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CARL ORFF  
**Carmina  
Burana**

**CANTILLATION**

SARA MACLIVER SOPRANO › JONATHAN SUMMERS BARITONE › PAUL McMAHON TENOR  
SYNERGY PERCUSSION › AUSTRALIAN VIRTUOSI › SYDNEY CHILDREN'S CHOIR  
ANTONY WALKER

**Carmina Burana**

**Cantiones profanae**

*Edition for voices, two pianos and percussion (1936/1956)*

	<b>Fortuna Imperatrix Mundi (Fortune, Empress of the World)</b>	[5'20]
<b>1</b>	1. O Fortuna (O Fortune)	2'32
<b>2</b>	2. Fortune plango vulnere (I bemoan the wounds of fortune)	2'51
	<b>I. Primo vere (Spring)</b>	[9'33]
<b>3</b>	3. Veris leta facies (The merry face of spring)	4'16
<b>4</b>	4. Omnia sol temperat (The sun warms everything)	2'32
<b>5</b>	5. Ecce gratum (Behold, the pleasant spring)	2'46
	<b>Uf dem anger (On the meadow)</b>	[13'33]
<b>6</b>	6. Tanz (Dance)	1'38
<b>7</b>	7. Floret silva (The woods are burgeoning)	3'06
<b>8</b>	8. Chramer, gip die varwe mir (Shopkeeper, give me colour)	3'19
<b>9</b>	9. Reie (Round dance) –	1'47
<b>10</b>	Swaz hie gat umbe (Those who go round and round) –	0'30
<b>11</b>	Chume, chum geselle min (Come, come my love) –	1'51
<b>12</b>	Swaz hie gat umbe (Those who go round and round)	0'31
<b>13</b>	10. Were diu werlt alle min (Were the world all mine)	0'58
	<b>II. In taberna (In the tavern)</b>	[10'47]
<b>14</b>	11. Estuans interius (Burning inside)	2'21
<b>15</b>	12. Olim lacus colueram (Once I lived on the lakes)	3'34
<b>16</b>	13. Ego sum abbas (I am the abbot)	1'41
<b>17</b>	14. In taberna quando sumus (When we are in the tavern)	3'13

	<b>III. Cour d'amours (The court of love)</b>	[18'03]
<b>18</b>	15. Amor volat undique (Cupid flies everywhere)	3'26
<b>19</b>	16. Dies, nox et omnia (Day, night and everything)	3'04
<b>20</b>	17. Stetit puella (A girl stood)	1'53
<b>21</b>	18. Circa mea pectora (In my heart)	2'14
<b>22</b>	19. Si puer cum puellula (If a boy with a girl)	1'00
<b>23</b>	20. Veni, veni, venias (Come, come, o come)	0'56
<b>24</b>	21. In trutina (In the balance)	2'19
<b>25</b>	22. Tempus est iocundum (This is the joyful time)	2'25
<b>26</b>	23. Dulcissime (Sweetest one)	0'52

	<b>Blanziflor et Helena (Blanchefleur and Helen)</b>	
<b>27</b>	24. Ave formosissima (Hail, most beautiful one)	1'38

	<b>Fortuna Imperatrix Mundi</b>	
<b>28</b>	25. O Fortuna	2'36

Total Playing Time: 61'50

**Cantillation**  
**Sara Macliver, soprano**  
**Jonathan Summers, baritone**  
**Paul McMahon, tenor**  
**Synergy Percussion**  
**Australian Virtuosi**  
**Sydney Children's Choir**  
**Antony Walker, conductor**

Despite the apparent purity of its deliberately antiquated style, *Carmina Burana* boasts an eclectic set of influences. At the time Carl Orff discovered the *Carmina Burana* texts in 1934, he had recently prepared works by Baroque composers – in particular, Monteverdi – for theatre performance. The Italian composer's influence is apparent both to the ear (in Orff's utterly straightforward, diatonic melodies) and to the eye (in *Carmina Burana*'s flexible bar-lengths, which often take the semibreve as the unit, giving parts of the score an almost Renaissance appearance). Parts of Orff's score also hint at a more recent variety of Italian opera – much of the baritone's solo music (in particular 'Estuans interius') could almost come from a Verdian anti-hero.

Some of the works of Stravinsky had also come recently to Orff's attention, and in particular *Les Noces* (for voices, pianos and percussion) has a strong influence on parts of the score, both in instrumentation and harmony. (Interestingly, Stravinsky himself had by this time moved on from such folk-influenced music to his own brand of neo-classical archaism.) Closer in time to the origin of the verses, there are touches of Medieval monody – and even specifically of plainsong in settings of texts

mocking churchly pretensions. No less importantly, there is the influence of Orff's own work from the decade before *Carmina Burana*. In 1924 Orff had co-founded a school (the *Güntherschule*, named for its other co-founder Dorothea Günther) which sought to expose its students to dance and gymnastics as well as to music. This in turn led to his famous *Schulwerk*, intended for primary school instruction in music using the simplest of elements.

Orff's full title is *Carmina Burana / cantiones profanae / cantoribus et choris cantandae / comitantibus instrumentis atque imaginibus magicis* – roughly, 'Songs from Benediktbeuern / secular songs / for [solo] singers and chorus / with the accompaniment of instruments and magic images'. The work was indeed staged at its first performance in June 1937, at the Städtische Bühnen in Frankfurt am Main; since then concert performances have been the norm rather than the exception, with the imagination of the listener entrusted with providing its own 'magic images'. Orff himself told of the circumstances in which he found the texts:

"Fortune smiled on me when she put into my hands a Würzburg second-hand books catalogue, in which I found a title that attracted me with magical power: *Carmina Burana* ... On opening it I immediately

found, on the front page, the long-famous picture of 'Fortune with her wheel', and under it the lines *O Fortuna / velut luna / statu variabilis* ... Picture and words seized hold of me ... a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind. On the very same day I had outlined a sketch of the first chorus *O Fortuna*."

The texts Orff had found are a diverse collection of poems from what has become known as the Goliards. The collection was discovered in the monastery of Benediktbeuern after its secularisation, and edited for publication by Johann Andreas Schmeller in 1847. The poets, or Goliards, were a diverse group of wandering scholars or clerics, providing courtly entertainment between the 10th and 13th centuries. They included reasonably distinguished poets such as Hugo of Orléans as well as some (the vast majority) identified only by pseudonyms.

The collection is in a diverse mix of languages. The poems Orff chose to set include Latin, medieval German and a little French – some swap between languages (*Dies, nox et omnia*), while one (*Floret silva nobilis*) has essentially the same text twice, once in Latin, once in German. This of course amply justifies Orff's magpie musical treatment, were any justification necessary.

Some of the poems are relatively humble texts; some, however, are held in high regard among poems of the period. The *Wandering Scholar's Confession* [*Estuans interius*], by a poet (c. 1130-1165) from Cologne known only as Archpoet or Archipoeta, perhaps enjoys the most distinguished reputation. It is a spirited defence of hedonism; Orff appropriately set five of its many verses to open the section of his work dealing with the pleasures of the tavern.

Unsurprisingly, many of the poems mock the established order. The texts dealing with fortune point out with relish that those who are kings or queens today may be beggars tomorrow – and perhaps in need of a little charity from the poets themselves. The collection also includes a Mass setting for gamblers, and an outline for a monastic order of vagrants. These are not set by Orff, but he does set *Ego sum abbas*: the baritone soloist sings a poem referring to the order of Decius, the invented patron saint of dice-throwers, in Orff's own version of tippy ecclesiastical chant.

Perhaps needless to say, there are also many poems dealing with love. Sometimes it is the courtly love familiar from more high-flown verse of the time; towards the end of the *Carmina Burana*, however, the unrequited variety is very much in the

minority. (In 'Circa mea pectora' the baritone sings of his wish to loosen his lover's "virginal chains". In the immediately following 'Si puer cum puellula' – and perhaps even more spectacularly, though less explicitly, in 'Dulcissime' – it seems his prayers have been answered.)

It might be thought from our own comfortable distance that Germany in 1936 was the perfect time and place to bring out a massed choral work in strident primary colours, set to a text combining the language of the great Roman empire with the beginnings of modern German. It is unlikely that this was Orff's plan (the work's text is hardly obeisant to authority, and often borders on the indecent) – but if it was, it turned out to be a dubious success. After *Carmina Burana's* premiere, it was instantly decried by the Third Reich as "Bavarian negro music"; performances were called off, and the work came close to being banned altogether. Its popularity from the beginning could not be ignored, however, and Orff gradually gained a grudging acceptance from the regime. This in turn meant that at the end of the Second World War, the Allies were initially inclined to black-list the composer, and only special

pleading gained Orff a place on the Allied 'grey' list of acceptable artists, meaning suitable for employment.

In this context, it is perhaps worth noting that the composer's "authorised" recording of *Carmina Burana* adopts a strikingly intimate approach to the work. Made in 1967 – the year after the work's first performance in Israel – it is far removed from the tainted 'grand tradition'. Chorus and instruments are closely miked, and the main soloists (Dietrich Fischer-Dieskau and Gundula Janowitz) are perhaps better known for their achievements in singing Lieder than for their grand opera. Of course, this was in part a product of 1960s recording fashion. Nevertheless, it gives a hint of aspects of the work the composer by this stage wished to avoid – and of the different ways in which the turns of fortune's wheel have, appropriately enough, affected *Carmina Burana* itself.

This intimacy is further enhanced in Orff's own version for voices, two pianos and percussion. Given the prominent role which the pianos and percussion play in the orchestral original, it will come as no surprise that the musical substance of the work is barely affected by the reduced

scoring – indeed, *Veni, veni, venias* and *Tempus est iocundum* are completely unchanged in this version for smaller forces. If anything Orff's percussive writing for the orchestra, and his occasionally adventurous harmonies, are even further to the fore – something he acknowledged in scoring his later *Catulli Carmina* for four pianos, percussion and voices.

Carl Rosman

## O Fortuna

CORO<sup>†</sup>

1 / 28

O Fortuna,  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.

<sup>†</sup> The nomenclature of forces follows the published edition's mixture of languages.

CHORUS

*O Fortune,  
like the moon  
you are changeable,  
always waxing  
and waning;  
hateful life  
and then soothes  
first oppresses  
as fancy takes it,  
poverty,  
and power  
it melts them like ice.*

*Fate – monstrous  
and empty,  
you whirling wheel,  
you are malevolent,  
well-being is in vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
to your villainy*

*Fate – when health  
and courage  
are against me,  
they are given  
and withdrawn,  
always at your service.*

Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

## Fortune plango vulnere

CORO

2 Fortune plango vulnere  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim florui  
felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

*So at this hour  
without delay  
pluck the vibrating strings;  
since Fate  
strikes down the strong man,  
everyone weep with me!*

CHORUS

*I bemoan the wounds of Fortune  
with weeping eyes,  
for the gifts she gave me  
she perversely takes away.  
It is written in truth,  
that she has a fine head of hair,  
but when it comes to seizing an opportunity  
she is bald.*

*On Fortune's throne  
I used to sit raised up,  
crowned with  
the many-coloured flowers of prosperity;  
though I may have flourished  
happy and blessed,  
now I fall from the summit  
deprived of glory.*

*The wheel of Fortune turns:  
I descend, demeaned;  
another is raised up;  
all too exalted  
sits the king at the peak;  
let him fear ruin!  
for beneath the wheel we read  
the name of Queen Hecuba.*

### Veris leta facies

#### CORO PICCOLO

3 Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur. Ah!

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravio  
curramus in amore. Ah!

Cytharizat canticio  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena. Ah!

### Omnia Sol temperat

#### BARITON-SOLO

4 Omnia Sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis,

#### SMALL CHORUS

*The merry face of spring  
turns to the world,  
sharp winter  
now flees, defeated,  
in clothing of various colours  
Flora reigns,  
the harmony of the woods  
celebrates her in song. Ah!*

*Lying in Flora's lap  
Phoebus once more  
laughs, now covered  
in many-coloured flowers.  
Zephyr breathes  
nectar-scented breezes;  
let us rush to compete  
for love's prize. Ah!*

*In harp-like tones sings  
the sweet nightingale,  
with many flowers  
the joyous meadows are tranquil  
a flock of birds rises up  
through the pleasant forests,  
the chorus of maidens  
already promises a thousand joys. Ah!*

#### SOLO BARITONE

*The sun warms everything,  
pure and gentle,  
once again it reveals to the world  
April's face,*

ad Amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnibus vere  
et veris auctoritas  
jubet nos gaudere,  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter,  
fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.

### Ecce gratum

#### CORO

5 Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
flore pratum,  
Sol serenat omnia.  
Iam iam cedant tristitia!  
Estas redit,  
nunc recedit  
Hyemis sevitia. Ah!

*the soul of man  
is urged towards love,  
and joys are governed  
by the boy-god.*

*All this rebirth  
in spring's festivity  
and spring's power  
bids us to rejoice,  
it shows us paths we know well,  
and in your springtime  
it is true and right  
to keep what is yours.*

*Love me faithfully,  
see my faithfulness:  
with all my heart  
and with all my mind,  
I am with you  
even when I am far away.  
Whosoever loves like this,  
is turned on the wheel.*

#### CHORUS

*Behold, the pleasant  
and longed-for  
spring brings back joyfulness,  
violet flowers  
fill the meadows,  
the sun brightens everything.  
Now sadness is at an end!  
Summer returns,  
now withdraw  
the rigours of winter. Ah!*

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
Ver Estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub Estatis dextera. Ah!

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis. Ah!

#### Floret silva

*CORO*  
[7] Floret silva nobilis  
floribus et foliis.

*CORO PICCOLO*  
Ubi est antiquus  
meus amicus? Ah!  
Hinc equitavit.  
eia, quis me amabit? Ah!

*CORO*  
Floret silva undique,  
nah mime gesellen ist mir wê.

*Now melts  
and disappears  
ice, snow and the rest;  
winter flees,  
and now spring sucks  
at summer's breast;  
a wretched soul is he  
who neither lives  
or lusts  
under summer's rule. Ah!*

*They glory  
and rejoice  
in honeyed sweetness,  
those who seek  
to enjoy  
Cupid's prize;  
at Venus' command  
let us glory  
and rejoice  
in being Paris' equals. Ah!*

*CHORUS*  
*The noble forest is in bloom  
with flowers and leaves.*

*SMALL CHORUS*  
*Where is the lover  
I knew? Ah!  
He has ridden away.  
Oh! Who will love me? Ah!*

*CHORUS*  
*The forest blooms everywhere,  
I am longing for my lover.*

*CORO PICCOLO*  
Gruonet der walt allenthalben,  
wâ ist min geselle also lange? Ah!  
Der ist geritten hinne,  
owî, wer sol mich minnen? Ah!

#### Chramer, gip die varwe mir

*CORO PICCOLO*  
[8] Chramer, gip die varwe mir,  
die min wengel roete,  
da mit ich die jungen man  
an ir dank der minnenliebe noete.

*CORO (a bocca chiusa)*

*CORO PICCOLO*  
Seht mich an,  
jungen man!  
Lat mich iu gefallen!

*CORO (a bocca chiusa)*

*CORO PICCOLO*  
Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.

*CORO (a bocca chiusa)*

*CORO PICCOLO*  
Seht mich an ...

*CORO (a bocca chiusa)*

*CORO PICCOLO*  
Wol dir, Werlt, daz du bist  
also freudenriche!

*SMALL CHORUS*  
*The forest is turning green everywhere,  
why is my lover away so long? Ah  
He has ridden away,  
woe, who will love me? Ah!*

*SMALL CHORUS*  
*Shopkeeper, give me colour  
to make my cheeks red,  
so that I can make the young men  
love me against their will.*

*CHORUS (humming)*

*SMALL CHORUS*  
*Look at me,  
young men!  
Let me please you!*

*CHORUS (humming)*

*SMALL CHORUS*  
*Gallant men, love  
women worthy of love!  
Love puts you in high spirits  
and gives you honour.*

*CHORUS (humming)*

*SMALL CHORUS*  
*Look at me ...*

*CHORUS (humming)*

*SMALL CHORUS*  
*Welcome, world  
so rich in joys!*

ich will dir sin undertan  
durch din liebe immer sicherliche.

*CORO (a bocca chiusa)*

*CORO PICCOLO*

Seht mich an ...

*CORO (a bocca chiusa)*

### Swaz hie gat umbe

*CORO*

- 10** Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan! Ah! Sla!

### Chume, chum, geselle min

*CORO PICCOLO*

- 11** Chume, chum, geselle min,  
ih enbite harte din.

Suzer rosenvarwer munt,  
chum uñ mache mich gesunt.

### Swaz hie gat umbe

*CORO*

- 12** Swaz hie gat umbe ...

### Were diu werlt alle min

*CORO*

- 13** Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen.  
Hei!

*I will be obedient to you  
because of the pleasures you afford.*

*CHORUS (humming)*

*SMALL CHORUS*

*Look at me ...*

*CHORUS (humming)*

*CHORUS*

*Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long! Ah! Sla!*

*SMALL CHORUS*

*Come, come, my love,  
I long for you.*

*Sweet rose-red lips,  
come and make me better.*

*CHORUS*

*Those who go round and round ...*

*CHORUS*

*If all the world were mine  
from the sea to the Rhine,  
I would give it all up  
so that the queen of England  
would lie in my arms.  
Hei!*

### Estuans interius

*BARITON-SOLO*

- 14** Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenent clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,

*SOLO BARITONE*

*Burning inside  
with violent anger,  
bitterly  
I speak to my own mind:  
created from matter,  
of the ashes of the elements,  
I am like a leaf  
toyed with by the winds.*

*If it is the way  
of the wise man  
to build  
foundations on stone,  
then I, the fool, am like  
a flowing stream,  
whose course  
never lasts.*

*I am carried along  
like a ship without a steersman,  
and in the paths of the air  
like a roaming bird;  
chains cannot hold me,  
keys cannot imprison me,  
I look for people like me  
and join the wretches.*

*The heaviness of my heart  
seems like a burden to me;  
it is pleasant to joke  
and sweeter than honeycomb;  
whatever Venus commands*

labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
implicor et vitis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

#### Olim lacus colueram

TENORO-SOLO

15 Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.

CORO

Miser, miser!  
modo niger  
et ustus fortiter!

TENORO-SOLO

Girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.

CORO

Miser, miser! ...

TENORO-SOLO

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes frendentes video:

*is a sweet duty,  
she never dwells  
in a lazy heart.*

*I travel the broad path  
as is the way of youth,  
I give myself to vice,  
unmindful of virtue,  
I am eager for the pleasures of the flesh  
more than for salvation,  
my soul is dead,  
so I shall look after the flesh.*

SOLO TENOR

*Once I dwelt on the lakes,  
once I looked beautiful,  
when I was a swan.*

CHORUS

*Misery me!  
Now black  
and roasting fiercely!*

SOLO TENOR

*The servant is turning me on the spit;  
I am burning fiercely on the pyre:  
the steward now serves me up.*

CHORUS

*Misery me! ...*

SOLO TENOR

*Now I lie on a plate,  
and cannot fly any more,  
I see bared teeth:*

CORO

Miser, miser! ...

#### Ego sum abbas

BARITON-SOLO

16 Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

BARITON-SOLO, CORO

Wafna! wafna!

BARITON-SOLO

quid fecisti sors turpassima?

CORO

Wafna! Wafna! Wafna!

BARITON-SOLO

Nostre vite gaudia  
abstulisti omnia!

CORO

Wafna! Wafna! Wafna! Wafna!  
Ha ha!

#### In taberna quando sumus

CORO

17 In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,

CHORUS

*Misery me! ...*

SOLO BARITONE

*I am the abbot of Cockaigne  
and my assembly is one of drinkers,  
and I wish to be in the order of Decius,  
and whoever seeks me early in the tavern,  
by evening he will leave naked,  
and thus stripped of his clothes he will call out:*

SOLO BARITONE, CHORUS

*Woe! Woe!*

SOLO BARITONE

*what have you done, vilest Fate?*

CHORUS

*Woe! Woe! Woe!*

SOLO BARITONE

*All the joys of my life  
you have taken away!*

CHORUS

*Woe! Woe! Woe! Woe!  
Ha ha!*

CHORUS

*When we are in the tavern,  
we do not think how we will go to dust,  
but we hurry to gamble,  
which always makes us sweat.  
What happens in the tavern,*

ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho mittunt sortem.

Primo pro nummata vini  
ex hac bibunt libertini;  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,

*where money is the host,  
you may well ask,  
and hear what I say.*

*Some men gamble, some drink,  
some men are indiscreet.  
But of those who gamble,  
some are stripped bare,  
some win their clothes here,  
some are dressed in sacks.  
Here no-one fears death,  
but they throw the dice in the name of Bacchus.*

*First of all it is to the wine-merchant  
the libertines drink,  
one for the prisoners,  
and then three for the living,  
four for all Christians,  
five for the faithful dead,  
six for the deceitful sisters,  
seven for the soldiers on duty.*

*Eight for the errant brothers,  
nine for the dispersed monks,  
ten for the seamen,  
eleven for the squabblers,  
twelve for the penitent,  
thirteen for the travellers.  
To the Pope as to the king  
they all drink without restraint.*

*The mistress drinks, the master drinks,  
the soldier drinks, the priest drinks,  
the man drinks, the woman drinks,  
the servant drinks with the maid,  
the swift man drinks, the lazy man drinks,*

bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit iste, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta,  
quamvis bibant mense leta,  
sic nos rodunt omnes gentes,  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

### Amor volat undique

#### RAGAZZI

18 Amor volat undique;  
captus est libidine.  
Iuvenes, iuvenule  
coniunguntur merito.

#### SOPRAN-SOLO

Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima sub intimo  
cordis in custodia:

#### RAGAZZI

fit res amarissima.

*the white man drinks, the black man drinks,  
the settled man drinks, the wanderer drinks,  
the stupid man drinks, the wise man drinks.*

*The poor man drinks, the sick man drinks,  
the exile drinks, and the stranger,  
the boy drinks, the old man drinks,  
the bishop drinks, and the deacon,  
the sister drinks, the brother drinks,  
the old lady drinks, the mother drinks,  
this man drinks, that man drinks,  
a hundred drink, a thousand drink.*

*Six hundred pennies would hardly  
last, if everyone  
drinks immoderately and immeasurably.  
However much they cheerfully drink,  
we are the ones whom everyone scolds,  
and thus we are destitute.  
May those who slander us be cursed  
and may they not be noted as one of the righteous.*

#### CHILDREN'S CHORUS

*Cupid flies everywhere  
seized by desire.  
Young men and women  
are rightly coupled.*

#### SOLO SOPRANO

*The girl without a lover  
misses out on all pleasures,  
she keeps the dark night  
hidden in the depths of her heart:*

#### CHILDREN'S CHORUS

*it is a most bitter fate.*

## Dies, nox et omnia

### BARITON-SOLO

19 Dies, nox et omnia  
michi sunt contraria;  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur,  
attamen consulite  
per voster honur.

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies.  
A remender  
statim vivus fierem  
per un baser.

## Stetit puella

### SOPRAN-SOLO

20 Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia!

Stetit puella  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia!

### SOLO BARITONE

*Day, night and all things  
are against me,  
the chattering of maidens  
makes me weep,  
and often sigh,  
and, most of all, scares me.*

*O friends, you are making fun of me,  
you do not know what you are saying,  
spare me, sorrowful as I am,  
great is my grief,  
advise me at least,  
by your honour.*

*Your beautiful face,  
makes me weep a thousand times,  
your heart is of ice.  
As a cure  
I would be revived  
by a kiss.*

### SOLO SOPRANO

*A girl stood  
in a red tunic;  
if anyone touched it,  
the tunic rustled  
Eia!*

*A girl stood  
like a little rose;  
her face was radiant,  
and her mouth in bloom.  
Eia!*

## Circa mea pectora

### BARITON-SOLO

21 Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere. Ah!

### CORO

Mandaliet,  
mandaliet,  
min geselle  
chumet niet.

### BARITON-SOLO

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris. Ah!

### CORO

Mandaliet ...

### BARITON-SOLO

Vellet deus, vellent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

### CORO

Mandaliet ...

## Si puer cum puellula

### BARITON-SOLO, 2 BASSI

22 Si puer cum puellula  
moraretur in cellula,

### 3 TENORI

felix coniunctio.

### SOLO BARITONE

*In my heart  
there are many sighs  
for your beauty,  
which wound me sorely. Ah!*

### CHORUS

*Mandaliet,  
mandaliet,  
my lover  
does not come.*

### SOLO BARITONE

*Your eyes are bright  
like the rays of the sun,  
like the flashing of lightning  
which brightens the darkness. Ah!*

### CHORUS

*Mandaliet ...*

### SOLO BARITONE

*May God will, may the gods grant  
what I have in mind:  
that I may loose  
the chains of her virginity. Ah!*

### CHORUS

*Mandaliet ...*

### SOLO BARITONE, 2 BASSES

*If a boy with a girl  
tarries in a little room,*

### 3 TENORS

*happy is their coupling.*

BARITON-SOLO, 2 BASSI  
Amore suscescente,

BARITON-SOLO  
pariter e medio

BARITON-SOLO, 2 BASSI  
avulso procul tedio,

BARITON-SOLO  
fit ludus ineffabilis  
membris, lacertis, labiis.

BARITON-SOLO, 2 BASSI  
fit ludus ineffabilis  
membris, lacertis, labiis.

Si puer cum puellula  
moraretur in cellula,

3 TENORI  
felix coniunctio.

**Veni, veni, venias**

CORO

[23] Veni, veni, venias,  
ne me mori facias,  
hyrcra, hyrce, nazaza,  
trillirivos!

CORO DOPPIO

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,

SOLO BARITONE, 2 BASSES  
Love rises up,

SOLO BARITONE  
and between them

SOLO BARITONE, 2 BASSES  
prudery is driven away,

SOLO BARITONE  
an indescribable game begins  
in their limbs, arms and lips.

SOLO BARITONE, 2 BASSES  
an indescribable game begins  
in their limbs, arms and lips.

If a boy with a girl  
tarries in a little room,

3 TENORS  
happy is their coupling.

CHORUS

Come, come, oh come,  
do not make me die,  
hyrcra, hyrcra, nazaza,  
trillirivos!

DOUBLE CHORUS

Beautiful is your face,  
the gleam of your eye,  
the fall of your hair,  
oh what a glorious creature!

Redder than the rose,  
whiter than the lily,

omnibus formosior,  
semper in te glorior!

**In trutina**

SOPRAN-SOLO

[24] In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

**Tempus est iocundum**

CORO

[25] Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes!

BARITON-SOLO

Oh, oh, oh,  
totus floreo!  
Iam amore virginali totus ardeo!  
Novus amor est,

BARITON-SOLO, CORO

quo pereo

CORO

Mea me confortat  
promissio,  
mea me deportat  
negatio.

SOPRAN-SOLO, RAGAZZI

Oh, oh, oh ...

more beautiful than anything,  
I shall always glory in you!

SOLO SOPRANO

The doubts in my mind  
fluctuate between  
lascivious love and modesty.  
But I choose what I see,  
and submit my neck to the yoke;  
I yield to the sweet yoke.

CHORUS

This is a joyful time,  
o maidens,  
rejoice with them,  
young men!

SOLO BARITONE

Oh, oh, oh,  
I am bursting all over!  
I am burning all over with first love!  
New love is

SOLO BARITONE, CHORUS

what I am dying of!

CHORUS

I am heartened  
by my promise,  
I am downcast  
by my refusal.

SOLO SOPRANO, CHILDREN'S CHOIR

Oh, oh, oh ...

SOPRAN-SOLO, RAGAZZI, CORO

quo pereo

CORO

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

BARITON-SOLO

Oh, oh, oh ...

BARITON-SOLO, CORO

quo pereo

CORO

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

SOPRAN-SOLO, RAGAZZI

Oh, oh, oh ...

SOPRAN-SOLO, RAGAZZI, CORO

quo pereo

CORO

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

BARITON-SOLO, RAGAZZI, CORO

Oh, oh, oh ...

SOLO SOPRANO, CHILDREN'S CHOIR, CHORUS

*what I am dying of!*

CHORUS

*In the winter  
man is patient,  
the breath of spring  
makes him lustful.*

SOLO BARITONE

*Oh, oh, oh ...*

SOLO BARITONE, CHORUS

*what I am dying of!*

CHORUS

*My virginity  
makes me frisky,  
my simplicity  
holds me back.*

SOLO SOPRANO, CHILDREN'S CHOIR

*Oh, oh, oh ...*

SOLO SOPRANO, CHILDREN'S CHOIR, CHORUS

*what I am dying of!*

CHORUS

*Come, my mistress,  
with joy,  
come, come, my pretty,  
I am dying.*

SOLO BARITONE, CHILDREN'S CHOIR, CHORUS

*Oh, oh, oh ...*

**Dulcissime**

SOPRAN-SOLO

26 Dulcissime, ah  
totam tibi subdo me!

**Ave formosissima**

CORO

27 Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

SOLO SOPRANO

*Sweetest one, ah  
I give myself to you totally!*

CHORUS

*Hail, most beautiful one,  
precious jewel,  
hail, pride among virgins,  
glorious virgin,  
hail, light of the world,  
hail, rose of the world,  
Blanchefleur and Helen,  
noble Venus!*



Cantillation

## Cantillation

Cantillation brings together Australia's finest professional choristers under the direction of conductor Antony Walker and artistic administrator Alison Johnston. Formed in 2001, the ensemble performed with the Sydney Symphony to great acclaim in John Adams' *Harmonium* and with the Melbourne Symphony Orchestra in Mahler's Symphony No. 8. It also featured as the semi-chorus in Sydney Philharmonia's world premiere of Nigel Butterley's *Spell of Creation* and in a concert in honour of His Holiness the Dalai Lama.

Cantillation performs a wide variety of musical styles ranging from the Renaissance to music of the 21st century, with a particular commitment to Australian music.

Performance engagements for 2002-3 include concerts with the Sydney Symphony, Handel's *Semele* for Pinchgut Opera, and works by Bach, Handel, Pergolesi, Vivaldi and Ross Edwards.

Cantillation's debut recording for ABC Classics was released in 2001 and features Fauré's Requiem (with soloists Sara Macliver and Teddy Tahu Rhodes) and the first stereo recording of the orchestral version of his early work *La Naissance de Vénus*.

The group has also appeared on the

soundtrack of the Australian film *The Bank*, a disc of Handel arias and choruses featuring tenor David Hobson, and a disc of Asian folksongs featuring soprano Shu-Chen Yu, as well as several CDs of Christmas carols. Forthcoming releases include Handel's *Messiah*, an ABC Classics and ABC Television project for broadcast, CD and DVD; the first of a series of recordings of 20th and 21st century sacred music; a CD of great Renaissance choruses; and music by Duruflé, Stravinsky, Honegger and Steve Reich.

**SOPRANOS** Miriam Allan, Catherine Bryant, Shelli Gilhorne, Maria Kutra, Belinda Montgomery, Alison Morgan, Hannah Penman, Josie Ryan, Jane Sheldon, Rosemary Signorelli

**ALTOS** Jenny Duck-Chong, Anne Farrell, Kerith Fowles, Amanda Hamilton, Sue Harris, Judy Herskovits, Melissa Kenny, Marianne Powles, Natalie Shea, Linda Siemon

**TENORS** Richard Black, Reg Holloway, Alan Maddox, Max Naguit, Dominic Ng, John Pitman, Philip Pratt, James Renwick, Joseph Toltz, Michael Warby, Brett Weymark, Raff Wilson

**BASSES** Chris Allan, Daniel Beer, Corin Bone, Tim Chung, Craig Everingham, Robin Hilliard, Goran Jordanov, Simon Lobelson, Ben Macpherson, Sébastien Maury, Ed Suttle

## Sara Macliver

---

Sara Macliver is one of Australia's most popular and versatile artists, appearing in opera, concert, recital and on numerous recordings. She is regarded as one of the leading exponents of Baroque repertoire in Australia.

In 1996 Sara Macliver was a Young Artist with the West Australian Opera Company. Her roles for the company have included Micaela (*Carmen*), Papagena (*Die Zauberflöte*), Giannetta (*L'Elisir d'amore*), Morgana (*Alcina*), Ida (*Die Fledermaus*), Nannetta (*Falstaff*), Vespetta (*Pimpinone*) and most recently Angelica (*Orlando*).

In 2000, Sara Macliver made her debuts with the Sydney Symphony, the Australian Chamber Orchestra and The Queensland Orchestra performing works by Mozart, Bach, Fauré and Nielsen and since then she has performed as a guest soloist with the national Symphony Australia orchestras, and is a regular soloist with the Australian Brandenburg Orchestra. She recently made her debut with the newly formed Australian Bach Ensemble, was a soloist with the Melbourne Chorale and performed a program of lieder and waltzes with the West Australian Symphony Orchestra under the direction of Ola Rudner to



great acclaim. 2001 also included a recital concert in Japan and a five-city tour of Italy with Ola Rudner and the Haydn Orchestra.

In 2002 Sara Macliver performs Mahler's Symphony No. 4 with the Sydney Symphony Orchestra conducted by Edo de Waart.

Career highlights include a performance with the Australian Brandenburg Orchestra at the Victor Chang Memorial Dinner in the presence of the late Diana, Princess of Wales.

Sara Macliver's recordings to date for ABC Classics include a disc with the Australian Brandenburg Orchestra, *If Love's*

*a Sweet Passion*, which was a finalist for the prestigious Australian Record Industry Association (ARIA) Award for Best Classical Release in 2000. She has released a recording of Fauré's Requiem and has just completed a recording of Handel's *Messiah* for a joint ABC Classics and ABC Television production.

## Jonathan Summers

---

Jonathan Summers was born in Melbourne, Australia. He moved to London in 1974 to study with Otakar Kraus, making his debut in 1975 as Rigoletto with Kent Opera. He has since sung with all the major opera companies internationally. His debut with the Royal Opera House, Covent Garden, was in 1977 and he has sung in *Peter Grimes*, *Le nozze di Figaro*, *Die Zauberflöte*, *Werther*, *Madama Butterfly*, *La bohème*, *Samson et Dalila*, *Falstaff*, *Otello*, *Nabucco* and *Fedora*. He is a regular guest artist at the English National Opera, taking part in many new productions including *Macbeth*, *Un ballo in maschera*, *Don Carlos*, *Rigoletto*, *Simon Boccanegra*, *La forza del destino*, *Peter Grimes*, *Tristan und Isolde* and *Parsifal*.

Jonathan Summers has sung at La Scala and Metropolitan Opera (*La bohème*),



Cologne (*Tosca*), Munich (*Le nozze di Figaro*, *La bohème*), Frankfurt (*Rigoletto*), Florence (*La bohème*, *Madama Butterfly*), Hamburg and Bruxelles (*Don Carlos*), Chicago Lyric (*La bohème*, *Lucia di Lammermoor*, *Fedora*), Toulouse (*La bohème*, *Falstaff*) and New Israeli Opera (*Rigoletto*, *La traviata*). In Australia he has sung in many productions for Opera Australia including *Nabucco*, *Falstaff*, *Macbeth*, *Un ballo in maschera*, *Il trovatore*, *Les Contes d'Hoffmann*, *Wozzeck*, *Peter Grimes* and *Il tabarro*.

During the 2001-2 season he made his debut with the State Opera of South Australia as Amfortas in *Parsifal* and his

debut with the Houston Grand Opera as Prus in *The Makropoulos Case* as well as returning to Toulouse for Balstrode in *Peter Grimes*, to Cologne for *Tosca* and then to Opera Australia for the double bill of *Cavalleria Rusticana* and *Pagliacci* in which he will sing the roles of Alfio and Tonio.

Jonathan Summers has made many recordings including Britten's *Peter Grimes* and *Gloriana*, Balfe's *The Bohemian Girl* and Saint-Saëns' *Samson et Dalila*, and Vaughan Williams' *Sea Symphony*.

### Paul McMahon

---

Paul McMahon is a graduate of the Queensland Conservatorium of Music and the University of Southern Queensland. He began his career with Opera Queensland where he performed a number of roles including Don Ottavio (*Don Giovanni*) and Monostatos (*The Magic Flute*). He sang the role of The Novice in the acclaimed Australian premiere of *Billy Budd* for the Brisbane Biennial Festival of Music in 1993.

Paul McMahon is well known as a concert artist throughout Australasia and makes regular appearances as a soloist with many orchestras, chamber music groups and choirs including the Australian Chamber



Orchestra, The Australian Bach Ensemble, Cantillation, Sydney Philharmonia Choirs, The Australia Ensemble, Collegium Symphonic Chorus Perth, Salut! Baroque and the Orpheus Choir in Wellington. His repertoire ranges from Monteverdi to Vaughan Williams and Arvo Pärt and he is highly regarded for his interpretations of Baroque repertoire, particularly The Evangelist in the Passions of J. S. Bach. He has appeared as soloist in the Festivals of Melbourne and Brisbane and has given concerts for broadcast on ABC Classic FM, 2MBS and 4MBS.

Paul McMahon was a member of The

Song Company from 1997 to 2001, touring regularly with this ensemble throughout Australia, Asia and Europe. He is currently a vocal tutor at Barker College and performs in the Musica Viva In Schools program with Sounds Baroque. He has been awarded a Churchill Fellowship that will enable him to undertake a period of study in Baroque repertoire in The Hague, Netherlands in 2002.

Paul McMahon is featured on a number of compact discs on the ABC Classics label including Fauré's *La Naissance de Vénus*, the Christmas disc *Perfect Day* and the soundtrack to the Australian film *The Bank*. He recently recorded cantatas by J. C. Pepusch with Salut! Baroque. His future recording projects include CDs of lute songs and Handel's *Messiah*.

### Australian Virtuosi

---

The two-piano ensemble Australian Virtuosi, comprising brother and sister Michael Kieran Harvey and Bernadette Harvey-Balkus, was formed in 1998, during a tour of major Australian cities for Musica Viva. The following year, the duo stunned Australian music critics with their performance of Messiaen's *Visions de l'Amen* at the Sydney Opera House's Studio and won the entertainment



industry's 'Mo' Award for Best Classical Performance of 1999. In 2001 they won the Australian Music Centre's national award for the Best Performance of an Australian Composition for their performance of Nigel Westlake's *Oscillations*, and they premiered Gordon Kerry's award winning *Vigil*. Both works are dedicated to Australian Virtuosi.

The combination of two internationally acclaimed concert pianists, who individually have captivated audiences around the world, produces an explosive musical symbiosis which has mesmerized music lovers and raises the status of the piano duo to an exciting new level.

## Synergy Percussion

---

Synergy has earned an international reputation with their innovative performance style. Using traditional percussion instruments from around the world with a contemporary approach, they collaborate both within the core group and with many leading artists and companies. Recent appearances include the Tribute to His Holiness the Dalai Lama at the Sydney Opera House, and festivals in Melbourne, Basel, Geneva, Warsaw, Hanover and Budapest. Synergy's numerous CD releases feature the music of John Cage, Toru Takemitsu and Steve Reich as well as Australian composers such as Peter Sculthorpe, Ross Edwards, Carl Vine, Nigel Westlake and Synergy's co-Artistic Directors Michael Askill and Ian Cleworth. Synergy members performing on this recording are Michael Askill, Ian Cleworth, Alison Eddington, Alison Low Choi, Colin Piper and Philip South.



ensemble dedicated to developing an Australian choral voice, the Sydney Children's Choir regularly commissions Australian composers and performs a significant number of Australian compositions each year. Through this unique repertoire and an innovative approach to programming, the choir seeks to introduce worldwide audiences to the distinctive Australian choral sound and to challenge audience expectations of a children's choir.

Most recently, the Sydney Children's Choir performed their concert *Ambassadors of Song* at the City Recital Hall, at the American-Australian Children's Choir Festival

at the Sydney Opera House, at a concert in honour of His Holiness the Dalai Lama, at the *Symphony Superdome Spectacular*, and in *Christmas with the Symphony* with the Sydney Symphony and sister choir Gondwana Voices. During 2001 the Sydney Children's Choir performed in *Carmina Burana* with the Sydney Symphony, gave staged performances of *The Mahogany Ship* by Michael Atherton, and performed the world premiere of *Turn on the Open Sea*, a song cycle by Paul Jarman.

The Choir completed a successful concert tour to Europe in July 2002, which included a residency at the Lichfield Festival, UK.

**CHORISTERS** Sam Allchurch, Lauren Baistow, Katerina Barbour, Ellena Baroni, Lily Bilson, Grace Blackett, Anna Brint, David Bruce, Nicholas Bruce, Bianca Cooper, Madeleine Coulson, Sarah Crowhurst, Helena Czajka, Carla Deplancke, Robbie Diamond, Eavan Dowse, Marianne Fick, Brooke Hamilton, Meredith Harrison-Brown, Amy Howe, Isabella Hunter, Lisa Hurst, Charlotte Inglis, Tessa Kerestes, Charlotte Krass, Esther Lee, Sophie Longmuir, Amber Lowe, Madeleine Lush, Jack Mannix, Amelia Morgan, Christina Morris, Anne O'Connor, Uma Pillai, Michael Sena, Amelia Shannon, Jessica Spindlow, Imogen Sturrock, Selin Talay, Ryan Tombs, Erin Walsh, Samantha Warhurst, Eleanor Witt, Rowan Witt, Peta Wolifson, Lindie Yurk.



## Antony Walker

Born in Sydney, Antony Walker is at the forefront of a new generation of Australian musicians.

Currently resident in the UK, Antony Walker's particular focus is on opera and choral repertoire. He was appointed Chorus Master and Staff Conductor to the prestigious Welsh National Opera in 1998 where conducting engagements have included *Madama Butterfly*, *Carmen*, *Rigoletto*, *Il barbiere di Siviglia*, *Queen of Spades* and *La traviata*. He also appeared in the presence of the Queen conducting the WNO Chorus and the BBC National Orchestra of Wales at the opening of the new Welsh Assembly. Since 1997 Antony Walker has been an annual visitor to the USA where he has conducted for Wolf Trap Opera and Minnesota Opera. In 2001 he made his debut with Cincinnati Opera conducting *Die Zauberflöte*.

In Australia, Antony Walker has conducted most leading symphony and chamber orchestras and instrumental ensembles around the country. His performances for Opera Australia include *Faust*, *Hänsel und Gretel* and *Die Zauberflöte*. As Musical Director of Sydney Philharmonia Choirs from 1993 to 1997, Antony Walker



performed many large-scale works including Mendelssohn's *Elijah*, Mozart's Requiem, Bach's Mass in B Minor and *St Matthew Passion* and Britten's *War Requiem*. At the same time he led the company in strengthening its focus on new music particularly by Australian composers. Antony Walker returns regularly to Sydney Philharmonia Choirs as a guest conductor, and in 2001 conducted Janáček's *Glagolitic Mass* and the world premiere of Nigel Butterley's *Spell of Creation*.

Antony Walker's commitment to contemporary composition are evidenced by more than 70 premiere performances of

works by Australian composers and many Australian premieres of significant international compositions including Arvo Pärt's *Passio*, Poulenc's *Figure Humaine* and Iannis Xenakis' *Idmen A and B*. Many of these performances were given under his direction by The Contemporary Singers, which he co-founded in 1986.

Highlights have included the worldwide live simulcast of Beethoven's ninth symphony for the opening ceremony of the Nagano Winter Olympics, and conducting at the Sydney Opera House for the 2000 millennium celebrations.

2002 sees Antony Walker conduct for WNO, Pinchgut Opera, Minnesota Opera and Teatro Comunale di Bologna as well as recordings of works by Pergolesi, Ross Edwards and Duruflé for ABC Classics.

Antony Walker's recordings include Fauré's Requiem and *La Naissance de Vénus*, the debut release by Cantillation and Sinfonia Australis – both ensembles founded by Antony Walker; *Ode to Joy*; *Lotus Moon* and *Willow Spirit Song*, featuring soprano Shu-Cheen Yu; a disc of Handel Arias with Australian tenor David Hobson; and several CDs of contemporary Australian choral music. Future releases include Handel's *Messiah* for ABC Classics and ABC Television;

a CD of Australian works for choir and percussion with The Contemporary Singers and Synergy Percussion; a disc of Italian Renaissance vocal music; and a collection of 20th century sacred choral works.

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**Editor** Thomas Grubb  
**Mastering Engineer** Oscar Gaona / Studios 301  
**Booklet Design** Imagecorp Pty Ltd

Recorded 11, 13, 14 October 2001 at the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney

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