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EXALTATE  
DOMINUM

# EXALTATE DOMINUM

SACRED CHORAL MUSIC  
by **GEORGE PALMER**

Cantillation • Sinfonia Australis  
Paul Stanhope • Philip Chu



George Palmer b. 1947

	<b>Mass 'A Child is Born'</b>	[32'10]
1	Processional	3'36
2	Kyrie	3'42
3	Gloria	5'37
4	Alleluia	2'18
5	Credo	8'13
6	Sanctus	2'25
7	Memorial	1'24
8	Our Father	2'24
9	Agnus Dei	2'02
	Belinda Montgomery <i>soprano</i> , Paul McMahon <i>tenor</i>	
10	<b>Save Us, O Lord – A hymn for Good Friday</b>	4'06
	Anna Fraser <i>soprano</i> , Eric Peterson <i>tenor</i>	
	<b>Three Psalms</b>	[10'23]
11	Let the people praise You, O Lord (from Psalm 67)	3'20
12	Lord, I love Your commands (from Psalm 118)	3'32
13	The Lord is my shepherd (from Psalm 23)	3'14
	Cantor: Andrei Laptev <i>tenor</i>	
	David Drury <i>organ</i>	

14	<b>Prayer of St Ignatius</b>	3'03
	Paul McMahon <i>tenor</i> , Jane Sheldon <i>soprano</i>	
	<b>The Canticles of Advent</b>	[15'53]
15	Arise and Wake!	4'37
16	A Lady Fair and Bright	2'52
17	What Ailes My Dear?	2'20
18	The Bitter Withy	2'33
19	The Falcon	3'10
	Alison Morgan <i>soprano</i> 17	
	Nicole Thomson <i>soprano</i> 18	
	Raff Wilson <i>tenor</i> 18	

Total Playing Time 65'55

**Cantillation**  
**Sinfonia Australis**  
**Paul Stanhope conductor** 1-9, 14  
**Philip Chu conductor** 10-13, 15-19

The **Mass 'A Child is Born'** (2005) was commissioned by Fr Arthur E. Bridge OAM AM on behalf of Ars Musica Australis. Fr Bridge is, I believe, the greatest individual benefactor of music and musicians in this country. He has commissioned scores of new works and has provided scholarships for many talented young performers who would otherwise not have had the chance to take their studies further. It is an honour and a privilege to work with him as a director of Ars Musica. He is a good priest and a good friend. This Mass is dedicated to him. It was first performed at his parish church, St Patrick's at Blacktown in the west of Sydney, at Midnight Mass on Christmas Eve 2005.

When I first received the commission, I wondered exactly what I wanted to say in a Christmas Mass. Christmas can be a very hackneyed motif.

And then a small miracle happened. Scott Walker, a musician of unique genius and my best friend for 30 years, told me he was about to become a father for the first time. The shared happiness recalled to me the intense joy and wonder of the birth of my own three children. I knew what I wanted to say in this Mass.

Christmas reminds us that, despite the weariness, the cynicism and the evil we see around us every day, the birth of every child, like the birth of Christ, brings new hope. It is our chance to start again: to renew in our own lives

the love and trust which we want every child to have as a birthright. We cannot give a child the gifts of love and trust – love of God, love of others, trust in God and trust in others – unless we have these things in ourselves.

In due time, a daughter was born to Scott and Susan – an angelic baby aptly named Celeste. She is all sunlight and smiles, just as I hope this Mass is.

**Save Us, O Lord** (2002) was written when my father, Andrew, was dying. It is an intensely personal piece about suffering, belief, hope and consolation. The words are my own. In style, it recalls the Greek Orthodox liturgical tradition. My father was baptized in the Greek Church and that vocal music was part of his background. My mother and father were active members of their local church community and were held in great affection for their quiet dedication to assisting the elderly and ill.

Two of the **Three Psalms** (2006) were commissioned for the opening of the 2006 Law Term in Sydney. When the Courts resume after vacation each year, religious services are held for the legal profession. These ceremonies remind all who administer justice that they are charged with a trust upon which they must reflect deeply and sincerely if they are to discharge it to the best of their abilities.

Following an ancient English tradition, the judges process to the service in full ceremonial

robes. The Supreme Court judges in scarlet and ermine with their full-bottom wigs, the District Court judges in purple, the Queen's Counsel and Senior Counsel in black silk robes and the junior barristers in their stuff gowns make a colourful sight in the usually drab city precincts.

*Lord, I love Your commands* was performed at the Red Mass in St Mary's Cathedral and *Let the people praise You* at the Anglican service at St James' Church, King Street.

The 23rd Psalm, *The Lord is my shepherd*, seems to have become associated exclusively with funerals. It is sung lugubriously in church and mournfully intoned at the graveside. But my reading of this psalm is not at all doleful; for me, it is a prayer of serene confidence in the providence of God and it is imbued with joy, almost exaltation. This setting is my attempt to bring Psalm 23 back from the grave.

**The Prayer of St Ignatius** (2005) is familiar to me from my school days at St Ignatius College in Sydney. It encapsulates the Jesuit ideals of generosity of spirit and service of others. This is a quiet and lyrical setting of a prayer attributed to St Ignatius himself. It is written for tenor and treble, the tenor taking a solo part in the first section and then supporting the treble in the second, to represent the support and encouragement of the younger student by the older student which is part of the Ignatian tradition. This piece was part of a large work for

choir, soloists and orchestra, *In principio*, commissioned by St Ignatius College to celebrate the 125th anniversary of its founding.

Today most people know one or two verses of four or five favourite Christmas carols and probably another dozen are more or less familiar. Some songs sung only at Christmas do not even refer explicitly to the Christmas story – *Jingle Bells* and *White Christmas*, for example. And most currently popular carols refer only to the birth of Christ.

It was very different in earlier times. People sang and played together all year around, not just at Carols by Candlelight. The songs they sang at Christmas time did not deal only with the birth of Christ – they took as their subjects every aspect and experience of life, reflected somehow through the Christmas story. There were songs about Christ's death, contrasted with his birth as a beloved infant; songs about Mary alone, songs about Mary and Joseph as a married couple, lullabies for the sleeping child and somewhat irreverent songs about Jesus as a naughty boy. Not to mention, of course, the wassails and other songs about Christmas as an excuse for a high old time!

In **The Canticles of Advent** (2006) I have taken the words of five English songs sung at Christmas time between the 14th and the 17th centuries and set them to new music for a cappella choir.

*Arise and Wake!* was written around the middle of the 14th century, possibly by a friar of Canterbury, James Ryman. The text may well be an oblique reference to a verse in St Paul's letter to the Romans, chapter 2, which was read as an epistle during Advent: 'The night is far spent, the day is at hand. Let us therefore cast off the works of darkness and let us put on the armour of light.'

*A Lady Fair and Bright* is a traditional song which became current around 1425. It is macaronic, i.e. it mixes English and common Latin phrases, such as titles of Mary and fragments of hymns which would have been used often in church liturgy and would have been familiar even to those who knew no Latin. Songs about Mary alone make up a very large part of the old songs of Christmas.

*What Ailes My Dear?* is taken from *Wither's Rocking Hymn*, written by George Wither (1588-1667). According to the *New Oxford Book of Carols* (1992), 'Wither is remarkable for having commanded (with conspicuous lack of success) troops of horse on both sides in the Civil War; captured by Royalists during his Parliamentary phase, he was spared execution only through the intercession of the Royalist poet Sir John Denham, who pleaded that so long as Wither lived, he (Denham) would not be accounted the worst poet in England.' Nevertheless, *Wither's Rocking Hymn* was always a popular poem.

It was set to music for solo voice by Ralph Vaughan Williams in 1928.

In this setting, I see Mary, a young, inexperienced mother, anxiously trying to comfort a fretful baby who will not settle. She paces the floor, nursing him and singing a lullaby, although at the beginning the lullaby is a little nervous because she doesn't know if there is something really wrong with him. Joseph hovers in the background, making ineffectual soothing noises. Finally, the baby grows quiet and falls fast asleep in Mary's arms. It was probably wind, after all!

*The Bitter Withy* was in circulation by about 1400. It is derived from the folk tales about the childhood of Christ, which began to grow up from the earliest times and are recounted in what have become known as 'The Forbidden Gospels'. Typically in these stories, the young Jesus revenges himself on playmates who cross him by using his divine powers to strike them dead on the spot, resulting in a lot of trouble for his parents: see for example *The Gospel of Pseudo-Matthew* and *The Infancy Gospel of Thomas*.

In *The Bitter Withy*, Jesus, having led three haughty lads to their deaths for refusing to play with him, gets a thrashing from an exasperated Mary. He retaliates by cursing the withy (willow tree) which provided the rod of chastisement. I have set the words in a very simple style

reminiscent of folk song, incorporating a dialogue between Jesus and Mary.

*The Falcon* is a traditional English carol dating from about 1400. Somewhat mystical and mysterious in mood and imagery, it may be inspired by the legend of the Holy Grail. The bleeding knight is Christ, the maid who weeps at his bedside is Mary and the falcon may be an allegory of death. That such a carol was sung at Christmas illustrates the range of subjects, from light-hearted to serious, which people in former times thought apt to recall in celebrating Christ's birth.

**George Palmer**

## Mass 'A Child is Born'

### Processional

1 Puer natus in Bethlehem,  
[A child is born in Bethlehem]  
Alleluia!

Unde gaudet Jerusalem,  
[Therefore let Jerusalem rejoice]  
Alleluia, alleluia!

A Child is born in Bethlehem,  
Alleluia!

Rejoice, rejoice Jerusalem,  
Alleluia, alleluia!

Let the earth rejoice,  
Let the heavens ring,  
Sing alleluia.

Behold the King who rules us all,  
Alleluia!

His royal bed a cattle stall,  
Alleluia, alleluia!  
Let the earth rejoice...

The Son of God of virgin born,  
Alleluia,  
Is sent to us on Christmas morn,  
Alleluia, alleluia!  
Let the earth rejoice...

English words © George Palmer 2005

### Kyrie

2 Kyrie eleison, kyrie eleison.  
Lord have mercy,  
Christ have mercy,  
Lord have mercy,  
Lord!

Christe eleison, Christe eleison.  
Lord have mercy,  
Christ have mercy,  
Lord have mercy.

### Gloria

3 Glory to God in the highest!  
Peace on earth to all of good will.  
We praise You, we bless You,  
we worship You, we glorify You!  
We thank You for Your great glory.  
Lord God! Heavenly King!  
Father almighty!  
Lord Jesus Christ, only begotten Son,  
Lord God, Lamb of God, Son of the Father!  
You take up the sins of the world,  
Lord have mercy upon us.  
You take up the sins of the world,  
receive our prayer.  
You sit at the right hand of the Father,  
Lord have mercy upon us.  
For You alone are holy,  
You alone are Lord,  
You alone are most high, Jesus Christ,  
with the Holy Spirit  
in the glory of God the Father.  
Amen!

### Alleluia

4 Alleluia, alleluia!  
Good news and great joy  
to all the world!  
Today is born our saviour,  
Christ the Lord. Alleluia!

### Credo

5 I believe in one God,  
the Father Almighty,  
the maker of heaven and earth  
and of all things seen and unseen.  
I believe in one Lord Jesus Christ,  
the only Son of God,  
begotten of the Father before all time.  
God of God, light of light,  
true God of true God,  
begotten, not made.  
One in substance with the Father  
by whom everything is made,  
who for us and our salvation  
came down from heaven  
and was made flesh by the Holy Spirit  
of the Virgin, Mary, and was made man.  
He was crucified for us.  
He suffered under Pontius Pilate  
and was buried.  
On the third day He arose  
as the scripture has foretold.  
He ascended into heaven.  
He sits at the right hand of the Father  
and He shall come again with glory.  
He shall judge the living and the dead  
and His kingdom will have no end.  
I believe in the Holy Spirit,  
the Lord and giver of life  
who proceeds from the Father and the Son.  
With the Father and the Son  
He is worshipped and glorified,  
as the prophets have foretold.

We believe in one holy catholic and  
apostolic church,  
we acknowledge one baptism to forgive  
our sins.  
We await the resurrection  
and the life of the world to come. Amen.

### Sanctus

6 Holy, holy, holy, Lord God of hosts,  
Heaven and earth are full of Your glory.  
Hosanna in the highest.  
Blessed is He who comes in the  
Lord's name.  
Hosanna in the highest!

### Memorial

7 Christ has died.  
Christ is risen.  
Christ will come again. Amen.

### Our Father

8 Our Father who art in heaven,  
hallowed be Thy name.  
Thy kingdom come, Thy will be done  
on earth, as it is in heaven.  
Give us this day our daily bread  
and forgive us our trespasses  
as we forgive them who trespass  
against us.  
Lead us not into temptation,  
deliver us from evil.  
For Thine is the kingdom,  
the power and the glory,  
now and for ever. Amen.

### **Agnus Dei**

- 9 Lamb of God,  
You take away the sins of the world,  
have mercy on us.  
Lamb of God,  
You take away the sins of the world,  
grant us peace.

### **Save Us, O Lord – A hymn for Good Friday**

- 10 Save us, O Lord, from every evil;  
stretch out Your hand when we are lost in darkness.  
Hear us, O Lord, do not let hope desert us!  
Shine forth Your mercy, renew our courage  
and lead us safely home at last.

Be with us, Lord, as death draws nearer:  
stand close beside us when our courage falters.  
Spare us, O Lord, for You have known our weakness!  
Make brief our torment, shine forth Your mercy  
and bring us home to peace at last.

Teach us, O Lord, to live in new hope:  
dispel our dread that all must end in darkness.  
Remind us, Lord, that You indeed are risen!  
Vain Death is vanquished, he cannot keep us  
and You will bring us home at last.

Lead us, O Lord, into the new day;  
stand close beside us as the light enfolds us.  
For we, O Lord, in You are truly risen:  
Vain Death is vanquished! Your love will keep us  
and bring us home to You at last.

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### **Three Psalms**

#### **Let the people praise You, O Lord**

- 11 May God be gracious to us and bless us  
and make His face to shine upon us,  
that Your way may be known upon earth,  
Your saving power among all nations.

Let the people praise You, O Lord,  
let all the people praise You.  
Let the nations be glad  
and sing for joy.

#### **Lord, I love Your commands**

- 12 Lord, I love your commands.  
My part, I have resolved, O Lord,  
is to obey Your word.  
The law from Your mouth  
means more to me than silver and gold.

Let Your love be ready to console me  
by Your promise to your servant.  
Let Your love come to me and I shall live,  
for Your law is my delight, and I shall live.

That is why I love Your commands  
more than the finest gold.  
I rule my life by Your precepts,  
I hate false ways.

Lord, I love Your commands.

### **The Lord is my shepherd**

- 13 The Lord is my shepherd, I'll not want.  
He makes me lie down in green pastures,  
He leads me beside still waters.  
He restores my soul  
and He leads me aright  
for His name's sake.

Even though I walk through the  
darkest valley  
I fear no evil, for You are with me.  
Your rod and staff comfort me,  
for You are with me.

You prepare a table before me  
in the presence of my foes.  
You anoint my head with oil,  
my cup overflows.

Goodness and mercy will follow me  
all of the days of my life  
and I shall dwell in the Lord's house  
all the days of my life,  
all my life long.

#### **Prayer of St Ignatius**

- 14 O Lord, teach me to be generous.  
Teach me to serve You as You deserve:  
to give and not to count the cost,  
to fight and not to heed the wounds,  
to labour and not seek reward  
save that to know  
I do Your will.

## The Canticles of Advent

### Arise and Wake!

15 Nowel, nowel! Arise, arise and wake!

Out of your sleep arise and wake  
For God man-kind now hath ytake  
All of a maid without a mate,  
Of all women she beareth the belle.

And through a maid so fair and wise  
Now man is made of full great price,  
Now angels kneel to man's service  
And at this time all this befell.

Now man is brighter than the sun,  
Now man in heaven on high shall win  
Blessed be God this game is begun  
And his mother, empress of hell.

That ever was thrall, now is he free.  
That ever was small, now great is she.  
Now shall God deem both thee and me  
Unto his bliss if we do well.

And now may man to heaven wend,  
Heaven and earth to him they bend;  
He that was foe is now our friend,  
This is no nay that I you tell.

Now blessed brother grant us grace  
At doomsday to see thy face  
And in thy court to have a place  
That we may there sing Nowel.

Nowel, nowel! Arise, arise and wake!

*Out of your sleep arise and wake  
for God has taken on human nature,  
by means of a maid without a husband:  
she is the foremost of all women.*

*And through a maid so fair and wise  
now man has come to be of great value,  
now angels kneel to man and do his bidding  
and all this happened at this [Christmas] time.*

*Now man is brighter than the sun,  
now man shall gain heaven.  
May God be blessed for doing all this,  
and his mother [Mary] also, who has conquered hell.*

*[Man], once a slave, is now free.  
[Mary], once lowly, is now great.  
Now God shall judge both you and me worthy  
of his bliss if we do well.*

*And now man may make his way to heaven,  
Heaven and earth bow before him;  
God whom we feared is now our friend:  
I tell you the truth.*

*Now blessed brother [Christ], grant us grace  
to see your face on the day of judgement,  
and to have a place in your court,  
so that we may sing Nowell there.*

### A Lady Fair and Bright

16 A Lady that was so fair and bright,  
*Velut maris stella*  
Brought forth Jesu full of might,  
*Parens et puella.*

Lady, flower of alle thing  
*Rosa sine spina*  
That barest Jesu, Heaven King  
*Gracia divina.*  
All this world was forlore  
*Eva peccatrice,*  
Till that Jesu was ybore  
*De te, genetrice.*

Of all women thou art the best,  
*Felix fecundata,*  
To all weary thou art rest,  
*Mater honorata.*  
Well I wot He is thy Son,  
*Ventre quem portasti,*  
There will He grant thee thy boon  
*Infans quem lactasti.*

How sweet He is, how meek He is  
*Nullus memoravit,*  
In heaven He is and heaven bliss  
*Nobis preparavit.*  
Of all women thou bear'st the prize,  
*Mater gratiosa,*  
Grant us alle Paradise,  
*Virgo gloriosa.*

*like the star of the sea  
a mother yet a maid*

*Lady, flower of all things,  
rose without a thorn,  
who bore Jesus, the king of heaven,  
by divine grace.  
All this world was forlorn  
because of Eve, the sinner,  
until Jesus was born  
of you, our mother.*

*happy and fruitful*

*honoured mother  
well I know He is your Son,  
whom you have borne in the womb  
therefore He will grant your wish,  
the child whom you have nurtured.*

*no-one has adequately told.*

*He has prepared for us.*

*Mother, full of grace,*

*Virgin, full of glory.*

### What Ailes My Dear?

- 17 Sweet baby, sleep! What ailes my dear?  
What ailes my darling thus to cry?  
Be still my child, and lend thine ear  
To hear me sing thy lullaby.  
My pretty lamb, forbear to weep.  
Be still, my babe, sweet baby, sleep.

### The Bitter Withy

- 18 As it fell out on a holy day,  
The drops of rain did fall, did fall,  
Our Saviour asked of his mother, May [*Mary*]  
If he might go play at ball.

'To play at ball, my own dear Son,  
It's time you were going, or gone.  
Be sure let me hear no complaint of you  
At night when you do come home.'

It was upling scorn and downling scorn,  
[*up Lincoln [way] and down Lincoln [way]*]  
O there He met three jolly jerdins,  
It was there He asked three jolly  
jerdins [*children*]  
If they would go play at ball.

'O we are lords' and ladies' sons  
Born in bower and in hall.'  
'Then at the last I'll make it clear  
That I am set above you all.'

Our Saviour built a bridge with the beams  
of the sun  
And over He gone, gone He,  
And after followed the three jolly jerdins  
And drowned they were, all three.

It was upling scorn and downling scorn,  
The mothers of them did whoop and call,

Crying, 'Mary mild, call home your child,  
For ours are drowned all.'

Mary mild called home her child  
And laid our Saviour cross her knee  
And with a handful of bitter withy [*willow*]  
Gave our Saviour slashes three.

Says He to His mother, 'O the withy,  
the withy!  
The withy that causes me to smart, to smart,  
O the withy shall be the very first tree  
That perishes at the heart.'

It was upling scorn and downling scorn,  
O there He met three jolly jerdins,  
It was there He asked three jolly jerdins  
If they would go play at ball.

### The Falcon

- 19 Lully lullely, lully lullely,  
The falcon hath borne my love away.  
He bare him up, he bare him down,  
He bare him into an orchard brown.  
In that orchard was a hall  
That was all hung with purple and pall.  
And in that hall there was a bed,  
'Twas hung about with gold so red.  
And in that bed there lies a knight,  
His wounds do bleed day and night.  
By that bed there kneels a maid,  
She weepeth sore both night and day.  
And by that bed there stands a stone  
With *Corpus Christi* written thereon.

### George Palmer

George Palmer graduated in Arts and Law from the University of Sydney in 1970 and has spent his professional life as a lawyer, specialising in commercial law. He was admitted as a solicitor in 1970 and was called to the New South Wales Bar in 1974. In 1986 he became a QC. Since 2001 he has been a judge of the Supreme Court of New South Wales.

As a youth, George Palmer studied piano with Frank Warbrick and Neta Maughan, both eminent and respected teachers. He has been composing since he was a teenager but it was only in 2003 that he made any endeavour to have his music performed. By chance, his music came to the attention of the ABC, resulting in an episode of *Australian Story* on ABC TV in 2004, a live broadcast by ABC Classic FM of a concert of his orchestral music, and the release by ABC Classics of a CD of his music, called *Attraction of Opposites*.

Since then, he has received many commissions. In 2006 a work for large orchestra, *Seascape III*, was performed by the Sydney Sinfonia conducted by Richard Gill at City Recital Hall Angel Place. His string quintet *Not Going Quietly* was performed by the Sydney Omega Ensemble in September 2007. Other commissioned works appear on this CD.

George Palmer has been commissioned to compose the Mass for World Youth Day 2008, to

be celebrated by Pope Benedict XVI. Entitled *Benedictus qui venit*, it will be performed live at the Opening and Closing Masses by a choir of several hundred singers and the Australian Youth Orchestra conducted by Benjamin Bayl.

Recent commissions include a Concerto for Two Guitars for The Queensland Orchestra, with soloists Slava and Leonard Grigoryan, and a symphonic work for the West Australian Youth Orchestra, both of which will be performed in 2008. His music has been performed by the Adelaide Symphony Orchestra and other chamber groups and ensembles.

In addition to his judicial duties and composition, George Palmer is Chairman of Pacific Opera, a not-for-profit company committed to giving Australia's best young singers professional development and exposure. He is President of The Arts Law Centre of Australia, a government-funded body which provides free legal and business advice to artists in all media throughout Australia. He is also a director of Ars Musica Australis and of The Sydney Omega Ensemble.

### Paul Stanhope

Paul Stanhope is a composer, educator and conductor, who is becoming increasingly known for his skills directing elite-level choirs and instrumental ensembles. In addition to his busy composition commitments, he is also a frequent guest conductor and chorusmaster with a

number of ensembles based in Sydney. He has conducted Cantillation on tour for Musica Viva's CountryWide program and in the Sydney Symphony's Shock of the New concerts, as well as on a number of recordings. In 2005, he created a new vocal ensemble, Vokál, as part of Musica Viva's Ménage series, and he has also collaborated frequently with Gondwana Voices, Sydney Children's Choir, Sonic Art Ensemble and the Australia Ensemble.

In 2006 Paul Stanhope became the Musical Director of the Sydney Chamber Choir, one of Australia's most established small choral ensembles. Having joined the Choir in 1995 as a tenor, he has gone on to collaborate with the group in many ways, including conducting his own *Geography Songs* on a CD recording, and conducting the Choir in concert on many occasions since 2001, including a memorable combined concert with the Finnish chamber choir Kampin Laulu in 2003. In February 2007, Paul Stanhope prepared Sydney Chamber Choir for a joint performance with the Tallis's Scholars of Thomas Tallis' monumental 40-part motet *Spem in alium*.

Paul Stanhope is also a noted composer. His *Fantasia on a Theme by Vaughan Williams* won the 2004 Toru Takemitsu Composition prize, and has been performed by the Sydney Symphony to great acclaim. Recent works include the Piano Trio *Dolcissimo Uscignolo*, commissioned for Musica Viva Australia and premiered by the

Kungsbacka Piano Trio, and the orchestral works *Cloudforms*, for the Tasmanian Symphony Orchestra, *Machinations* (Melbourne Symphony Orchestra), *Spin Dance* (Sydney Sinfonia) and *Yanihndi*, a concerto for oboe and harp written for the Bangalow Festival.

### Philip Chu

Born in Hong Kong, Philip Chu completed a Masters degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. He was appointed Chorusmaster of Willoughby Symphony Orchestra and Choir at the beginning of 2007, following a twelve-month tenure as Assistant Chorusmaster at Sydney Philharmonia Choirs, during which he had prepared the choir for internationally acclaimed conductors including Charles Dutoit and Gianluigi Gelmetti, in works by Adams, Bach, Berlioz, Beethoven, Ravel and Stravinsky.

Philip Chu also holds the positions of Musical Director/Conductor of the Georgian Singers and Eminence Symphony Orchestra. He has been guest/assistant conductor for the Australian Brandenburg Orchestra, Sydney Philharmonia Choirs and Sydney Chamber Choir amongst others.

In 2006, Philip Chu was conducting assistant to the Academy Award-winning composer Tan Dun during the Sydney Symphony's performances of his works *The Map* and *The Paper Concerto*. In

the same year, he was one of eight conductors from around the world accepted to participate in a conducting masterclass in St Petersburg, studying with Jorma Panula and the St Petersburg Academy Symphony Orchestra.

Engagements in 2007 included conducting Eminence Symphony Orchestra in the soundtrack for a new Japanese animé, *Romeo & Juliet* and performing with them at the official Australian launch of Sony's Playstation 3, as well as taking the orchestra on a national tour. He also prepared Cantillation for the Sydney Symphony Orchestra's performances of *Play! A Video Game Symphony* at the Sydney Opera House.

Philip Chu conducted the Willoughby Symphony Choir in a recording of Sean O'Boyle's *RiverSymphony* featuring The Queensland Orchestra, available on ABC Classics.

### Cantillation

Antony Walker *Music Director*

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performance highlights have included John Adams' *Harmonium*, the Australian premiere of Sofia Gubaidulina's *Now Always Snow*, Haydn's

*Nelson Mass*, Jonathan Mills' *Sandakan Threnody*, a concert of works reflecting on the Mozart Requiem and a program of film music presented by Michael Parkinson, all with the Sydney Symphony Orchestra; Mahler's Symphony No. 8 with the Melbourne Symphony Orchestra; several tours for Musica Viva; and Ross Edwards' *Star Chant* and the Australian premiere of Adams' *On the Transmigration of Souls* for the Sydney Festival. Cantillation has sung for the Dalai Lama, recorded all the national anthems for the Rugby World Cup (and performed at the opening ceremony) and recorded soundtracks for several movies (including the award-winning score for *The Bank*) and the telemovie *Farscape*. Recent engagements include Rachmaninoff's *The Bells*, Ravel's *Daphnis and Chloe*, Vaughan Williams' *Sinfonia Antartica* and a program of video-game music entitled *Play! A Video Game Symphony*.

Cantillation has also appeared in Pinchgut Opera's productions of Handel's *Semele*, Purcell's *The Fairy Queen*, Monteverdi's *L'Orfeo*, Rameau's *Dardanus* and Mozart's *Idomeneo*. In 2007, Cantillation appears again for Pinchgut Opera in Vivaldi's *Juditha Triumphans*.

For ABC Classics, Cantillation has made numerous recordings including Fauré's Requiem, Orff's *Carmina burana*, a collection of contemplative sacred works from the 20th century entitled *Prayer for Peace*, Handel's *Messiah* (released on CD and DVD), a collection

of Christmas carols entitled *Silent Night*, a disc of great choral masterpieces of the Renaissance, including Allegrì's Miserere (featured in Bangarra Dance Theatre's production of *CLAN*, seen around Australia in 2004), *Magnificat* with Emma Kirkby, and the folksong collection *Ye Banks and Braes*. Cantillation also appears on the ARIA Award-winning CD *The Voice* with Teddy Tahu Rhodes.

### Sopranos

Anna Fraser \*  
Sarah Jones  
Alison Morgan \*  
Elizabeth Scott  
Jane Sheldon  
Nicole Thomson \*

### Altos

Jenny Duck-Chong  
Anne Farrell \*  
Judy Herskovits  
Natalie Shea \*  
Helen Sherman \*  
Anna Zerner

### Tenors

Philip Chu  
Stuart Haycock  
Andrei Laptev \*  
Dominic Ng  
Eric Peterson \*  
Dan Walker  
Raff Wilson \*

### Basses

Daniel Beer \*  
Corin Bone  
Mark Donnelly  
Craig Everingham  
David Greco \*  
Ben Macpherson  
Adam Player  
David Russell \*

\* semi-chorus for *Three Psalms*

### Sinfonia Australis

Antony Walker *Music Director*

The chamber orchestra Sinfonia Australis is made up of many of Australia's finest players. Originally created to work with the chorus Cantillation, Sinfonia Australis has rapidly developed a life of its own. The ensemble has made a number of CDs, including Fauré's Requiem and *Birth of Venus* with Cantillation, the ARIA Award-winning CD *The Voice* with Teddy Tahu Rhodes, *Souvenirs* with oboist Diana Doherty, and the complete set of Beethoven piano concertos with pianist Gerard Willems, also released on DVD, and winner of a number of awards. Recent projects include *Operatunity Oz*, a co-presentation between ABC TV, ABC Classics and Opera Australia, and a CD of the chamber music of Australian composer Elliott Gyger. Sinfonia Australis has also recorded the soundtracks for the feature films *The Bank* and *The Boys*.

**Executive Producers** Robert Patterson,  
Martin Buzacott

**Recording Producer and Engineer** Virginia Read

**Editing and Mastering** Thomas Grubb

**Project Manager** Alison Johnston

**Editorial and Production Manager** Hilary Shrubbs

**Publications Editor** Natalie Shea

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