a wide river,
Being carried along by its current.
A wide river, leading out to sea.
I am a boat, Alone in the ocean.
Floating away from shore.
A dream of stairs, Endless stairs
Like Piranesi or Escher, Going up and up
But never ascending.
There is a door. I open it.
Limitless blue, The sky opens up before me.
I dream of a ladder,
Like Jacob dreamed of a ladder Reaching up
Rung after rung, Higher and higher I climb.
And like Jacob I hear a voice, saying
'I am with you. I will not leave you.'
I hear birds, Music.

All the birds are singing
Like angels, singing.
In Paradisum deducant te Angeli

5–6 FERN HILL
Text by Dylan Thomas *Born in Uplands, Swansea, Wales, 27 October 1914; died in New York, 9 November 1953*
Music by Luke Speedy-Hutton *Born in Melbourne, 6 October 1989*

This composition was commissioned by Bernard Towson in 2015, in memory of his brother Ron, to be performed by Douglas Lawrence and the ACC.

Luke Speedy-Hutton was a member of the ACC from 2013 to 2016, and is now the music librarian for the Melbourne Symphony Orchestra.

He has identified his two chief musical influences as Shostakovich and the much younger Russian Alfred Schnittke. Recognized for his inventive compositions. Speedy Hutton mixes different genres, techniques and harmonies. His award-winning Piano Trio was characterised by Clive O'Connell in *The Age* as 'a striking work, welcome for its infectious optimism'.

Fern Hill sets the 1945 poem of the same name by Dylan Thomas, the wild and brawling Welshman who burned through his life before the age of forty – but not without leaving us some of the most memorable and evocative poems of the twentieth century. *Fern Hill* is a song in praise of innocence, a look back at the apparently limitless freedom of a boy let loose in the countryside, and the utter pleasure of being alive. All this is lost, the poem appears to say, in the adult awareness of time passing and

approaching death. Yet in the face of this truth, the poem continues to sing ‘like the sea’ and is less about loss or death than it is about the joy of life intensely lived. A member of the ACC when this work was performed on the ACC’s 2015 European tour, Speedy-Hutton enjoyed the stimulating, if nerve-wracking, process of hearing the work fully realised.

5 Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.

6 So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

7–9 from **GAGUDJU MAN**
Text adapted from *Gagudju Man …*, **by Bill Neidjie OAM**
Born at Alawanydajawany, on the East Alligator River in the Kakadu region of the Northern Territory, c.1913; died 23 May 2002
Music by Tom Henry *Born in Melbourne, 14 February 1971*

Bill Neidjie, a Gagudju elder and member of the Bunitj clan, was the last surviving speaker of the Gagudju language. He was instrumental in the creation in 1979 of the World-Heritage-listed Kakadu National Park (named after the Gagudju people). Situated in the Northern Territory, this is perhaps the most spectacular national park in Australia. Keen to ensure that the rich history of his people would not be forgotten, and to help non-Indigenous people understand the relationship between Indigenous people and their ancestral lands, he broke taboos by publishing some of their Dreaming Narratives in two books. These were transcribed, in the form of poetry, by the anthropologist Stephen Davis, after many hours of recorded interviews. The poems speak of a place where the spiritual world meets the physical.

Tom Henry began his musical career as a flautist, graduating from the Victorian College of the Arts and later studying with the French virtuoso Patrick Gallois. In recent years he has turned to composition. He has studied with Lawrence Whiffin, Julian Yu, Elliott Gyger and Stuart Greenbaum, completing a Doctorate in Composition at the University of Melbourne in 2022. His compositions include works for choir, piano solo, chamber ensemble and full orchestra.

The text of this work was adapted by Henry, who describes the impetus for the work as follows:

The words of Bill Neidjie have occupied my thoughts for some years. I first came across the book *Gagudju Man* when I visited Kakadu National Park in 2005. The story, philosophy and poetry of Bill Neidjie's words made a deep impression on me. By setting his words to music, I wished to try to better understand the bond between First Nations people and their traditionally held land, and to communicate his wisdom to a wider public.

7 ***This earth***

This earth I never damage. I look after.
This ground and this earth, like brother and mother.
Earth. Like your father or brother or mother,
because you born from earth. You (got to) come back to earth.
We come from earth, bones. We go to earth, ashes.

8 ***Sacred***

Our story is in the land. It is written in those sacred places.
Dreaming place... We can't break law.
No-one can walk close to those sacred places.

Dreaming place...sacred places.
...secret place (not small. Secret place is biggest one.
Everywhere. Powerful.
... something underneath, (under) the ground.

If you touch, you might get cyclone, [or] heavy rain, [or] flood.
…[or] you might kill someone (in another place).
You cannot [can't] touch him.

We walk on earth, we look after, like rainbow sitting on top.
We like this earth to stay,
because he was staying for ever (and ever).

We don't want to lose him. [This earth…]
We say 'Sacred, leave him.'

9 *Return to earth*

This ground and this earth, like brother and mother.
Like your father or brother or mother,
because you born from earth. You got to come back to earth.

When I die I become earth [again]. I'll be buried here.
I'll be with my brother, my mother.

My spirit has gone back to my country,
my mother.

10 I HAD A DREAM, by Brenton Broadstock

Born in Melbourne, 12 December 1952

The tradition whereby composers write pieces in memory of other composers is a very old one, dating back at least to the late fifteenth century, when Josquin des Prez mourned the formidable contrapuntist Johannes Ockeghem. More recent examples include John Blow's ode on Purcell's death, Ravel's *Le Tombeau de Couperin*, Marcel Dupré's *Le Tombeau de Titelouze* (Jehan Titelouze, early-seventeenth-century French organist), and Arvo Pärt's *Cantus* in homage to Britten. With *I Had a Dream,* Broadstock sought to memorialise the English-born Melbourne-resident musician and festival director Michael Easton, who died in 2004 aged forty-nine, as the result of a fall. Scored for a cappella SATB choir, the composition sets words of Broadstock's own. It begins and ends with an appropriately grim F-minor chord and necessitates substantial division of the basic four vocal parts.

I had a dream, I had a life, I had a soul,
A life, a mind, a soul.
I had a dream, I had love, I tasted love.
Am I a dream? A life? I once had a name.
How do I know? Have I been good? Have I been right?
Am I a dream? Am I a life? Am I a soul?
Or am I nothing? A dream? I am a dream.
I am a soul. I am a mind. I am love.
I am in everything. I am a life And I am known.
I am remembered.

11 UNSPOKEN, by Luke Speedy-Hutton

Unspoken was commissioned by the ACC in 2015. The work sets two speeches, each of which was prepared in anticipation of a momentous world event that did not take place.

The composer has provided the following explanatory note:

> The first speech was written by William Safire, an American speech writer, for President Richard Nixon, in the event that the [1969 Apollo 11] moon landing was a failure. The second speech comes from a 1983 British / NATO war exercise called Wintex-Cimex 83, which explored the hypothetical case that World War III should begin. This included a speech that the Queen of England might deliver in the event of a declaration of war. This was kept secret until its publication in 2013. *Unspoken* plays with the unrealised emotions and the fear and patriotism that were present during the Cold War. It explores the idea of creating an emotional response to an event that did not happen, an idea which is also present in music. By merging the texts, the contrasting attitudes towards technological progress are highlighted – where Nixon's speech refers to the space race and technology in a positive light, the Queen's speech alludes to the arms race of the Cold War and the dangers inherent in technological progress.

Not for a single moment did I imagine that this solemn and awful duty would one day fall to me.*

These two men are laying down their lives in mankind's most noble goal:

the search for truth and understanding.

The enemy is not the soldier with his rifle nor even the airman prowling the skies above our cities and towns, but the deadly power of abused technology.

In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood. Fate has ordained that the men who went on the moon to explore in peace will stay on the moon to rest in peace. They will be mourned by their families and friends; they will be mourned by their nation; they will be mourned by the people of the world; they will be mourned by a Mother Earth that dared send two of her sons into the unknown.

It is this close bond of family life that must be our greatest defence against the unknown. Now this madness of war is once more spreading through the world.

Every human being who looks up at the moon in the nights to come will know that there is no hope for their recovery … know that here is some corner of another world that is forever mankind.

As we strive together to fight off the new evil, let us pray for our country and men of good will wherever they may be. God bless you all.

** Text drawn from the Queen's speech is in italics above.*

12 TIME PASSAGES

Text from *Time Passages**, **by Mark Tredinnick OAM**
Born in Epping, New South Wales, 2 January 1962
Music by Alan Holley *Born in Sydney, 1 October 1954*

This work was commissioned by the ACC in 2019. Alan Holley's works have been heard at numerous music festivals in Croatia, Serbia, and Albania, as well as in Australia. Among his most ambitious pieces is a trumpet concerto called *Doppler's Web*, which the Sydney Symphony Orchestra commissioned in 2005. Mark Tredinnick, a Lecturer at the University of Sydney is a widely-published essayist and an internationally renowned poet. Tredinnick's poem deals with two conflicting attitudes towards Captain James Cook's 1770 voyage and the role Cook played in making the continent of Australia part of the British Empire. Holley writes:

> For some people this journey of Cook was of immense importance, with the subsequent settling of British peoples and their complete takeover of 'the southern continent' creating untold wealth for the British Empire. For others it led to an invasion of a land that had been inhabited for 50,000 years by people of many Indigenous nations. Present-day Australia must now straddle these two truths.

Tredinnick writes:

> I came to think of that theme, the beaching of time on eternity's shore, as an ecotone where two orders of existence, two aspects of every life– 'one like an ocean; the other, a shore'–crash and coalesce but never cohere. That littoral zone is what *Time Passages* is; what it tries to sing is what eternity will not stop saying to time.

Moments last, but years do not. This is one thing the dreaming and poetry and music understand and want us to know – before time runs out.

Once, a while before
time began to count,
I stood on shore with a girl and saw a petrel
Fly its colours—tropic green, volcanic

Grey—above the azure
of a bay.
We're long done, she and I, but still
I stand, glad in the sun, married to the moment

We shared with a bird
while earth spun and spooled
Its breezes, unspooled reprises of every day
Yet sung. Time does not pass in the country of

The mind; the heart
is not a race time runs,
For time is tidal there. But in the flesh—
Where one turn's all we seem to get—time wins.

What if we live
two lives at once: one like
An ocean; the other, a shore? What if who
We are did not begin with us—each fish,

A river; each bird, a sky?
The petrel lives
A circuit, neither here nor there: her home
A way she fares, a round she wings. Once,

Coming counter-
clockwise, like the bird,
Time landed in the bay and stayed. Time found
A world, which, until then, contained, like each

Of us, the world enough;
which spoke five hundred
Tongues—keeping, each, the kind of time
That rivers keep. And seeds. For, once, this was

A world that had no time
for time, no space
For haste. What counted here were mind and matter—
Places and their lyrics, caught and released,

Sown and reaped,
kept wild in mouths and ways,
The nomadic canticle days, of people who told
Their names in care for kin and made their homes

In circles.

* See the full poem at https://www.auschoir.org/Time-Passages

13–14 from **ENGLISH ECCENTRICS CHORAL SUITE**

Text by Geoffrey Dunn *Born in London, 13 December 1903; died there, 6 September 1981*

Music by Malcolm Williamson CBE, AO

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

In 1964, Dame Edith Sitwell died. She had been a close, if at times cantankerous, friend of Malcolm Williamson. Williamson, at the age of nineteen, had left his native Australia, never to return save for brief visits. The year of Sitwell's death also witnessed the appearance of Williamson's two-act chamber opera, *English Eccentrics*, and the a cappella *English Eccentrics Choral Suite*, 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. Their subsequent collaborations were in two children's operas, *Julius Caesar Jones* (1966) and *Dunstan and the Devil* (1967). 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 1965, Williamson would dedicate his Violin Concerto to Dame Edith's memory; a decade later, he would be appointed Master of the Queen's Music, the sole non-English composer so far to be given this post. 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 essentially 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.'

13 ***A Traveller***

From some foreign country over the seas,
Twas in eighteen hundred and seventeen,
Came all a-weary down a hill
The fairest creature that ever was seen.
She wandered far, she wandered wide
Until she saw the tall church spire
Pointing its finger into the clouds
Of Aunsburye village in Gloucestershire.

14 ***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!

The **AUSTRALIAN CHAMBER CHOIR** was established by Douglas Lawrence AM in 2007. In its first twelve years, the choir undertook seven concert tours of Europe, produced five CDs and presented over 200 concert performances, many of which were recorded for broadcast on Australian radio, ABC Classic FM or 3MBS FM.

In 2015, returning by invitation to Denmark's oldest classical music festival, the Sorø International, the ACC was made an Honorary Life Member and took its place alongside such luminaries as Wilhelm Kempf, Anton Heiller, Gaston Litaize and Julian Bream. The ACC has been invited to sing in some of Europe's most prestigious concert venues, with return invitations, including Trinitatis Copenhagen, Notre Dame Paris, St Martin-in-the-Fields London, The Baltic Philharmonic Hall Gdansk, Thomaskirche Leipzig (Bach's church), St Remigius Bonn (Beethoven's church), Augustinerkirche Vienna, Saint Germain Geneva and the Cathedrals of Berlin, Bonn, Freiberg, Freiburg, Konstanz, Meissen, Würzen (Germany), Lausanne (Switzerland), Gdansk Oliwa (Poland) and Ribe (Denmark). In Australia, the ACC has supplemented regular performances in key Victorian centres with interstate visits to perform in Canberra, Sydney, Albury, Bowral and Wagga Wagga.

Testament to the rigourous training that the ACC gives its young graduate singers, is the fact that, at the time of releasing this CD, four of the singers involved had gone on to pursue freelance careers in the UK and Europe: Amelia Jones, Jacob Lawrence, Erika Tandiono and Matthew Thomson.

Wherever they perform, Douglas Lawrence and the singers of the Australian Chamber Choir are met with resounding accolades from audiences and critics alike:

'one of the finest concerts in Sydney this year … The Australian Chamber Choir sings complex music fearlessly and it thrills' *ClassikON*, 25 Sept. 2018

'quite simply phenomenal: flawless intonation, superb uniformity, perfect tonal balance, astounding dynamic range'
General Anzeiger Bonn, Germany, 23 July 2011

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 indicated in bold.

Soprano
Sarah Amos 3, *7*, 10, 12
Philippa Andrew 5–6
Elspeth Bawden 5–*7*, 10, **12**
Ellen Brown *7*, 12
Michelle Clark 2, 5–6, 8–9, **11**, 13–14
Grace Cordell 2, 4*, 5–6, 8–9, 11, 13–14
Alex Hedt 2–3, 7–14
Amelia Jones 1, **3**, **5–6,** *7*, 10, 12
Bronwyn Jones 4, 11
Kristina Lang 1, 3
Mandie Lee 2, 4, 8–9
Elizabeth Lieschke 2–3, 5–14
Katherine Lieschke 3
Katrina Renard 4
Erika Tandiono 13, 14
Sarah Turner 4
Ellen Walker 2, 8–9, 11
Ailsa Webb 2, 4*, 8–9, 11, 13–14
Nina Wellington-Iser 4
Jennifer Wilson-Richter 3*, 5-6, 7*, 10, 12*
Jessica Wynne 4

* sings alto on this track

Alto
Elizabeth Anderson 1, 2–4, **5–6**, 7–11, **12**, 13–14
Cailin Howarth 1, 2, 8–9, 11
Melissa Lee 3, 10
Ria Polo 5–6, 13–14
Hannah Spracklan-Holl 2, 4–14
Isobel Todd 2–3, 5–14

Tenor
Matthew Bennett 3
Alastair Cooper-Golec 2, **4–6**, 8–9, **11**
Samuel Gleisner 2, 8–9, 11, 13–14
Lyndon Green 13–14
Nils Greenhow 2, 8–9
Jacob Lawrence 2, 5–6, 8–9, 11, 13–14
Joshua Lucena 5–*7*, 10, 12
Anish Nair 1, 10
Ben Owen 4–6, 10
Christopher Roache 4, 11, 13–14
Linton Roe 5–6
Sam Rowe 1, 3, *7*, 12
Tanum Shipp 3, *7*, 10, 12
Matthew Thomson 4
Leighton Triplow 2–3, *7*–9, 11–12

Bass
Brent Annable 2, 8–9
Thomas Drent 1, 3
Lucien Fischer 5–6, *7*, 12
Stephen Hodgson 11
Luke Speedy-Hutton 2, 4–6, 8–9, 11, 13–14
Jerzy Kozlowski 10
Kieran Macfarlane 2–14
Oliver Mann 13–14
Andrew Moffat 4
Alexander Owens 3, *7*, 12
Nicholas Retter 10
Alex Roose 2, 8–9
Alasdair Stretch 5–6
Lucas Wilson-Richter 1, 2–4, *7*–10, **11**, 12–14

CREDITS

Booklet and cover images: *Golden News A*, mixed media on canvas; *Wise Street*, metallic gold paint on canvas, George Hall, born in Christchurch, New Zealand, 1961, lives in Sydney, georgehallart.com

Cover design: Luke Featherston, featherstondesign.com.au

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Gagudju Man text, from *Gagudju Man Bill Neidjie* (JB Books, Adelaide, 2002)

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RECORDING DETAILS

Tracks 2 and 4 to 14 are recorded live in concert

Track, Date, Engineer, Venue

1	15 November 2022, Martin Wright, Scots' Church, Melbourne
2	20 July 2015, Marcelo Ohara, Saint Germain, Geneva, Switzerland
3	4 May 2022, Martin Wright, Scots' Church, Melbourne
4	12 October 2015, Eric Pozza, St Paul's Manuka, Canberra
5-6	18 June 2017, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne
7	4 July 2019, Tanum Shipp, Trinitatis, Copenhagen, Denmark
8-9	20 July 2015, Marcelo Ohara, Saint Germain, Geneva, Switzerland
10	3 March 2024, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne
11	15 March 2015, Martin Wright, St Andrew's Brighton, Melbourne
12	17 July 2019, Tanum Shipp, Pauluskirche Darmstadt, Germany
13–14	8 November 2015, Martin Wright, Our Lady of Mount Carmel, Middle Park, Melbourne

Mastering: Martin Wright
Editing: Vaughan McAlley
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Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy.

William Shakespeare Sonnet XXXIII



Australian composer Gordon Kerry sets these lines, in which Shakespeare describes how the morning light performs a 'heavenly alchemy' on the landscape. In the sonnet, Shakespeare refers to the branch of metaphysics dealing with the transformation of base metals into gold.

Following Kerry's work are compositions by seven other Australian composers, each of them conjuring their own alchemy. The voices of individual singers are like base metals, which, given the right circumstances, undergo a seemingly magical transformation into a choral sound of pure gold.

Composers
Gordon Kerry
Stephen Leek
Christine McCombe
Luke Hutton
Tom Henry
Brenton Broadstock
Alan Holley
Malcolm Williamson

Australian Chamber Choir
Directed by Douglas Lawrence

℗ 2024 Move Records
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move

Gordon Kerry

1 Alchemy
4′43″

Stephen Leek

2 Kondalilla
4′34″

Christine McCombe

3 Power in Stillness
7′32″

4 A Lexicon of Dreams
7′06″

Luke Speedy-Hutton

5 Fern Hill, Part One
9′43″

6 Fern Hill, Part Two
6′10″

Tom Henry
from Gagudju Man

7 This Earth
2′46″

8 Sacred
5′08″

9 Return to Earth
2′16″

Brenton Broadstock

10 I Had a Dream
4′29″

Luke Speedy-Hutton

11 Unspoken
8′44″

Alan Holley

12 Time Passages
10′05″

Malcolm Williamson
from English Eccentrics

13 A Traveller
1′25″

14 The Quacks
1′03″

76′45″ total playing time