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# Lament for Jerusalem

*a mystical love song*

John Tavener

*Rozario • Josey  
Sydney Philharmonia Choirs  
The Australian Youth Orchestra • Woods*



1	<b>Stanza I</b> (By the waters of Babylon...)	5'19
2	<b>Stanza II</b> (For there, they that had taken us captive...)	5'56
3	<b>Stanza III</b> (Oh how shall we sing the Lord's song...)	6'12
4	<b>Stanza IV</b> (Let my tongue cleave to my throat...)	6'57
5	<b>Stanza V</b> (Remember, O Lord, the sons of Edom...)	7'14
6	<b>Stanza VI</b> (O daughter of Babylon...)	9'05
7	<b>Stanza VII</b> (Since thou receivest the supplications of sinners...)	8'35
	Total Playing Time	49'16

Patricia Rozario *soprano*  
Christopher Josey *countertenor*  
Sydney Philharmonia Choirs  
Brett Weymark *chorus master*  
The Australian Youth Orchestra  
Thomas Woods *conductor*

The title *Lament for Jerusalem* might suggest a work written for the war-torn place that contemporary Jerusalem has become, but that would be to limit and misunderstand it. For me, Jerusalem is a universal symbol which signifies the changeless and celestial synthesis of the Cosmos, and the primordial longing of man for God. The *Lament* is a sign, therefore, and a lament for the lost paradise that is universal. Titus Burckhardt has said that 'Sacred Art recapitulates the creation in parables, delivering the human spirit from its attachment to crude and ephemeral facts'. Thus, *Lament for Jerusalem* has nothing to do with the endless and despairing ugliness of the forms which permeate the ordinary life of our times, but is rather, I hope, a love song, lamenting our banishment from home, and the temporary loss of our beatific vision.

So *Lament for Jerusalem* is a mystical love song. It is only through love that there can be a transcendent unity of all religions and all manifestations of God. I have taken texts from various traditions, and in composing, attempted to form a unity. There are three elements: the Christic in Christ's lament over Jerusalem (Matthew 23), which is sung by the chorus in the original Greek; the Judaic in Psalm 137 'By the waters of Babylon we sat down and wept', the words divided between the choir and the solo soprano; and the Islamic, taken from the prologue of Maulana Jalalu-d-din Muhammad i Rûmi's sublime *Masnavi*, which is always sung by the solo countertenor.

All phenomenal existences (man included) are but 'veils' obscuring the face of the Divine Noumenon, the only real existence, and the moment His sustaining presence is withdrawn they at once relapse into their original nothingness. It is only through the love of God that the world, at an inner level, can heal itself in a civilisation of plurality and outward discord.

The music of *Lament for Jerusalem* should be sung and played with great intensity, but at the same time with purity of heart, always reflecting the mystical, sacred and sublime nature of the texts. Also, although intensely tender, it should have a magisterial dignity, transcending any human dimension. The mysterious words of Christ, 'Eklafsen ep afteen' (He wept over her) ambiguously and consistently haunt the music of the entire lament.

The structure of the *Lament* reflects the simplicity of a love song. The work is divided into seven Stanzas, each of which contains the Christic, Judaic and Islamic elements, as well as the cosmic dimension of the piece as a whole. Ideally it should be performed in a sacred space or other generous acoustic that will allow the music to 'breathe' in its slow, measured pace as befits a lamenting, mystical love song. The flutes, oboe and strings represent love, the brass royalty and dignity, the harp, Tibetan temple bowls and tubular bells ritual, and the voices the *Logos* (the Word of God) of the three traditions.

**John Tavener**

### **Sir John Tavener**

At a time of unprecedented cultural musical diversity, Sir John Tavener has remained a consistent and powerfully unique voice. He first came to public attention in 1968 with the premiere of his oratorio *The Whale* at the inaugural concert of the London Sinfonietta. The work came to the attention of The Beatles and was subsequently recorded on their Apple label.

Throughout the 1970s Tavener became increasingly uncomfortable with what he saw as an over-intellectualisation of Western classical music. His conversion to the Orthodox Church in 1977 resulted from his growing conviction that Eastern traditions retained a primordial essence that the West had lost.

It was in 1989 that Tavener once again came firmly into the limelight, when the Proms premiere of *The Protecting Veil* introduced his music to a new audience. The opera *Mary of Egypt* marked the start of his continuing collaboration with soprano Patricia Rozario. In 1997, the performance of *Song for Athene* at the close of Princess Diana's funeral showed that the profound effect of his music reached far beyond just the concert-going public.

The huge interest in Tavener showed no signs of abating; the premiere of *A New Beginning* played out the final minutes of 1999 in London's Millennium Dome; on 4 January 2000, *Fall and*

*Resurrection* was premiered at St Paul's Cathedral; he received a Knighthood in the Millennium Honours List, and later the same year, London's South Bank Centre presented a major festival of his music. The increase in the number of commissions, notably *Lamentations and Praises* (2000) for the San Francisco-based Chanticleer (whose recording of the work secured for Tavener the Grammy award for Best Classical Contemporary Composition in 2003) and *Ikona of Eros* (2001) for the Minnesota Orchestra gave testament to the fact that Tavener's music was speaking to an international audience.

Around this time Orthodox sources began to give way to influences from other cultures. This change was perhaps foreshadowed by the use of Hindu rhythms in works like *Samaveda* (1997) and *Song of the Cosmos* (200), and his use of instruments such as the Tibetan temple bowl in many works of the 1990s. He was led to look for inspiration from alternative sources by his interest in the universalist philosophy of the late Swiss metaphysician Frithjof Schuon, which embraces all great religious traditions. This change in direction is manifest in works written since 2001 – notably *The Veil of the Temple*, *Lament for Jerusalem* (which uses both Christian and Islamic texts), and *Hymn of Dawn*, based on Hindu, Sufi, Christian and Jewish texts as well as the music of the American Indians.

## Stanza I

### Chorus

By the waters of Babylon  
There we sat down and we wept,  
Wept when we remembered Sion  
Alleeloúia

### Countertenor

Listen to the reed flute,  
How it complains,  
How it complains,  
Lamenting its banishment from home

### Soprano

Upon the willows,  
In the midst thereof  
Did we hang our harps  
Alleeloúia

### Chorus

Eeersaléem, Eeersaléem

*O Jerusalem, Jerusalem*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza II

### Chorus

For there,  
They that had taken us captive  
Asked us for words of song  
Alleeloúia

### Countertenor

'Tis the fire of love that inspires the flute,  
That inspires the flute,  
'Tis the fire of love that kindles rapture in the heart,  
And makes it like a cup of foaming wine.

### Soprano

And they that led us away  
Asked him for a hymn,  
Saying sing us one of those songs of Sion  
Alleeloúia  
Alleeloúia  
Alleeloúia

### Chorus

Eeersaléem, Eeersaléem,  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza III

### Chorus

Oh how shall we sing the Lord's song  
In a strange land?  
Alleeloúia

### Countertenor

Hail to thee Divine love!  
Sweet madness!  
Sweet madness!  
Thou who healest all our infirmities

### Soprano

If I forget thee,  
O Jerusalem,  
Let my right hand be forgotten  
Alleeloúia  
Alleeloúia  
Alleeloúia

### Chorus

Eeersaléem, Eeersaléem  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen,  
Posá kees ee théleesa episoonaghaghéen ta téknasou

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

*How often would I have gathered thy children together*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza IV

### Chorus

Let my tongue cleave to my throat,  
If I remember thee not  
Alleeloúia

### Countertenor

If my beloved touched me with His lips,  
I too, like the flute would burst into song

### Soprano

If I set not Jerusalem above all other,  
As at the head of my joy  
Alleeloúia  
Alleeloúia  
Alleeloúia

### Chorus

Eeersaléem, Eeersaléem  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen,  
Posá kees ee théleesa episoonaghaghéen ta téknasou,  
On trópon órnees epeesounaghgyee ta nosséea  
Aftées eepó tas ptéreeghyas

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

*How often would I have gathered thy children together*

*Even as a hen gathereth her chickens under her wings*

*And ye would not!*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza V

### Chorus

Remember, O Lord, the sons of Edom,  
In the day of Jerusalem  
Alleeloúia

### Countertenor

The Beloved is all, the lover only veils Him,  
The lover only veils Him  
But how can I retain my senses,  
When my Beloved does not show His face?

### Soprano

Who said lay waste to her,  
Even to the foundations thereof  
Alleeloúia  
Alleeloúia  
Alleeloúia

### Chorus

Eerusaléem, Eerusaléem  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen,  
Posá kees ee théleesa episoonaghaghéen ta téknasou,  
On trópon órnees epeesounághyee ta nosséea  
Aftées eepó tas ptéreeghyas  
Ke ouk eetheléesate  
Eedhoú afiete eeméen o eeékos eemón

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

*How often would I have gathered thy children together*

*Even as a hen gathereth her chickens under her wings*

*And ye would not!*

*Behold, your house is left unto you desolate.*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza VI

### Chorus

O daughter of Babylon,  
Thou wretched one,  
Blessed shall he be who shall reward thee  
Wherewith thou hast rewarded us  
Alleeloúia

### Countertenor

Love desires this secret should be revealed,  
This secret be revealed,  
For if a mirror does not reflect,  
How is that?

### Soprano

Blessed shall he be who shall seize  
And clash thine infants against the rock, rock, rock,  
rock, rock  
Alleeloúia  
Alleeloúia  
Alleeloúia

### Chorus

Eerusaléem, Eerusaléem  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen,  
Posá kees ee théleesa episoonaghaghéen ta téknasou,

On trópon órnees epeesounághyee ta nosséea  
Aftées eepó tas ptéreeghyas  
Ke ouk eetheléesate  
Eedhoú afiete eeméen o eeékos eemón  
Léghoh yarr eeméen ou mee me éedheete ap ártee  
éos an eépeete

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

*How often would I have gathered thy children together*

*Even as a hen gathereth her chickens under her wings*

*And ye would not!*

*Behold, your house is left unto you desolate.*

*For I say unto you, ye shall not see me henceforth*

*Till ye shall say*

### Semi Chorus

Éklafsen ep aftéen

*He wept over her*

## Stanza VII

### Chorus

Since thou receivest the supplications of sinners,  
O virgin mother Theotokos,  
'Allah hath preferred thee above all women,'  
Deliver from torment all us who praise thee

### Countertenor

Dost thou know why the mirror does not reflect?  
Because the dust is not cleared from its face  
Now listen to this tale,  
It is the very marrow of our souls,  
The very marrow of our souls

## Soprano

Alleeloúia  
Alleeloúia  
Alleeloúia

## Chorus

Eerusaléem, Eerusaléem  
Ee apoktée nousa tous proféetas  
Ke lithovolouása tous apestalmé nous pros aftéen,  
Posá kees ee théleesa episoonaghaghéen ta téknasou,  
On trópon órnees epeesounághyee ta nosséea  
Aftées eepó tas ptéreeghyas  
Ke ouk eetheléesate  
Eedhoú afiete eeméen o eeékos eemón  
Léghoh yarr eeméen ou mee me éedheete ap ártee  
éos an eépeete  
Evlogheeménos o erhómenos en onómatee kyréou.

*O Jerusalem, Jerusalem*

*Thou that killest the prophets*

*And stonest them which are sent unto thee*

*How often would I have gathered thy children together*

*Even as a hen gathereth her chickens under her wings*

*And ye would not!*

*Behold, your house is left unto you desolate.*

*For I say unto you, ye shall not see me henceforth*

*Till ye shall say*

*Blessed is he that cometh in the name of the Lord.*

### Semi Chorus

Eerusaléem, Eerusaléem  
Éklafsen ep aftéen

*O Jerusalem, Jerusalem*

*He wept over her*

## Patricia Rozario

Patricia Rozario trained at the Guildhall School of Music and Drama and at the National Opera Studio in London.

On the operatic stage in Great Britain, Patricia Rozario has appeared with English National Opera, Opera North, Glyndebourne Touring Opera and at the Garsington, Aldeburgh and Almeida Festivals. On the operatic stage abroad, she has appeared in Aix-en-Provence, Brussels, Frankfurt, Ghent, Innsbrück, Lyons and Stuttgart.

On the concert platform, Patricia Rozario is regarded as one of the outstanding recitalists of her generation. She has appeared in recital at the Royal Opera House, Covent Garden and is regularly engaged as a soloist for the BBC Promenade Concerts.

Abroad, Patricia Rozario has made numerous concert appearances in, amongst other cities, Amsterdam, Athens, Berlin, Chicago, Halle, Helsinki, Hong Kong, Köln, Leipzig, Madrid, Minneapolis, New York, Paris, Perth, Rouen, Strasbourg, Toronto, Vienna, Winterthur and Zürich.

Patricia Rozario has made more than 30 recordings, from world premieres of works by Sir John Tavener (*Eternity's Sunrise*, *Agraphon*, *Akhmatova Songs*, *Fall and Resurrection*), to Canteloube's *Songs of the Auvergne* with the Philharmonia Orchestra under the baton of the late Sir John Pritchard, to a recital of Spanish Songs with her husband, the pianist Mark Troop.

## Christopher Josey

Born in Australia and now based in London, Christopher returned to Australia in 2001 for performances of *Carmina Burana* with the Sydney Symphony and again in 2003 for the world premiere performance of John Tavener's *Lament for Jerusalem* with Sydney Philharmonia. Engagements in Europe include performances of *Partenope* in Göttingen, *Messiah* and *Te Deums* by Handel and *De Lalande*, with *Le Parlement de Musique*, *Refugee* in Jonathan Dove's *Flight* for Vlaamse Opera Antwerpen, the title role of Orlando for Musikwerkstatt Wien, *Dorotea* in *Viva La Mamma* for Opéra de Nantes, and Dick in *The Fairy Queen* with English National Opera in London and Barcelona. Christopher has also appeared with New York City Opera, West Australian Opera, The Buxton Festival, Opera North, Opera Australia, where he was a member of the Young Artist Program in 1994, Les Arts Florissants and Opera Queensland.

Concert highlights include *Israel in Egypt*, Mozart's *Great Mass in C Minor*, *Messiah* throughout Australia with the Australian Chamber Orchestra and the Stockholm Bach Choir, Kurt Weill's *The Seven Deadly Sins* with Marianne Faithfull, Orff's *Carmina Burana* (Queensland Ballet), Purcell's *Dido and Aeneas*, Blow's *Venus and Adonis* and Nicholas Lens' *Flamma Flamma* for The Adelaide Festival.

His recordings include Blow's *Venus and Adonis* with René Jacobs, *The Magic Flute*, Adrasto in Landi's *Il Sant' Alessio* and *Hippolyte et Aricie*

with Les Arts Florissants, William Boyce's *Pindar's Ode*, *New Year Ode 1774* with the Hannover Band, and de Sousa's *Vespers* for the Centre of Baroque Music, Versailles.

## Thomas Woods

Tom Woods is widely considered to be one of the leading talents in Australia's musical life, conducting symphonic concerts, opera and ballet.

Between 1993 and 1997, Tom was Assistant Conductor for Opera Australia for over sixty operas, assisting such maestri as Simone Young, Richard Hickox, Christopher Hogwood, Sir Charles Mackerras, Richard Bonyngé and Carlo Felice Cillario. He became one of the youngest conductors in the company's history with his debut *A Midsummer Night's Dream* at age 23. Subsequent operas with Opera Australia include *Il barbiere di Siviglia*, *La traviata*, *The Little Mermaid* and *Un ballo in maschera*.

Tom has worked with many acclaimed international and national orchestras, including the London Festival Orchestra, Bangkok Symphony Orchestra, Queensland Symphony, West Australian Symphony State Orchestra of Victoria and is currently the Artistic Director of the Sydney Youth Orchestra.

In 2004, Tom conducted the Queensland Ballet in *Peer Gynt*, Orchestra Victoria in *Opera in the Markets* and Willoughby Symphony Orchestra in Bach's *B Minor Mass*. He will also conduct Opera Australia's world premiere performances of *Madeline Lee*.

## Australian Youth Orchestra

Established in 1948, Australian Youth Orchestra provides young Australians with a comprehensive approach to excellence in music training and performance. As Australia's peak training body for elite young classical musicians, AYO provides professional leadership and inspiration to musicians aged 12 to 25 from all parts of Australia. Participants are selected by rigorous annual national auditions.

Australian Youth Orchestra's programs have been acclaimed by audiences and educators from around the world. *The Australian* newspaper hailed The Australian Youth Orchestra, AYO's flagship ensemble, as a 'national treasure'. Australian Youth Orchestra's other premier event, the annual National Music Camp, is an essential part of Australian musical calendar: a place where knowledge and skill are passed from one generation of brilliant musicians to the next. Australian Youth Orchestra runs nine programs annually, some 40 weeks of activities around Australia, and its many fellowships provide opportunities for young instrumentalists, arts administrators, composers and music journalists, many of whom find work in the industry as a result of their participation.

Over 12,000 Australians have benefited from the work of Australian Youth Orchestra. In its 56th year, Australian Youth Orchestra continues to inspire and empower young Australians and enrich Australia's cultural life.

## Sydney Philharmonia Choirs

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation and occupies a unique position in the performing arts world. With four choirs – the 32-voice Motet Choir, the 100-voice Symphonic Choir, the youth-focused 25-voice Vox and the 450-voice Sydney Massed Choir – Sydney Philharmonia presents its own annual concert series in the Sydney Opera House and City Recital Hall Angel Place, as well as acting as chorus for the Sydney Symphony Orchestra.

Sydney Philharmonia has worked with conductors such as Eugene Ormandy, Otto Klemperer, Sir David Willcocks, Sir Charles Mackerras, Edo de Waart, Charles Dutoit, Christopher Hogwood, Mark Elder, John Nelson, Richard Hickox and Bruno Weil.

In August 2002, Sydney Philharmonia Choirs toured to the UK to perform Mahler's Eighth Symphony under the baton of Sir Simon Rattle as part of the BBC London Proms series at Royal Albert Hall. They were the first Australian choir to sing at the Proms. This tour also included a concert at King's College Chapel, Cambridge, and a performance of Rachmaninov's *Vespers* in Worcester Cathedral as part of the Three Choirs Festival.

Other recent highlights include: Beethoven's Symphony No. 9 in a worldwide satellite TV broadcast as part of the Opening Ceremony of

the Nagano Winter Olympics (1998); two concerts with Barbra Streisand during her Timeless tour and recording a CD of this tour; Mahler's Eighth Symphony as the opening concert of the Olympic Arts Festival in August 2000; and performing in the Opening Ceremony of the Games of the XXVII Olympiad in Sydney.

## Sydney Philharmonia Choirs

Brett Weymark  
*musical director and chorus master*  
Josephine Allan,  
Bethany Cook  
*rehearsal pianists*

### Soprano

Shelley Andrews  
Jacqui Binetsky  
Anne Blake  
Femmie Buys  
Anne Cooke  
Rosa Corbishley  
Catherine De Luca  
Natalie D'Enyar  
Vanessa Fallon  
Rohanna  
Pam Fulton  
Dorothy Gill  
Janet Halliday  
Jayne Hanley  
Pat Howes  
Claire Jordan  
Sue Justice  
Carolyn Lowry  
Despina Lucas  
Lyanne Macfarlane  
Gillian Markham  
Clare Mills  
Dympna Paterson  
Sylvie Renaud

Reneé Rogers  
Jennifer Rutherford  
Sarah Sandstad  
Naomi Star  
Andrea Tighe  
Suzanne Tsui  
Viv Tulloch  
Maree Tyrrell  
Narelle Vance  
Julia Wee  
Rozalin Willcocks  
Cathy Williamson  
Alison Younan

### Alto

Sandie Barnes  
Jan Borrie  
Gae Bristow  
Megan Brock  
Ruth Collerson  
Helen Dawson  
Catriona Debelle  
Ruth Edenborough  
Jan Fawke  
Phoebe Ferguson  
Pam Fisher  
Kerith Fowles  
Adele Gillies  
Jennifer Gillman  
Sally Glass  
Edith Gray  
Kirsty Harris  
Sue Harris

Vesna Hatezic  
Dorothy Hoffmann  
Alison Keene  
Lesley Kennelly  
Jean Long  
Beth Manning  
Tijana Milijovska  
Lenore Parodi  
Helen Pedersen  
Frances Potter  
Judith Potter  
Fiona Roden  
Judith Rosonakis  
Aveen Stephenson  
Jan Steven  
Anne van Tilburg  
Sally-Anne Vincent

### Tenor

Simon Best  
Martin Bibby  
Michael Clark  
Stephen Couling  
Andrew Davies  
Denys Gillespie  
Frank Maio  
Timothy Matthies  
Alistair McDermott  
John Purnell  
Peter Roberts  
Ian Seppelt  
Robert Thomson  
Peter Tucker

Daniel Walker  
Alex Walter  
Peter Williams

### Bass

Warwick Anderson  
Daryl Colquhoun  
Robert Cunningham  
Ian Davies  
Malcolm Day  
Alan Garner  
Paul Green  
Robert Green  
Brett Johnson  
Eckhard Kemmerer  
Martin Kuskis  
Gavin Lamont  
John Lund  
Ian McCulloch  
Chris Moore  
Neil Nicoll  
David Randall  
Chris Rogers  
Antony Strong  
Ed Suttle  
Friedemann Wieland  
John Willis  
John Wynter

**Semi Chorus**  
Narina Amvazas  
Martin Buckingham  
Philip Chu  
Chris Dooley

Sylvia Grinberg  
Ngairé Kirwan  
Benjamin Lai  
Peter Laurence  
Nicholas Moore  
Dominic Ng  
Miriam Wormleaton  
Michael Wyatt

### **The Australian Youth Orchestra**

#### **Violin I**

Kristian Winther \*  
*Concertmaster*  
Alexis Ajduk  
Louise Beaston  
Lachlan Bramble  
Miranda Carson  
Erin Chen  
Margaret Howard  
Elizabeth Hutchinson  
Jessica Love  
Sarah McCarthy  
Christine Munro  
Anya Muston  
Kathleen O'Hagan  
Melanie Radke  
Lucy Warren  
Pascale Whiting

#### **Violin II**

Stephanie Dean  
Leia Alexander

Merewyn Bramble  
Jack Chenoweth  
Elizabeth Gormley  
Ingrid Homburg  
Amelia In  
Lindsay Irik  
Jenny Khafagi  
Brendan Mee  
Anna O'Hagan  
Anna Okunev  
Abigail Rakhlin  
Emily Tulloch

#### **Viola**

William Lane  
Jenny Compton  
Elizabeth Dowson  
Frank Fodor  
Linda Garrett  
Eunice Hicks  
Kathryn McKay  
Trent Oliver  
Annabel Pope  
Christian Read  
Luke Spicer  
Sarah Thomas

#### **Cello**

Nicholas Jensen  
Campbell Banks  
John Barry  
Ewen Bramble  
Nicholas Metcalfe  
Lisa Miller

Emily Palethorpe  
Christopher Pidcock  
Charlotte Roberts  
Paul Zabrowarny

#### **Double Bass**

Stephen Newton  
Holly Downes  
Gareth Hill  
Henry Jacono  
Pat Miller  
Paul O'Brien  
Emma Sullivan  
Amanda Tio

#### **Flute**

Tania Watts  
Alexis Kenny

#### **Piccolo**

Helen Duncan

#### **Oboe**

Karen Lichnovsky  
Kristin Townsend

#### **Cor Anglais**

Li-ling Chen

#### **Clarinet**

Eileen Mack  
Eloise Fisher  
Andrew Harper

#### **Bassoon**

Anton Bobenko  
Emily Fowles

#### **Contrabassoon**

Simone Walters

#### **Horn**

Carla Blackwood  
Lauren Manuel  
Elizabeth O'Hearn  
Gregory Stephens  
Christopher Young

#### **Trumpet**

Zach Raffan  
Tim Keenihan  
Jonathan Normand

#### **Trombone**

Timothy Owner  
David Robins

#### **Bass Trombone**

Colin Burrows

#### **Tuba**

Tom Donaldson

#### **Percussion**

Mark Robinson  
Neil Curry  
Adam Jeffrey

#### **Timpani**

Daniel Richardson

#### **Harp**

Lucy O'Shea

\* Appears courtesy of  
the Australian National  
Academy of Music

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**Editorial and Production Manager** Hilary Shrubbs  
**Recording Producer, Editor and Mastering**  
Virginia Read  
**Recording Engineer** Christo Curtiss  
**Assistant Engineers** Torie Lista, Ben Phoon  
**Cover and Booklet Design** Imagecorp Pty Ltd

#### **For Sydney Philharmonia Choirs**

**General Manager** Jo Jacobs  
**Musical Director and Chorus Master**  
Brett Weymark  
**Operations Manager** Hannah Penman

#### **For Australian Youth Orchestra**

**General Manager** Tony Grybowski  
**Artistic Administrator** Simon Rogers  
**Operations Manager** Pamela Thornton

Recorded July 2003 in the Eugene Goossens Hall  
at the Australian Broadcasting Corporation's  
Ultimo Centre.



~~sydney philharmonia choirs~~  
*the awesome power of the voice*



Australian Government  
Department of Communications,  
Information Technology and the Arts

AYO's core funding is provided by the Commonwealth  
Government through the Department of Communication,  
Information Technology and the Arts.

*Lament for Jerusalem* was commissioned by Father  
Arthur Bridge OAM, AM for Ars Musica Australis.  
Ars Musica Australis is an arts foundation dedicated  
to providing opportunities for young Australians in  
the performing arts.

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