



**CITY  
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# Paul Stanhope: A New Requiem

Saturday 13 March | 7.30pm  
City Recital Hall

Presented by City Recital Hall  
and Sydney Chamber Choir



[sydneychamberchoir.org](http://sydneychamberchoir.org)

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Saturday 13 March 2021 at 7.30pm  
City Recital Hall, Sydney

## **Paul Stanhope: A New Requiem**

Sydney Chamber Choir

Chloe Lankshear *soprano*

Richard Butler *tenor*

Callum Hogan *oboe / cor anglais (Sydney Symphony Fellow)*

Richard Shaw *clarinet / bass clarinet (Sydney Symphony Fellow)*

Jordy Meulenbroeks *bassoon (Sydney Symphony Fellow)*

Euan Harvey *horn (Sydney Symphony Orchestra)*

Emily Granger *harp*

Jess Ciampa *percussion*

Paul Stanhope *conductor*

Presented by City Recital Hall and Sydney Chamber Choir.

This concert is being recorded by ABC Classic for future broadcast.

As a mark of respect to this wonderful music, Sydney Chamber Choir would appreciate it if audience members would turn off all sound-emitting devices. Thank you.

## Sydney Chamber Choir on CD



### **Lux Aeterna**

Choral works by Paul Stanhope, including *Agnus Dei (Do not stand at my grave and weep)* and *Exile Lamentations*



### **Osanna**

New sacred works by Australian composer Clare Maclean



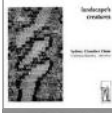
### **Songs for the Shadowland**

Choral works by Paul Stanhope, including *Geography Songs*



### **Francisco Guerrero**

*Missa Surge propra* and motets, performed under the direction of Michael Noone, accompanied by the Orchestra of the Renaissance on period instruments



### **Landscape's Creatures**

Music by Australian composers Stephen Adams, Raffæle Marcellino, Nicholas Routley and Paul Stanhope



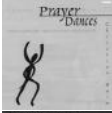
### **Clare Maclean: Choral Music**

Six early works by Australian composer Clare Maclean



### **Raft Song at Sunrise**

Chamber music by Australian composer Ross Edwards



### **Prayer Dances**

Music for voices and percussion by Australian composer Christian Heim



### **The Ockeghem Legacy**

Motets by the 15th-century master Johannes Ockeghem and the musicians of the next generation who claimed him as their musical father



### **Crossing a Bridge of Dreams**

Chamber music by Australian composer Anne Boyd



### **Josquin**

*Missa Pange Lingua* and other sacred music by Renaissance master Josquin des Prez

## Program

**Minga Bagan / Mother Earth** (2021) Brenda Gifford  
born 1965; Australia

**Versa est in luctum** (1605) Tomás Luis de Victoria  
1548–1611; Spain

**When Soft Voices Die** (2014) Mary Finsterer  
Callum Hogan *cor anglais* born 1962; Australia

**Miserere** (2009) James MacMillan  
Richard Sanchez, Sébastien Maury, born 1959; Scotland  
Megan Cronin, Vicki Kourkoumelis *solo voices*

**Requiem** (2021) WORLD PREMIERE PERFORMANCE Paul Stanhope  
born 1969; Australia

I Introit

II Tree Grave (Oodgeroo Noonuccal)

III Kyrie / The Rain of Merciful Cloud (Neela Nath Das)

Josephine Gibson & Belinda Montgomery *soprano solos*

IV Song (Oodgeroo Noonuccal)

V Sanctus

VI Agnus Dei / Do Not Stand at My Grave and Weep  
(Mary Elizabeth Frye)

Claire Burrell-McDonald *offstage soprano solo*

Megan Cronin, Natalie Shea, Vicki Kourkoumelis, Lachlan Massey,

Ed Suttle *solo quintet*

VII Dawn Wail for the Dead (Oodgeroo Noonuccal)

VIII Lux aeterna

IX In paradisum / Hope is the Thing with Feathers  
(Emily Dickinson)

*Commissioned by the Russell Mills Foundation*

Chloe Lankshear *soprano*

Richard Butler *tenor*

Callum Hogan *oboe / cor anglais*

Richard Shaw *clarinet / bass clarinet*

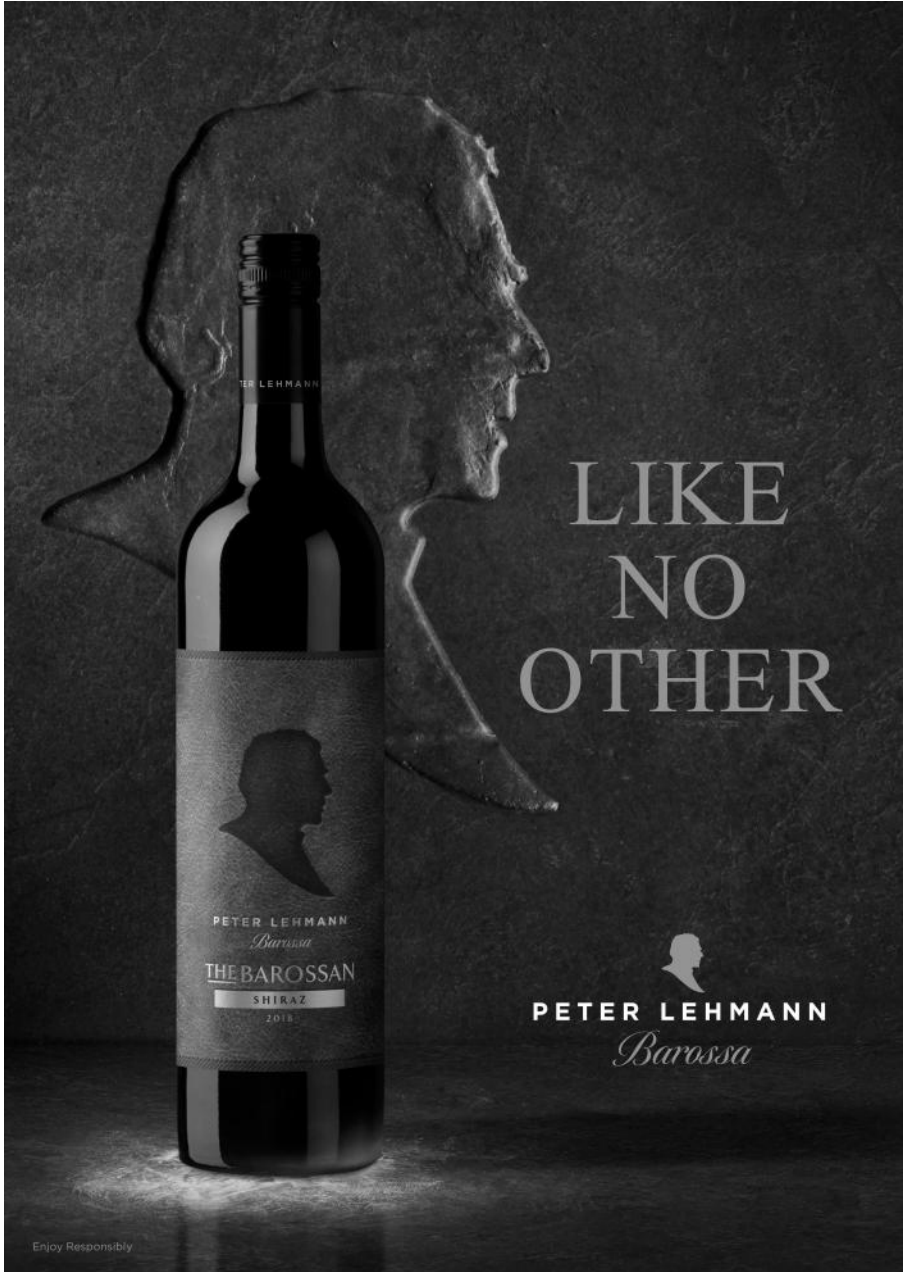
Jordy Meulenbroeks *bassoon*

Euan Harvey *horn*

Emily Granger *harp*

Jess Ciampa *percussion*

Paul Stanhope *conductor*



Enjoy Responsibly

## ABOUT THE ARTISTS

### Paul Stanhope *conductor*

Jason Catlett



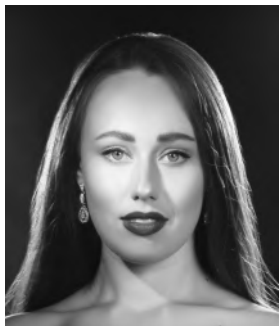
Paul Stanhope is a Sydney-based composer, conductor and educator. His compositions have had prominent performances in the UK, Europe, Asia as well as North and South America. After studies with Andrew Ford, Andrew Schultz and Peter Sculthorpe in Australia, Paul was awarded the Charles Mackerras Scholarship which enabled him to study at the Guildhall School of Music in London in 2000.

In 2004 Paul's international standing was confirmed when he was awarded first place in the prestigious Toru Takemitsu Composition Prize. He has been awarded four APRA–Australian Music Centre Art Music awards in Instrumental, Orchestral, Choral and Vocal music categories and was also the first composer to receive a Sidney Myer Creative Fellowship in 2013 and 2014. In 2010 Paul received nation-wide performances as Musica Viva Australia's featured composer: his music has also been featured at the Vale of Glamorgan Festival in Wales, The City of London Festival and the Australian Festival of Chamber Music. Recent major works have included concertos for piccolo, cello and trombone.

2014 saw the premiere of *Jandamarra: Sing for the Country*, a music-drama based on the life of the Western Australian Indigenous resistance hero in collaboration with librettist Steve Hawke and members of the Bunuba nation in North Western Australia. It was premiered by the Sydney Symphony Orchestra and Gondwana Choirs with singers, actors and dancers from the Bunuba Community and has since had a return performance in 2019, presented by the Sydney Conservatorium of Music.

Paul was Music Director of Sydney Chamber Choir between 2006 and 2015, and collaborated again with the choir to record *Lux Aeterna* – a CD of his own compositions released on the ABC Classics label. He is now an Associate Professor of composition as well as Artistic Director of choral programs at the Sydney Conservatorium of Music, University of Sydney and, since 2014, has been the Artistic Chair of the Australia Ensemble at UNSW.

## **Chloe Lankshear** *soprano*



Studio 501

A graduate of the Sydney Conservatorium of Music, Chloe Lankshear has appeared as a solo performer and consort artist with Pinchgut Opera, Australian Brandenburg Orchestra, State Opera South Australia and The Song Company.

In 2020 she appeared in Pinchgut Opera's short music video series and in their film *A Delicate Fire*. 2021 brings a busy year including solo engagements with Bach

Akademie Australia and the Australian Brandenburg Orchestra, regular appearances with the Choir of St James' King Street, and Pinchgut Opera's production of *Platée*. Chloe is also a founding member of guitar trio Ensemble Assorti.

## **Richard Butler** *tenor*



Andrew O'Connor

English tenor Richard Butler was a Choral Scholar at King's College, Cambridge and Lay Clerk at Westminster Cathedral before performing with many ensembles such as Gabrieli Consort, Tenebrae and The English Concert.

Since moving to Australia in 2010, Richard has appeared as soloist for the Melbourne, West Australian, Adelaide and Tasmanian Symphony Orchestras, performing Handel and Bach. Most recently, Richard has performed in several Melbourne Digital Concert Hall streams for Bach Akademie Australia and will be appearing for them in their Easter program as well as for Pinchgut Opera in Monteverdi's *Vespers* and for Sydney Philharmonia as the Evangelist in Bach's *St John Passion* on Holy Saturday.

**Callum Hogan** *oboe / cor anglais*



Born in Sydney, Callum Hogan completed his Bachelor of Music in Performance at the Sydney Conservatorium of Music in 2018 under Alexandre Oguey, and has played in masterclasses for Jacques Tys, François Leleux and Diana Doherty.

Callum has performed as a guest musician with the Sydney and Adelaide Symphony Orchestras, and toured Europe and China in 2019 as Principal Oboe of the Australian Youth Orchestra. Callum made his solo debut in 2018 premiering Daniel Dean's Solo Concertino for Oboe and Strings with the Willoughby Symphony Orchestra.

Callum Hogan is the 2020/21 Sydney Symphony Oboe Fellow.

**Richard Shaw** *clarinet / bass clarinet*



Raised on a blueberry farm west of the Gold Coast, Richard Shaw recently returned to Australia from Copenhagen, where he is completing a master's degree at the Royal Danish Academy of Music under Søren Elbo.

Richard holds a Bachelor of Music with First Class Honours from the Queensland and Melbourne Conservatoriums and has taken lessons and masterclasses with Sabine Meyer, Olivier Patey and Andreas Sundén. He has performed with the Danish National Symphony Orchestra and the Copenhagen Philharmonic, freelanced throughout Australia and performed with the Australian Youth Orchestra. Away from music, Richard enjoys racing his vintage scow moth sailing dinghy.

Richard Shaw is the 2020/21 Sydney Symphony Clarinet Fellow.



## **Jordy Meulenbroeks** *bassoon*



Townsville-born Jordy Meulenbroeks started playing bassoon at age 12 and quickly developed a passion for orchestral music. In 2018, Jordy graduated from the Sydney Conservatorium of Music, having learnt from Prof. David Seidel (Vienna Radio Symphony Orchestra) during an international exchange.

Jordy attended the 2015 Estivo Summer School in Italy and in 2018 received a Henderson Travellers scholarship with the KCJ Trio. He has played with the Opera Australia Orchestra and in 2019 toured internationally with the Australian Youth Orchestra. As a soloist, he won the 2016 Australasian Double Reed Society Competition and participated in the 2017 Voksenåsen Summer Academy in Norway.

Jordy Meulenbroeks is the 2020/21 Sydney Symphony Bassoon Fellow.

## **Euan Harvey** *horn*



After completing degrees in Music and Business Administration and becoming a Chartered Accountant in 2002, Euan Harvey took up a Fulbright Scholarship to study orchestral performance at the Manhattan School of Music. He made his Carnegie Hall debut in 2003. In 2004 he was invited to play Principal Horn with the Jerusalem Symphony Orchestra.

Formerly Co-Principal Horn of the UBS Verbier Festival Orchestra in Switzerland, Euan has performed with all of the major symphony orchestras in Australia and New Zealand, played Principal Wagner Tuba for the 2016 Melbourne Ring Cycle, and before joining the Sydney Symphony Orchestra in 2008, he was Sub-Principal Horn with the New Zealand Symphony Orchestra for four years.

Euan Harvey appears courtesy of the Sydney Symphony Orchestra.

## **Emily Granger** *harp*

Keith Saunders

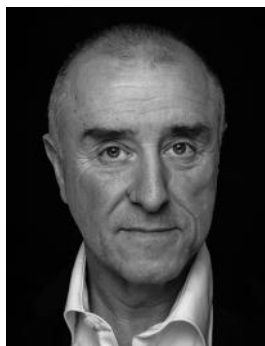


Emily Granger has performed as Guest Principal Harp with the Chicago, Sydney and Tasmanian Symphony Orchestras, Lyric Opera of Chicago, Opera Australia Orchestra, Orchestra Victoria and Chicago Philharmonic. She has performed at the Sydney Opera House Utzon Room, Weill Recital Hall at Carnegie Hall, Kennedy Center's Millennium Stage, Curtis Institute of Music, Lyon & Healy Hall, and recently with Sarah Blasko, Flinders Quartet, and Nexas Saxophone Quartet.

She earned her Bachelor of Music from Indiana University's Jacobs School of Music studying with Susann McDonald, and her Master of Music from the Chicago College of the Performing Arts studying with Sarah Bullen. Emily is represented by Tier 1 Arts.

## **Jess Ciampa** *percussion*

Nick Gilbert



Jess Ciampa began his musical life as a trumpeter, changing to percussion halfway through a Bachelor of Music Education degree at the NSW Conservatorium in 1984. He is a multi instrumentalist, at home in a variety of styles of music, from orchestral through to jazz, latin and commercial. He has performed with all the major Sydney orchestras, as well as ensembles such as Synergy Percussion, Taikoz and touring with the Sydney Dance Company. For many years he was a member of the triple Aria Award-winning group Monsieur Camembert, and he plays bass or kit regularly with world music group Marsala.

For several years Jess toured extensively in Europe with The Spaghetti Western Orchestra, a Melbourne quintet who performed theatrical interpretations of the music of Morricone. Highlights include return seasons at the Queen Elizabeth Hall in London and a performance as part of the 2011 Proms in The Royal Albert Hall. For the past 31 years Jess has performed with several groups as part of the Musica Viva in Schools program.

## **Sydney Chamber Choir**

*Artistic Director – Sam Allchurch*

Sydney Chamber Choir is passionate about choral music and its unique ability to celebrate and reflect upon the stories of our past, present and future.

We love to travel deep inside the music to meet the composers and bring their vision alive in sound. We reach back to explore the masterpieces of the Baroque, Renaissance and beyond, while also championing the music of our own time and place, regularly commissioning and premiering works by established and emerging Australian composers.

Sydney Chamber Choir has toured extensively, singing in Hong Kong, Taiwan and the UK, and in 2009 was a prizewinner in the Tolosa International Choral Competition in Spain. We also tour regularly in regional NSW, most recently for Musica Viva, visiting Armidale, Grafton and Coffs Harbour with a program titled *The Art of Choral Harmony*, showcasing choral works from the 12th to the 21st century.

We have also been honoured to work with such guest conductors as Roland Peelman, Brett Weymark, Carl Crossin and Liz Scott, as well as our three previous directors Nicholas Routley, Paul Stanhope and the late Richard Gill AO.

We collaborate with leading Australian instrumentalists and ensembles including Synergy Percussion, the Australian Romantic & Classical Orchestra, Joseph Tawadros, Slava Grigoryan, Orchestra of the Antipodes, the Muffat Collective and Continuum Sax. We also enjoy more unconventional partnerships, such as our recent concerts with The Idea of North, the Hilltop Hoods and the Sydney Mardi Gras Community Choir. Committed to inspiring future generations of choral singers, we are proud to work regularly with youth ensembles such as the NSW Public Schools Singers.

Our performances have been broadcast across the country on ABC Classic and on Fine Music 102.5, and our CD recordings are available on the ABC Classic and Tall Poppies labels. Our most recent album, *Lux Aeterna*, featuring music of Paul Stanhope, has been acclaimed as ‘worthy of the highest accolade’ (*Fine Music*).

## **Sopranos**

Ria Andriani  
Megan Cronin  
Amanda Durham  
Josephine Gibson  
Wei Jiang  
Belinda Montgomery  
Liane Papantoniou  
Josie Ryan  
Rose Trevelyan

## **Altos**

Allison Blake  
Alison Keene  
Vicki Kourkoumelis  
Alison Lockhart  
Jenny Moriarty  
Sarah Penn  
Natalie Shea

## **Tenors**

Rob Hughes  
Michael Iglesias  
Lachlan Massey  
Mackenzie Shaw  
Christopher Othen  
Murray-Luke Peard  
Richard Sanchez

## **Basses**

David Cervi  
Wei-Ju Chang  
Christopher Matthies  
Sébastien Maury  
Sam Merrick  
Sam Piper  
Ed Suttle  
Jesse van Proctor

Jeremy So *rehearsal pianist*

Pedro Greig



## ABOUT THE MUSIC

### BRENDA GIFFORD *Minga Bagan / Mother Earth*

Brenda Gifford is a Yuin woman, originally from Wreck Bay on the South Coast of NSW. A composer and classically trained saxophonist, pianist and teacher, she has twenty years of extensive experience as a musician. A First Nations person, her culture is the basis of her arts practice.

Gifford studied composition at ANU and is currently a participant in the Sydney Conservatorium of Music's Composing Women program. She has been commissioned by the Sydney Symphony Orchestra, Canberra International Music Festival and the Four Winds Festival, and is Resident Composer with Ensemble Offspring. Her ARIA-nominated album *Music for the Dreaming* is available on the ABC Classic label.

Gifford was a member of the band Mixed Relations with Bart Willoughby from No Fixed Address. She has toured extensively around Australia and internationally to Native American communities and the Pacific Islands. She worked with Kev Carmody on his album *Eulogy (for a black person)*, playing saxophone on the track 'Blood Red Rose'. She has also conducted over 100 interviews and oral histories with Aboriginal musicians and has curated notes and blogs.

*Minga Bagan / Mother Earth* was commissioned by Sydney Chamber Choir, and is being performed at the beginning of all our concerts this year, as a musical Acknowledgment of Country.

*The composer writes:*

*Minga Bagan / Mother Earth* is a celebration of Earth. We only have one Earth. The idea is that all of us have a role in looking after her: from the ranger who looks after country as part of his cultural practice, to everyone who recycles.

*Minga Bagan* means Mother Earth in the Dhurga language of my people.

Brenda Gifford © 2021

Minga bagan	<i>Mother Earth</i>
Take care of Mother Earth	
Djamaga ngadjung	<i>Good water</i>

## TOMÁS LUIS DE VICTORIA **Versa est in luctum**

Tomás Luis de Victoria was born, in 1548, in Avila in Spain. He spent the years 1565 to 1586 in Italy, where he may have met Palestrina. In 1583, however, in the dedication of the second book of masses, Victoria made public his wish to return to Spain, and as a result the dedicatee, Philip II, named him chaplain, in 1587, to the Dowager Empress Maria. From this time, until his death in 1611, Victoria also directed the choir of priests and boys which was attached to the Monasterio de las Descalzas de Santa Clara at Madrid, where the Empress lived in retirement with her daughter, the princess Margarita.

It was to the princess Margarita, in memory of her mother who died two years earlier, that Victoria in 1605 dedicated his *Officium Defunctorum* (Office for the Dead), later to be described by Paul Henry Lang as ‘the crowning glory of his art and one of the most magnificent choral compositions of the entire literature’. This was, as far as we know, Victoria’s last composition. But if it was a swan song for a composer, and an Empress, it was also a swan song for an age, for the currents of change were introducing entirely new musical styles that would see a decisive move away from the classical polyphony that characterised what we now refer to as the High Renaissance.

The lament *Versa est in luctum* is the second-last movement of that requiem, its exquisite beauty a masterclass in the ability of music to both evoke and transcend grief and sorrow.

Adapted from an annotation by Michael Noone © 2002

Versa est in luctum cithara mea  
et organum meum in vocem  
flentium.  
Parce mihi Domine,  
nihil enim sunt dies meis.

*My lyre has turned to mourning,  
and my instrument to the voice of  
weeping.  
Spare me, Lord,  
indeed my days are nothing.*

(Job 30:31; 7:16)

## MARY FINSTERER **When Soft Voices Die**

Mary Finsterer is recognised as one of Australia's finest composers. Having received international recognition through awards for her music in Europe, Britain, the USA and Canada, she has also represented Australia in five International Society for Contemporary Music festivals.

Finsterer has been the recipient of many prestigious acknowledgements including a Churchill Fellowship, an Australia Council Composer Fellowship, the Royal Netherlands Government Award, Sydney Symphony Orchestra composer-in-residence, the Paul Lowin Orchestral Prize and numerous APRA-AMCOS Art Music Awards throughout her career. She has been the featured composer in the ABC Classic FM Pedestal Program and for the Sydney Opera House.

Also composing music for feature film, in 2011 her score for Shirley Barrett's feature *South Solitary* was a finalist in the Film Critics Circle Awards and has been released on ABC Classic.

Finsterer's most recent work, her new opera *Biographica*, was premiered by Sydney Chamber Opera and Ensemble Offspring at the Sydney Festival in January 2017 with exceptional success. Having enjoyed a sold-out season, it was enthusiastically received by critics and audiences alike and described as 'an outstanding new opera that deserves a permanent place in the repertory.'

Mary Finsterer was the composer-in-residence at the Canberra International Music Festival in 2018 and received the APRA-AMCOS Art Music Award for Vocal Work of the year.

*When Soft Voices Die* was commissioned by Sydney Chamber Choir, who gave the premiere performance in 2014.

*The composer writes:*

This work began as one movement of a larger work – a Mass.

My intention was to compose the first sung prayer in the Order, that being a Kyrie. But the sudden death of a dear friend, a young, single mother of two children, turned my attention to the fragility and transience of life. The passing of someone so vital in themselves and to the lives of others is one of those agonising tragedies that music and faith seem inadequate to console or honour. However, the magnitude of this situation called for a response.

*When Soft Voices Die* is an elegy that has its roots in music for a spiritual occasion. Having in recent years spent much time investigating early music, the language is reminiscent of Renaissance tonality. Without ornamentation, the style aims for restraint and reflection. The text has been adapted from three poems by Percy Bysshe Shelley: *Music When Soft Voices Die*, *A Fragment: To Music* and *A Lament*.

Mary Finsterer © 2014

When soft voices die  
Live  
Memory  
Living  
Out of day and night  
Joy has taken flight  
Silver key  
Fountain of tears  
Softest grave  
Asleep in flowers  
Night  
Rose leaves, when the rose is dead  
Memory

#### JAMES MACMILLAN **Miserere**

James MacMillan is the pre-eminent Scottish composer of his generation. His influences are broad and eclectic; his Catholicism has led him to write many religious works, but the traditional music of his native Scotland also influences his compositions.

The *Miserere* text, Psalm 51, contains a series of penitential verses that plead for God's mercy, reiterating again and again the guilt of the sinner. MacMillan's *Miserere* opens with tenors and basses singing deeply interior music, marked in the score with the direction 'desolate and cold'. The melody sounds like it could be a folk song, but in fact it is a tune written by MacMillan himself, many years earlier, called *The Tryst*: a love song in the style of a Scottish ballad.

As the melodic line gains warmth, the altos enter above the men's singing with an elusively beautiful melody that seems to bring the singers out of their interiority before chromatically descending back into low murmurs. The sopranos then lead the way beyond this inner world with a dramatic duet, envisaged as a kind of keening or wailing, that will eventually deliver us to chanted text that recalls



Allegrì's well-known setting of the same text (that is, the verses chanted in unison by the men, in between the stretches of five part polyphony with their famous high C).

The alternation of these still and meditative sections with plaintive cries and dramatic vocal climaxes continues until the final section, where the desolate melody from the start returns transformed into a richly hopeful major mode (unlike the lute of Victoria's *Versa est in luctum*, which you'll remember had turned from joy to sadness) as the text proclaims, 'Then shalt thou be pleased with the sacrifice of righteousness.'

Natalie Shea © 2021

Miserere mei, Deus: secundum magnam misericordiam tuam.	<i>Have mercy on me, O God according to your great mercy.</i>
Et secundum multitudinem miserationum tuarum: dele iniquitatem meam.	<i>And in accordance with your great tenderness wipe away my faults.</i>
Amplius lava me ab iniquitate mea: et a peccato meo munda me.	<i>Wash me thoroughly clean of my guilt, and cleanse me from my sin.</i>
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.	<i>For I am well aware of my faults, and my sin is always before me.</i>
Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.	<i>Against you alone have I sinned, and done what you regard as wrong, so you are just in passing sentence on me, and blameless in judgment.</i>
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.	<i>Behold, surely I was sinful at birth, a sinner from the time my mother conceived me.</i>
Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.	<i>Behold, surely you delighted in truth: you taught me the hidden secrets of your wisdom.</i>
Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.	<i>Cleanse me with hyssop, and I shall be clean; wash me and I shall be whiter than snow.</i>
Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.	<i>Let me hear of joy and gladness, and these humbled bones will rejoice again.</i>
Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.	<i>Turn your face away from my sins, and wipe out all my guilt.</i>
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.	<i>Create a clean heart in me, O God, and renew a right spirit within me.</i>

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

Redde mihi laetitiam salutaris  
tui: et spiritu principali  
confirma me.

Docebo iniquos vias tuas:  
et impii ad te convertentur.

Libera me de sanguinibus, Deus,  
Deus salutis meae: et exsultabit  
lingua mea iustitiam tuam.

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

Quoniam si voluisses sacrificium,  
dedissem utique: holocaustis  
non delectaberis.

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

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

Tunc acceptabis sacrificium  
iustitiae, oblationes, et  
holocausta:  
tunc imponent super altare tuum  
vitulos.

*Do not cast me out from your  
presence, and do not take your  
holy spirit from me.*

*Restore to me the joy of your  
salvation, and keep my spirit  
steady and willing;*

*I will teach your ways to sinners and  
the wicked will turn to you again.*

*Save me from bloodguiltiness, O God,  
God my saviour, and my tongue  
will acclaim your righteousness.*

*O Lord, open my lips,  
and my mouth will declare your  
praise.*

*For if you desired sacrifice, I would  
bring it: you have not taken  
pleasure in burnt offerings.*

*The sacrifice of God is a broken  
spirit; a contrite, humble heart, O  
God, you will not despise.*

*In your good pleasure, O Lord, let  
Zion be blessed; build up the walls  
of Jerusalem.*

*Then you will accept proper sacrifice:  
oblations and whole burnt  
offerings;*

*then will young bulls be offered on  
your altar.*

*Psalm 51*

## PAUL STANHOPE **Requiem**

*Dedicated to the memory of Russell Mills*

*The composer writes:*

‘The way the world is going, we need all the Requiems  
we can get.’ – Peter Sculthorpe

The Requiem Mass is an ancient liturgical form, stretching back to the mid sixteenth century when its components were formalised by the Council of Trent (which began in 1545) and to even earlier times when the antecedents to the Requiem were sung as plainchants in funeral Masses. Although early Requiems were quite austere vocal forms, by Mozart’s time, the Requiem had become emblematic of the concerns of its age: the form was ripe for dramatic exploration. And, of course, the many stories around Mozart’s Requiem (considerably

embellished in the 1980s film 'Amadeus') have guaranteed a continuing fascination with the form. Moreover, a Requiem deals with weighty themes and has a long and rich heritage.

Composers since Mozart have brought ever more personal slants to the Requiem: Fauré's famous chamber-inspired Requiem emphasises the aspect of consolation by removing the Dies Irae – the fire and brimstone movement about the Day of Judgment – instead emphasising grand yet simple music of solace. Brahms, meanwhile, ignored the Latin Mass altogether, curating his own libretto from the German bible, while Britten inserted the poetry of Wilfrid Owen into his stirring 'War Requiem'.

I have followed Britten's lead of incorporating English poetry, with the difference that the poetry settings are replacements of some of the Latin Mass movements rather than just additions. All the English language texts are written by female poets: Neela Nath Das (Indian), Mary Elizabeth Frye and Emily Dickinson (both American) and Australian Indigenous poet Oodgeroo Noonuccal. I didn't deliberately set out to do this, but instinctually was drawn to poetry that seemed a counterweight to the Mass texts, which might represent the paternal tradition of the Catholic Church. For me, these Mass texts are from a problematic tradition and require new forms of illumination to render them meaningful. Such elements of juxtaposition help give the piece momentum and drama which drives it forward through towards its final, peaceful utterances.

The conversation between literary elements is also complemented by a juxtaposition of ancient musical sources, such as plainchant fragments and simple modal harmony, and more contemporary effects such as extended instrumental and choral extended techniques and textures. The instrumentation follows the chamber-style forces of Fauré, although I've chosen four wind players (oboe doubling cor anglais, clarinet doubling bass clarinet, bassoon and French horn), harp and percussion, without strings.

The commission for this Requiem came about thanks largely to Richard Gill, who took over from me as Music Director of Sydney Chamber Choir. One of the many people Richard inspired as a teacher was Russell Mills. Russell was a senior health care administrator, later retraining as a nurse, but he had a lifelong interest in art, music and theatre as well as philanthropy. After being diagnosed with mesothelioma in 2013, he established the

Russell Mills Foundation as a legacy bequest to encourage the arts and social justice in Australia. When Russell heard that Richard had become Music Director of Sydney Chamber Choir he wanted to commission a work to say thank you to 'Mr Gill'. The Foundation awarded money to Sydney Chamber Choir for a major new composition which I was very honoured to receive. The work as a whole is dedicated to Russell, even though individual movements have separate dedications.

This Requiem was completed before COVID-19 brought a wrecking-ball to many aspects of life in 2020, including a particularly devastating blow to the performing arts. The piece as a whole has a number of themes all beginning with 'C': consolation, connection to country, commemoration and, strangely enough, celebration. Although a Requiem is weighty and sombre in many ways, it also has the capacity to be uplifting and life-affirming. And after the year we've just had, perhaps this is just what we need right now.

## I. Introit

This movement begins with a fragment of the 'Requiem aeternam' plainchant from the *Liber Usualis*, combined with mellow, alternating rising tone figures, echoing the chant in wind instruments, while free-time blurry choral textures make way for a more rhythmically stable section. The music begins gently but gradually shifts into higher and brighter vocal registers, complemented by metal percussion and more exuberant accompaniment to illustrate imagery of light. Fragments of material from the Agnus Dei and Lux aeterna movements are introduced to foreshadow longer musical developments later in the work.

Requiem aeternam dona eis  
Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum in  
Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis  
Domine,  
et lux perpetua luceat eis.

*Grant them eternal rest,  
Lord,  
and let light perpetual shine on them.  
To you, God, hymns are sung in Sion,  
and to you shall vows be carried out  
in Jerusalem:  
hear my prayer,  
to you all flesh shall come.  
Grant them eternal rest,  
Lord,  
and let light perpetual shine on them.*

## II. Tree Grave

The first of three settings of poems by Oodgeroo Noonuccal (1920–1993) which give insight into a traditional Indigenous mortuary ceremony with a procession carrying a body wrapped in bark and about to be buried in a tree by the lagoon. Written for a solo soprano with ensemble, the music suggests the idea of a slow walking-pace procession with ponds of instrumental writing included for more abstract reflection.

When our lost one left us  
For the Shadow Land,  
In bark we bound him,  
A weeping band,  
And we bore him, wailing  
Our wild death croon  
To his lonely tree-grave  
By the Long Lagoon.

Our wandering fires  
Are now far away,  
But our thoughts are turning  
By night and day  
Where he lies for ever  
Under the white moon,  
By the lit waters  
Of the still lagoon.

His hunts are over  
And the songs he made;  
Poor lonely fellow,  
He will be afraid  
When the night winds whisper  
Their ghostly tune  
In the haunted swamp-oaks  
By the Long Lagoon.

Oodgeroo Noonuccal, from *My People*  
(Wiley Publishing, 1970)

## III. Kyrie / The Rain of Merciful Cloud

(In memory of Martin Wesley Smith)

This setting of the Kyrie ('Lord have mercy') incorporates a poem by Indian poet Neela Nath Das called *Mercy*, which uses the imagery of quenching rain to expand on the concepts of relief and pity. Written for a sparser ensemble of SATB choir, harp and metal percussion, it begins with dry, staccato utterances of the Kyrie text, but as the movement proceeds the musical landscape moves from sharp bursts through to more luxuriant harmony with 'the first taste of rain'. Australia's most devastating drought in years had still not broken when I wrote this movement, and the stoic yet desperate cries of rural communities wore heavily on my mind. The dedication to Martin Wesley-Smith recognises his great contribution to vocal and choral music, and also acknowledges his concerns for social justice.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.*  
*Christ, have mercy.*  
*Lord, have mercy.*

Mercy is the milk of kindness,  
Mercy may change a soul.  
Mercy preaches to endure wrong-doers.  
Blessed is the soul  
Who gets the first touch  
Of the rain of merciful cloud,  
He sprinkles the rays  
Of mercy in the world.  
May the shower of your mercy  
Fall on us, O God!

From *Mercy*, by Neela Nath Das  
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#### IV. Song

In this aria, composed for tenor and ensemble, Oodgeroo draws the aching observation that with love's sweetness, the pain of grief is an inevitability. This movement employs a large vocal range, underlining extremes of emotion between grief and love. The music begins sparsely but moves into more heightened, rich scoring with both richly tonal and more clashing bitonal harmonies which underline the contrasts of emotion.

Life is ours in vain  
Lacking love, which never  
Counts the loss or gain.  
But remember, ever  
Love is linked with pain.

Light and sister shade  
Shape each mortal morrow  
Seek not to evade  
Love's companion Sorrow,  
And be not dismayed.

Grief is not in vain,  
It's for our completeness.  
If the fates ordain  
Love to bring life sweetness,  
Welcome too its pain.

Oodgeroo Noonuccal, from *My People*  
(Wiley Publishing, 1970)

## V. Sanctus (In memory of Richard Gill)

This Sanctus is a fast-tempo, exuberant hymn of praise with insistent ostinato rising scales and percussive interjections as part of the instrumental landscape. The music was written to reflect the energy and passion of its dedicatee, with the obstinate nature of the accompaniment figures also reflecting Richard's tenacity and determination. One of the early influential musical experiences of my life was singing the Stravinsky Mass under Richard's direction and a hint of Stravinskian neoclassicism pervades the movement. It seems to me that many of Richard's interpretations of music were unsentimental but rigorous. I hope I've been able to capture a sliver of those principles in this music.

Sanctus, sanctus, sanctus	<i>Holy, holy, holy</i>
Dominus Deus Sabaoth.	<i>Lord God of Hosts.</i>
Pleni sunt caeli et terra gloria tua.	<i>Heaven and earth are full of your glory.</i>
Hosanna in excelsis Deo.	<i>Hosanna to God in the highest.</i>
Benedictus qui venit in nomine Domini.	<i>Blessed is the one who comes in the name of the Lord.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

## VI. Agnus Dei/Do not stand at my Grave and Weep (In memory of Tim Marks)

Beginning with simple, descending solo lines reminiscent of chant, this movement interleaves Mary Elizabeth Frye's very moving funeral poem with the Agnus Dei or 'Lamb of God' movement. I have amalgamated the text from the 'ordinary' Mass with the Requiem version, so that the line 'grant us peace' is present. This cry for peace lines up with important moments of the English text such as the climactic exclamation 'I am not there, I did not die'. The two texts have parallel journeys, and it is as though the mourning hymn of the Agnus Dei is in conversation with a voice from beyond the grave, decrying that in death the individual becomes the universal: the winds that blow, the sunlight on ripened grain, the soft stars and circling birds of flight. This is the only unaccompanied movement in the Requiem and allows for a rich exploration of choral and solo textures. It is dedicated to the memory of Tim Marks who was a chorister in the Adelaide Chamber Singers.

Agnus Dei, qui tollis peccata  
mundi, miserere nobis.  
Agnus Dei, qui tollis peccata  
mundi, dona eis requiem.  
Agnus Dei, qui tollis peccata  
mundi, dona nobis pacem.

*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 them rest.  
Lamb of God, you take away the sins  
of the world, grant us peace.*

Do not stand at my grave and weep.  
I am not there. I do not sleep.  
I am a thousand winds that blow,  
I am the diamond glints on snow.  
I am the sunlight on ripened grain.  
I am the gentle autumn rain.  
When you awaken in the morning's hush  
I am the swift uplifting rush  
Of quiet birds in circled flight.  
I am the soft stars that shine at night.  
Do not stand at my grave and cry;  
I am not there. I did not die.

Mary Elizabeth Frye (1905–2004)

## VI. Dawn Wail for the Dead

Beginning with an extended, sobbing horn solo, this movement paints the picture of a ritual cry at dawn. Oodgeroo's poem beautifully captures the remembrance of ancestry and the concurrent recognition of this heritage as part of everyday existence. The musical accompaniment to this soprano and tenor duet is a simple, undulating lullaby over which stark and interwoven vocal lines are set. Although Oodgeroo speaks of 'life now' and 'a new day dawning', the music harks back to the earlier sobbing of the horn that perhaps represents unreconciled elements in Australia between non-Indigenous people and the original, continuing owners of this land.

Dim light of daybreak now	Softly at first her wail begins,
Faintly over the sleeping camp.	One by one as they wake and hear
Old lubra first to wake remembers:	Join in the cry, and the whole camp
First thing every dawn	Wails for the dead, the poor dead
Remember the dead, cry for them.	Gone from here to the Dark Place:

They are remembered.  
Then it is over, life now,  
Fires lit, laughter now,  
And a new day calling.

Oodgeroo Noonuccal, from *My People*  
(Wiley Publishing, 1970)



## VII. Lux aeterna (In memory of Ben Wilson)

This small fragment of the communion text sees the returning to the imagery of light found in the Introit. The piece opens with the word *lux* (meaning 'light') in minor 9ths in the altos and sopranos: the musical image suggests piercing light. The mysterious opening moves through an angst-ridden full-textured setting, transitioning into a series of episodes which gradually relinquish the opening angst into more consoling and uplifting music with the words *in aeternam* – 'in eternity'. Further hymn-like sections in simple modality gradually move back to the opening piercing 'light' figures that transition into a peaceful end. This music harks back to over 20 years ago and its original a cappella version was written to commemorate the life of Ben Wilson, then a young chorister in St Peter's Chorale, Brisbane.

Lux aeterna luceat eis, Domine	<i>Let eternal light shine upon them,</i>
Cum sanctis tuis in aeternum	<i>Lord, with your saints forever,</i>
Quia pius es.	<i>for you are good and kind.</i>

## IX. In paradisum / Hope is the Thing with Feathers

A final dual-narrative movement completes the arc of music by re-introducing the 'Requiem aeternam' plainsong in a fuller version, sung by the tenors and basses. Darting, scalic woodwind figures flutter around, suggesting the little resilient bird of Hope in the remarkable text by Emily Dickinson. The choir sings a quiet, slow *In paradisum* hymn, ushering the departed into paradise with a chorus of angels. Dickinson's resilient yet fragile little bird seems to exhort us to hold onto hope and take courage which will see us through the storm. The music ends by recalling the undulating textures of the opening movement, including fragments of plainsong which seems to dissolve into a final whisper.

Requiem aeternam dona eis, Domine.	<i>Rest eternal grant them, Lord.</i>
In paradisum deducant te Angeli.	<i>May angels lead you into Paradise.</i>
In tuo adventu suscipiant te martyres	<i>May martyrs receive you at your arrival</i>
et perducant te in civitatem sanctam Jerusalem.	<i>and lead you into the holy city, Jerusalem.</i>
Chorus angelorum te suscipiat et cum Lazaro quondam paupere aeternam habeas requiem.	<i>May a choir of angels receive you and with Lazarus, who was once a pauper, may you have eternal rest.</i>

“Hope” is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –

And sweetest – in the Gale – is heard –  
And sore must be the storm –  
That could abash the little Bird  
That kept so many warm –

I’ve heard it in the chilliest land –  
And on the strangest Sea –  
Yet – never – in Extremity,  
It asked a crumb – of me.

Emily Dickinson (1830–1886)

Paul Stanhope © 2021

## **About the Russell Mills Foundation**

The Russell Mills Foundation is a legacy bequest established by Russell in 2014 to encourage the arts and social justice in Australia. Each year the Foundation awards financial gifts for projects that extend the reach and relevance of the arts in Australian society, and realise the principle of ‘a fair go for all’ in everyday working, community and personal activities.

Three words summarise Russell’s vision for the work of The Russell Mills Foundation: ideas, experiences and humanity. The Foundation assists charitable organisations to bring a diversity of ideas about contemporary issues and age-old questions of human existence to the attention of Australian audiences. Experiences of public conversations and arts media events allow people to engage creatively with such ideas in ways that nurture greater empathy and understanding that are characteristic hallmarks of decency and humanity.

The value of the Foundation’s work is seen in the enthusiasm of creative and performing artists in undertaking gifted projects, the appreciation of individuals who experience the projects, and the ongoing presence of strong voices promoting fairness and justice as fundamental principles of the Australian way of life.

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