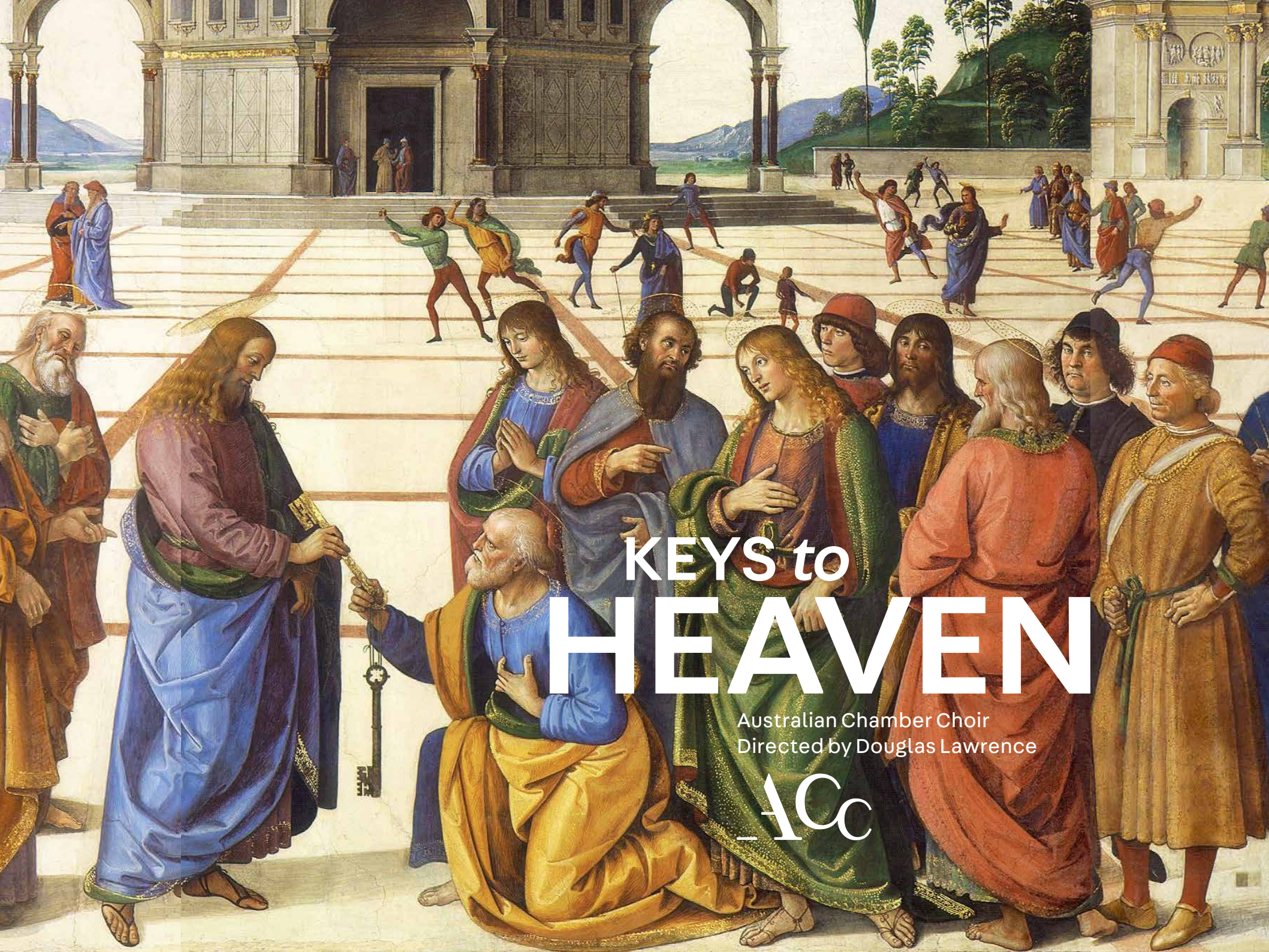


KEYS *to* HEAVEN

Australian Chamber Choir
Directed by Douglas Lawrence

ACC

THE FIRST RECORDING
of a work composed in 18th century Venice by an orphan of the Ospedale della Pietà

Agata della Pietà

Ecce nunc
Reconstructed by Elizabeth Anderson

1	Ecce nunc, *Soprano, Coro*	3′04″
2	Qui statis in domo Domini, *Soprano*	2′34″
3	In noctibus, *Contralto*	3′50″
4	Benedicat te, *Coro*	0′43″
5	Gloria Patri, *Soprani I & II*	2′35″
6	Sicut erat in principio, *Soprano, Coro*	2′49″

Giovanni Pierluigi da Palestrina

7	**Tu es Petrus**	6′29″

Missa *Aeterna Christi munera*

8	Kyrie	2′04″
9	Gloria	2′47″
10	Credo	4′49″
11	Sanctus	1′42″
12	Benedictus	2′06″
13	Agnus Dei I	1′54″
14	Agnus Dei II	2′31″

Gregorio Allegri

15	**Miserere**	12′10″
16	**Christus resurgens**	3′38″

ACC

Australian Chamber Choir
Directed by Douglas Lawrence

“Shining sopranos, lucid altos, supple tenors and basses united in a perfectly harmonised sound. Excellent soloists emerged from the ensemble…

ECHO DARMSTADT, GERMANY

move

Total: 56′14″

℗ 2024 Move Records
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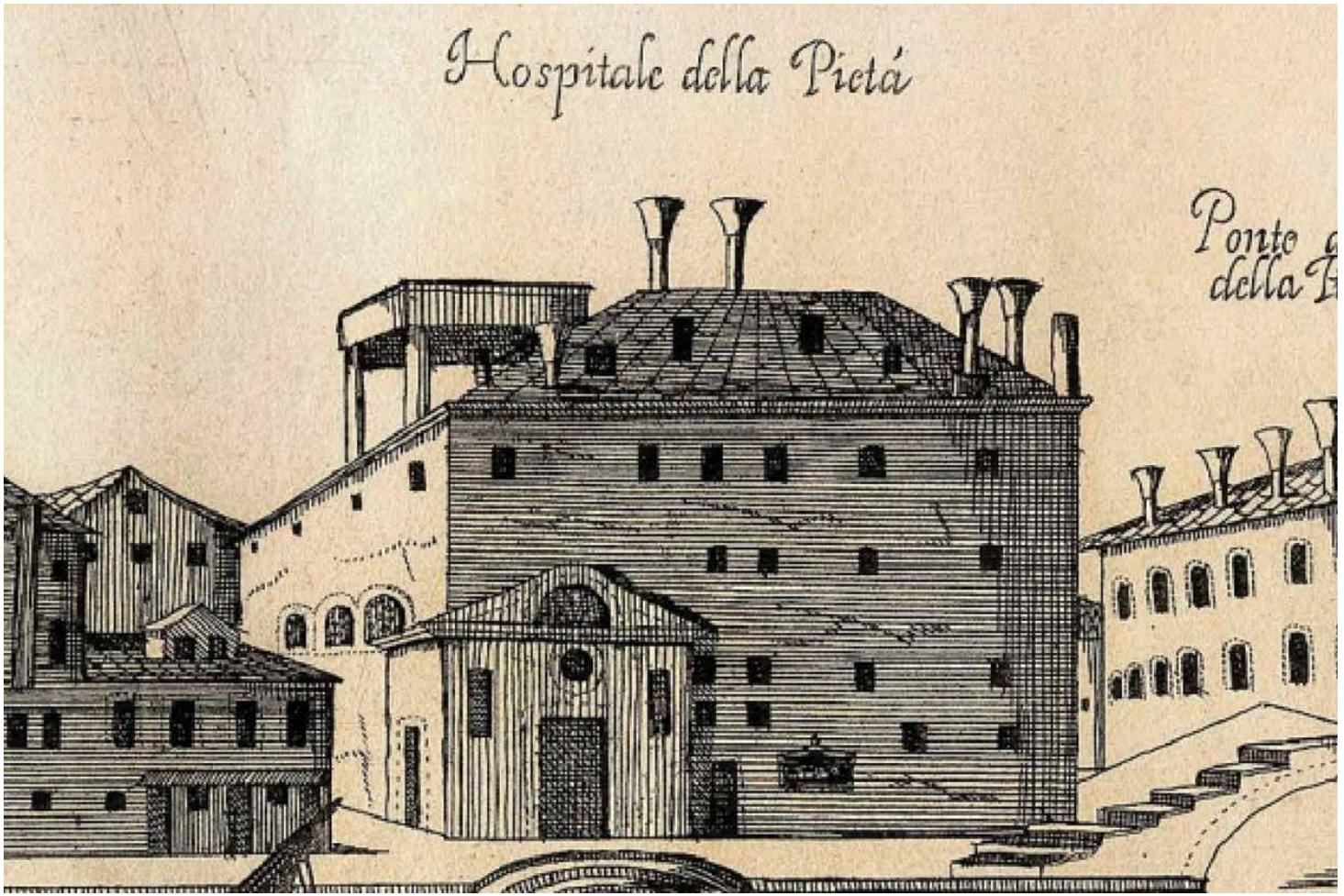
KEYS TO HEAVEN
Australian Chamber Choir
Directed by Douglas Lawrence AM

1-6 ECCE NUNC Cantata for Compline (Psalm 134)
Agata della Pietà
Born probably in Venice, 24 March 1712; died in Venice, 17 October 1769
Reconstructed by Elizabeth Anderson

It is rare that a piece of music written in Europe is premiered in Australia. But this is the case with Agata's cantata. The manuscripts of this work had lain in a Venetian library for almost 300 years, when harpsichordist and singer, Elizabeth Anderson unearthed them in 2021. Agata, born without the fingers of her left hand and abandoned to the Venetian orphanage Ospedale della Pietà, would likely not have received any significant recognition for her compositions during her lifetime. So it's all the more ironic that she should have been celebrated first in Australia, when the ACC premiered her newly-discovered work in 2022. Agata can now add to her list of achievements nine Australian performances, her first radio broadcast, her first commercial CD and her first home-town performance in almost 300 years. The ACC presented the European premiere of the work in the Baroque splendour of Venice's Palazzo Pisani as part of their European concert tour in July 2024.

'The Australian Chamber Choir has revealed a composer who combined technical rigour with expressive warmth'.

The Age, 7 May 2022



Pio Ospedale della Pietà, before the early 18th century construction of the facade of the adjacent church (detail), anon, 1686, Venice, private collection

On 23 April 2022, the Australian Chamber Choir chose as the venue for this cantata's first performance, a church in the western Victorian town of Terang (population 2,500), about two and a half hours' drive from Melbourne. On that day, the audience witnessed music that had not been heard at least since Agata's death in 1769. Elizabeth Anderson explains the feats of musicological sleuthing that enabled her to revive the six movements of *Ecce nunc*:

I've always been fascinated by the idea that female orphans in eighteenth-century Venice were given an excellent education in music. At the Ospedale della Pietà, Antonio Vivaldi directed the first all-women's orchestra, which became famous throughout Europe for the high quality of its performances. I first learned about this during a high school music appreciation class. My imagination was ignited, and my mind immediately left the class, as I pondered the idea that there might be compositions by the orphans of the Pietà to be rediscovered.

Some four decades later, when Douglas Lawrence and I decided on a performance of Vivaldi's *Gloria* for the ACC's 2022 season, my curiosity was reignited. Browsing search engines, I found a cluster of Italian-language articles about music education in Venetian orphanages, which revealed the names of three orphan composers of the Pietà – Agata, Michielina and Santa.

My search narrowed to the Benedetto Marcello Library in Venice: I'm grateful to Consultant Librarian, Silvia Urbani, who provided advice, and furnished me with copies of an incomplete set of manuscript parts. You can imagine my excitement when, the day after requesting the manuscripts for Agata's cantata, the set of yellowed images arrived in my inbox. The set consisted of a complete first violin part and a complete cello part, as well as choir parts for alto and bass voice. The choir parts were for three of the six movements, with the remaining three movements marked tacet. The three movements in which the choral singers were silent must be solo arias.

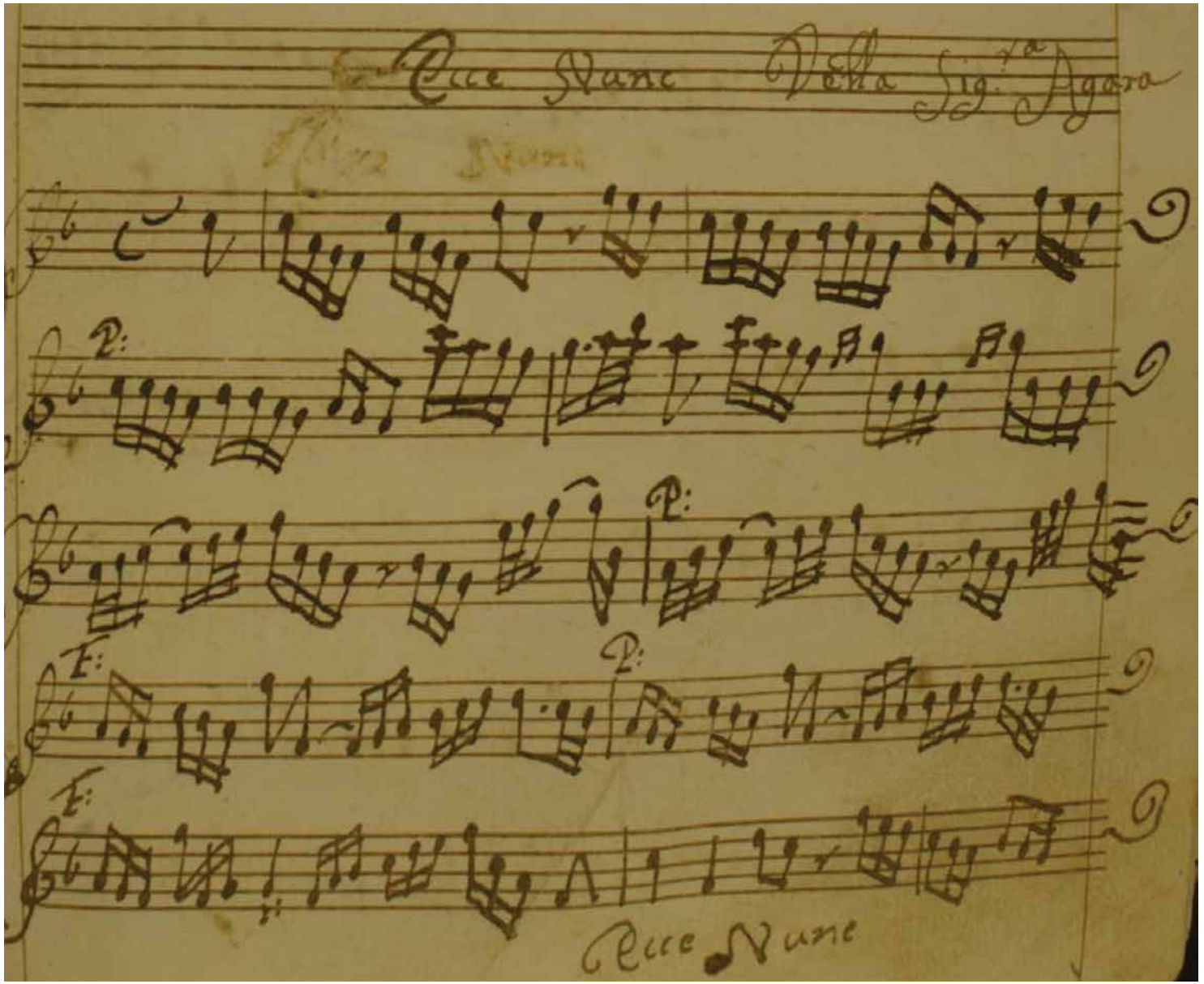
I decided to key in the available material for the opening movement for choir and orchestra to create a skeletal full score, from which we could assess the composition and calculate how much work would be involved in a possible reconstruction. After an hour's work, it was clear that we were dealing with an exciting piece of choral and orchestral writing similar in style to the music of Vivaldi. At this point, Douglas and I knew that we had struck gold!

I'm grateful to our son, Jacob Lawrence, (who recently completed a Master's degree specialising in early music at the Schola Cantorum in Basel) for his assistance in reviewing the drafts of my reconstruction.

It is a privilege to ensure that Agata, after some 300 years of silence, can receive the recognition that she deserves.

The composer, whose surname is unknown, is identified in the records simply as Agata (Italian spelling of Agatha), or as Agata Cantora (*cantora* means 'singer'). She arrived at the Pietà in 1712, most likely given up by her parents because of her apparent disability. Agata soon shone as a star student. Two composers, Andrea Bernasconi and Giovanni Porta, left manuscripts of cantatas that specifically identify Agata as a soprano soloist. Agata never married and continued to live at the Pietà, employed as a teacher of singing. Documents examined by Vanessa Tonelli reveal that in 1751, Agata was promoted to *Maestra di Coro,* and shortly before her death in 1769, to *Priora,* or Administrator. She is mentioned in a contemporary poem, of unknown authorship, which describes the Pietà's musical life.

Notes © RJ Stove, 2022



Page one of the first violin part of Agata's Cantata, Ecce Nunc, Fondo Esposti, Conservatorio di Musica Benedetto Marcello, Venice.

1 Soprano, Coro	
Ecce nunc benedicite Dominum,	Behold, bless ye the Lord:
2 Soprano	
omnes servi Domini: Qui statis in domo Domini, in atriis domus Dei nostri.	all ye servants of the Lord; which by night stand in the house of the Lord.
3 Contralto	
In noctibus extollite manus vestras in sancta, et benedicite Dominum.	Lift up your hands in the sanctuary, and bless the Lord.
4 Coro	
Benedicat te Dominus ex Sion, qui fecit caelum et terram.	The Lord that made heaven and earth bless thee out of Zion. *Psalm 134 (King James)*
5 Soprani I & II	
Gloria Patri, et Filio, et Spiritui Sancto:	Glory be to the Father, and to the Son, and to the Holy Ghost:
6 Soprano, Coro	
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be, world without end. Amen.

Two works by Giovanni Pierluigi da Palestrina

Born in Palestrina (near Rome), between 3 February 1525 and 2 February 1526; died in Rome, 2 February 1594.

7 Tu es Petrus (1572)

The text of this motet by Palestrina includes the line, as reported by Matthew (16:19) in which Jesus says to Peter, 'I will give you the keys to the Kingdom of Heaven'. This same text was the inspiration for Pietro Perugino's painting *Delivery of the Keys* (shown on the cover of this CD), painted on the northern wall of the newly completed Sistine Chapel in 1481. Giovanni Pierluigi da Palestrina was appointed Master of the Cappella Giulia (then the Choir of the Sistine Chapel) in 1551. He was, no doubt, inspired by Perugino's fresco when he composed this motet.

'There are days when something of heaven seems to touch the earth,' said presenter Stefan Wegener of the ACC's first performance at Berlin's Kaiser-Wilhelm-Gedächtniskirche in 2007. Perhaps the rapturous concord of Palestrina's musical offerings acts as an ideal conduit between earthly and heavenly spheres. Indeed, one might enlist the words 'purity', 'clarity', and 'ringing' to describe Palestrina's sonic majesty in the hands of capable musicians. Equal in popularity to the *Missa Papae Marcelli* and motet *Sicut cervus*, Palestrina's *Tu es Petrus* exhibits stylistic hallmarks of the 'Palestrina Style', characterised by forward momentum, scalic motion, alternating ensemble entries, and singable phrase lengths. The intelligibility of text is central to this music: natural word stresses, a steady pace of declamation, and interlinking poetic fragments serve to emphasise a central message rather

than muddy the soundscape. In the motet, listen for clearly defined ascending lines to the text, 'and I will give you the keys to heaven' (*et tibi dabo claves regni caelorum*), perhaps pictorialising the pursuit of heaven. Yet, this master's textual efficacy manifests not only in surface-level text expression, but equally through the thoughtful organisation of structural elements. Consider, for example, the symbolism of the Holy Trinity through three iterations of a stanza, three overarching structural divisions, and three-part vocal sonorities. These intertwining three-voice clusters ultimately yield to a thicker six-voice texture in the closing phrases to represent heaven in all its splendour.

Notes © Leighton HG Triplow, 2019

Tu es Petrus, et super hanc	Thou art Peter, and upon this
petram aedificabo ecclesiam meam,	rock I will build my church;
et portae inferi	and the gates of hell
non praevalebunt adversus eam:	shall not prevail against it.
et tibi dabo claves	And I will give unto thee the keys of
regni caelorum.	the kingdom of heaven.
Quodcumque ligaveris super	And whatsoever thou shalt bind on
terram,	earth,
erit ligatum et in caelis.	shall be bound in heaven.
Et quodcumque solveris super terram,	and whatsoever thou shalt loose on
erit solutum et in caelis.	earth shall be loosed in heaven.
Et tibi dabo claves	And I will give unto thee the keys of
regni caelorum.	the kingdom of heaven.

Matthew 16:18–19 (King James)

8-14 *Missa Aeterna Christi Munera* (c.1590)

Probably one of Palestrina's last works, this Mass is 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'.

Notes © RJ Stove 2014

8 Kyrie, eleison.	Lord, have mercy.
Christe, eleison.	Christ, have mercy.
Kyrie, eleison.	Lord, have mercy.
9 Gloria in excelsis Deo,	Glory to God on high,
et in terra pax	And on earth peace
hominibus bonae voluntatis.	to people of good will.
Laudamus te,	We praise you,
benedicimus te, adoramus te,	we bless you, we adore you,

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

we glorify you, we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord, the only begotten Son,
Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
you take away the sins of the
world,
have mercy on us;
you take away the sins of the
world,
receive our prayer;
you are seated
at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit, in the glory of
God the Father. Amen.

10 Credo in unum Deum,
Patrem omnipotentem,

I believe in one God,
the Father almighty,

factorem coeli et terrae,
visibilium omnium et invisibilium.
Et 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.

maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord
Jesus Christ,
the only begotten Son of God,
born of the Father
before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father;
through him all things were made.
For us men
and for our salvation
he came down from heaven,
and by the Holy Spirit
was incarnate of the Virgin Mary,
and became man.
For our sake he was crucified
under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of
the Father.

Et iterum venturus est cum gloria
judicare vivos et mortuos
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem,
qui ex Patre Filioque
procedit,
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per
Prophetas.
Et in unam sanctam,
catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum
Et expecto
resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

He will come again in glory
to judge the living and the dead
and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and
the Son,
who with the Father and the Son
is adored and glorified,
who has spoken through the
prophets.
I believe in one holy,
Catholic and Apostolic Church.

I confess one Baptism
for the forgiveness of sins
and I look forward to the
resurrection of the dead
and the life of the world to come.
Amen.

11 Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of
your glory.
Hosanna in the highest.

12 Benedictus qui venit in nomine Domini. Osanna in excelsis.	Blessed is he who comes in the name of the Lord. Hosanna in the highest.
13-14 Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.	Lamb of God, you take away the sins of the world, have mercy on us, grant us peace.

Two works by Gregorio Allegri

Born in Rome, c.1582; died there, 17 February 1652.

15 *Miserere* (c.1630)

Prior to becoming a singer in the papal choir in about 1630, Allegri studied in Rome. He is remembered today primarily for his famous *Miserere*. The text was customarily appended to the combined office of Matins and Lauds on the last three days of Holy Week, and from about 1666 Allegri's setting was performed annually by the papal choir. In its basic form, it consisted of a simple chant in five parts, transformed by the interpolation of ornamented passages for a second choir of soloists. The papacy kept the manuscript a closely guarded secret. The English music historian Charles Burney obtained a copy when he visited Rome in 1770 and published it (along with four other pieces performed by the papal choir in Holy Week) on his return home in 1771. At about the same [illegible], the fourteen-year-old Mozart heard a performance in the Sistine Chapel, after which he wrote out a score from memory. There are now so many conflicting sources of the music that it is

difficult to determine precisely what Allegri originally wrote. For example, the soprano soloist's top C in the four-voiced verses has not been found in any performing edition earlier than 1951. Thanks to the survival of a pair of Vatican manuscripts dating from Allegri's time, it is possible to restore the Miserere to something like the original state – albeit without the vocal embellishments – but the altered 'patchwork' version has 'so firmly displaced the original as to have become a classic in its own right'. The English translation used here is the Book of Common Prayer translation of 1539 by Miles Coverdale – a version widely admired for its poetic beauty – and the version normally sung to Anglican chants.

Notes © Michael Edgeloe, 2010

Miserere mei, Deus: secundum magnam misericordiam tuam.	Have mercy upon me, O God: after Thy great goodness.
Et secundum multitudinem miserationum tuarum: dele iniquitatem meam.	According to the multitude of Thy mercies: do away mine offences.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.	Wash me throughly from my wickedness: and cleanse me from my sin.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.	For I acknowledge my faults: and my sin is ever before me.

Tibi soli peccavi,
et malum coram te feci:
ut justificeris in
sermonibus tuis,
et vincas cum judicaris.

Against Thee only have I sinned,
and done this evil in thy sight:
that Thou mightest be justified in
Thy saying,
and clear when Thou art judged.

Ecce enim in iniquitatibus
conceptus sum:
et in peccatis concepit me mater
mea.

Behold, I was shapen in wickedness:

and in sin hath my mother
conceived me.

Ecce enim veritatem dilexisti:

incerta et occulta sapientiae tuae
manifestasti mihi.

But lo, Thou requirest truth in the
inward parts:
and shalt make me to understand
wisdom secretly.

Asperges me hysopo,
et mundabor:
lavabis me,
et super nivem dealbabor.

Thou shalt purge me with hyssop,
and I shall be clean:
Thou shalt wash me,
and I shall be whiter than snow.

Auditui meo dabis gaudium et
laetitiam:
et exsultabunt ossa humiliata.

Thou shalt make me hear of joy and
gladness:
that the bones which Thou hast
broken may rejoice.

Averte faciem tuam a peccatis
meis:
et omnes iniquitates meas dele.

Turn Thy face from my sins:

and put out all my misdeeds.

Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.

Make me a clean heart, O God:
renew a right spirit within me.

Ne projicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.

Cast me not away from Thy presence:
and take not Thy Holy Spirit from me.

Redde mihi laetitiam salutaris tui:

et spiritu principali confirma me.

O give me the comfort of Thy help again:
and stablish me with Thy free Spirit.

Docebo iniquos vias tuas:
et impii ad te convertentur.

Then shall I teach Thy ways unto the wicked:
and sinners shall be converted unto Thee.

Libera me de sanguinibus, Deus, Deus salutis meae:

et exsultabit lingua mea justitiam tuam.

Deliver me from blood-guiltiness, O God, Thou that art the God of my health:
and my tongue shall sing of Thy righteousness.

Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

Thou shalt open my lips, O Lord:
and my mouth shall show Thy praise.

Quoniam si voluisses sacrificium, dedissem utique:

For Thou desirest no sacrifice, else would I give it Thee:

holocaustis non delectaberis.

but Thou delightest not in burnt-offerings.

Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus, non despicies.

The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God, shalt Thou not despise.

Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Ierusalem.

O be favourable and gracious unto Sion:
build Thou the walls of Jerusalem.

Tunc acceptabis sacrificium justitiae, oblationes, et holocausta:

tunc imponent super altare tuum vitulos.

Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations:
then shall they lay calves upon Your altar. Psalm 51 (Coverdale)

16 *Christus resurgens* (c.1640)

When 'Allegri' is uttered, it is almost always followed in quick succession by 'Miserere'. Like so many composers of the classical canon, Allegri is remembered chiefly for a single work, while other works receive no more than a passing glance. To challenge the prevailing view of Allegri as a 'one-hit wonder', the ACC presents his magnificent Christus resurgens. This setting is typical of the High Renaissance polychoral idiom and takes its cues from the 'Palestrina Style'. Allegri summons a glorious cacophony of voices, befitting the text, in which Christ rises from the dead. Lush

harmonies dart back and forth between two alternating choirs, culminating in a joyous outpouring, Alleluia. Conceived for the lavish interior of the Sistine Chapel, this work draws a splendid connection between earth and heaven.

Notes © Leighton HG Triplow, 2019

Christus resurgens

ex mortuis, jam non moritur,
mors illi ultra non
dominabitur.
Quod enim mortuus est peccato,
mortuus est semel,
quod autem vivit,
vivit Deo, Alleluia.

Mortuus est semel propter delicta
nostra:
et resurrexit propter
justificationem nostram, Alleluia

Quod enim mortuus est peccato,
mortuus est semel,
quod autem vivit,
vivit Deo, Alleluia.

Knowing that Christ, being raised
from the dead dieth no more,
Death hath no more
dominion over him.
For in that he died,
he died unto sin once:
but in that he liveth,
he liveth unto God, Alleluia.

Romans 6:9–10

He died for
our sins:
and rose again
for our justification, Alleluia.

Romans 4:25

For in that he died,
he died unto sin once:
but in that he liveth,
he liveth unto God, Alleluia.

Romans 6:10 (King James)

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, recorded 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. On the 2015 tour for the first time, a group of Friends travelling with the singers was able to celebrate this important milestone with the Choir. The ACC has been invited to sing in some of Europe's most prestigious concert venues, with many 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.

Wherever they perform, the Australian Chamber Choir is met with resounding accolades from audiences and critics alike:

‘Another master stroke’ *The Age*, Melbourne, 9 December 2018

‘one of the finest concerts in Sydney this year … The Australian Chamber Choir sings complex music fearlessly and it thrills’

ClassikON, 25 September 2018

‘With its sublime sound, informed performance and exemplary ensemble skills … this was a splendid performance by the Australian Chamber Choir’

SoundsLike Sydney, 26 November, 2018

‘the choir’s performance is magical, confident, dancing as one entity’

Weekend Notes, 29 August 2017

‘the many listeners were totally captivated by the marvellous sound conjured by the Australian Chamber Choir … At the end several minutes of standing ovation’ *Schwäbische Zeitung*, Ravensburg, Germany, 17 July 2017

‘quite simply phenomenal: flawless intonation, superb uniformity, perfect tonal balance, astounding dynamic range’

General Anzeiger Bonn, Germany, 23 July 2011

‘Dazzling. The concert earned deserved applause, and is one that will continue to resound in our ears and our thoughts’

Sächsische Zeitung, Dresden, Germany 22 July 2013



The singers and instrumentalists of the Australian Chamber Choir are listed below. Where performers are not heard on all tracks, the numbers in brackets denote the tracks on which they are present. Solos are denoted by names and track numbers in bold.

Soprano
Sarah Amos (1-14, 16)
Elspeth Bawden (7-14, **15**, 16)
Ellen Brown (7-14, 16)
Victoria Brown (15)
Alex Hedt
Amelia Jones (**1-2**, 3-4, **5-6**, 7-14, 16)
Kristina Lang (1-4, **5**, 6, 15-16)
Elizabeth Lieschke (1-14, 16)
Katherine Lieschke (1-6, 15-16)
Kate McBride (**15**)

Alto
Elizabeth Anderson
(1-2, **3**, 4-14, **15**, 16)
Neda Bizzarri (15)
Melissa Lee
Hannah Spracklan-Holl (7-14, 16)
Isobel Todd
Jennifer Wilson-Richter (1-6)

Tenor
Matthew Bennett (1-6, 15)
Will Carr (15)
Oliver Crofts (15)
Sam Rowe (1-8, **9-10**, 11-16)
Tanum Ship (1-14, 16)
Leighton Triplow (1-14, 16)
Stewart Webb (7-14, 16)

Bass
Thomas Drent (1-6, **15**, 16)
Lucien Fischer (7-14, 16)
Kieran Macfarlane
Alexander Owens (1-14, 16)
Alexander Petropoulos (7-14, 16)
Tom Reid (15)
Mitchell Relf (7-16)
Lucas Wilson-Richter (1-6)

Violin I **Jennifer Kirsner** (1, **2-3**, 4, **5**,6)
Violin II Arun Patterson (1, 4, **5**, 6)
Viola David Hanner (1, 4, 6)
Violoncello Edwina Cordingley (1-6)
Double Bass Bill Cawte (1, 4, 6)
Organ Rhys Boak (1-6)

RECORDING DETAILS

Tracks 1-2 and 4-6, Scots' Church, 4 May 2022
Track 3, Scots' Church, 12 April 2024
Tracks 7 to 16 are recorded live in concert, as detailed below:
Track 7, 17 November 2019, St Andrew's Brighton, Australia
Tracks 8 to 14 and 16, 24 November 2019, Our Lady of Mount Carmel, Middle Park, Australia
Track 15, 20 August 2023, Our Lady of Mount Carmel, Middle Park, Australia and 23 August 2023, Mandeville Hall, Toorak, Australia



CREDITS

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Singers in CD bed image, from left to right: Jennifer Wilson-Richter, Megan Oldmeadow, Amelia Jones, Elizabeth Lieschke, Stewart Webb, Nicholas Retter, Elizabeth Anderson, Sarah Amos, Isobel Todd, Douglas Lawrence (Director)

