

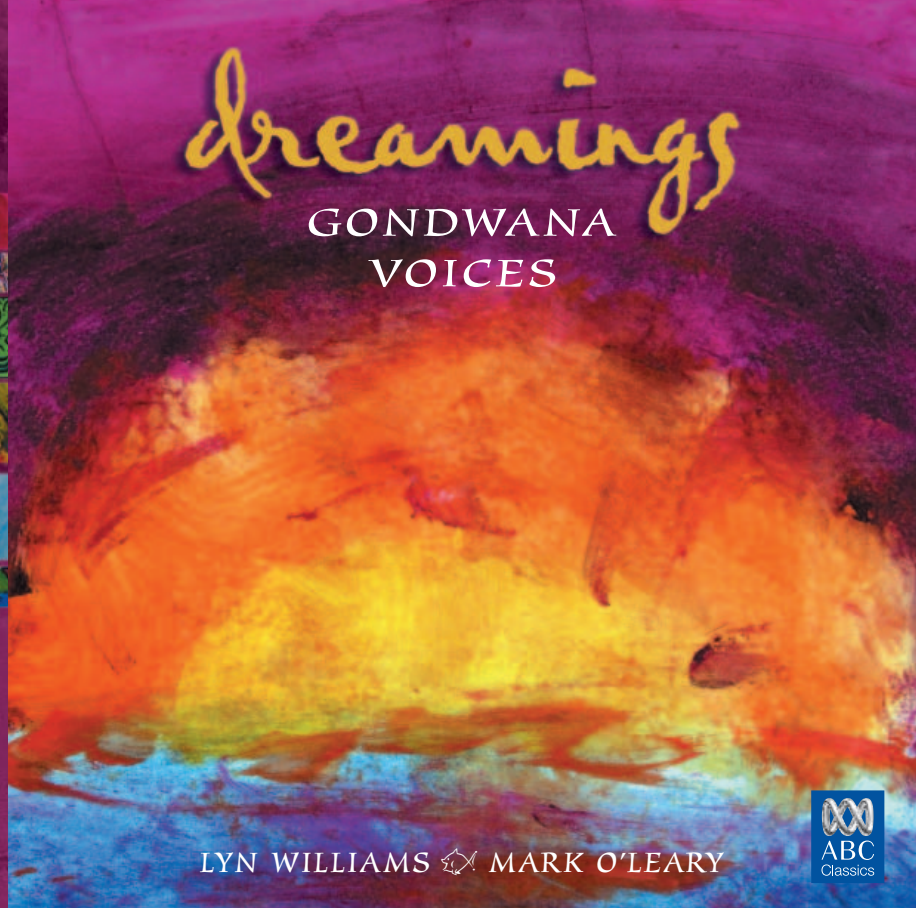


476 9093



dreamings

GONDWANA
VOICES



LYN WILLIAMS ✧ MARK O'LEARY





dreamings

LYN WILLIAMS b. 1963

1 Festive Alleluia 1'42

ELENA KATS-CHERNIN b. 1957

2 Deep Sea Dreaming 4'31
Sally Whitwell *piano*

DANIEL WALKER b. 1978

3 The Wanderer 3'17
Sally Whitwell *piano*, Helena Rathbone, Aiko Goto *violins*,
Nicole Forsyth *viola*, Daniel Yeadon *cello*,
Maxime Bibeau *double bass*

PAUL STANHOPE b. 1969

Songs of Innocence and Joy [7'51]

4 The Missile 2'26

5 A Little Duck 2'17

6 At the Top 3'08

Rosamund Plummer *flute*, Alexandre Oguey *oboe*,
Helena Rathbone, Aiko Goto *violins*, Nicole Forsyth *viola*,
Daniel Yeadon *cello*, Maxime Bibeau *double bass*

STEPHEN LEEK b. 1959

7 Ngana 4'19

NEIL FINN b. 1958

8 Little Fish 3'36
Sally Whitwell *piano*, Paul Jarman *whistle*

JOHN RUTTER b. 1945		
9	What Sweeter Music	4'01
Helena Rathbone, Aiko Goto, Lorna Cumming, Jemima Littlemore <i>violins</i> , Nicole Forsyth, Rosemary Curtin <i>violas</i> , Daniel Yeadon, Sally Maer <i>cellos</i> , Maxime Bibeau <i>double bass</i>		
DAVID CHILDS b. 1969		
10	Weep No More	3'31
Sally Whitwell <i>piano</i>		
LYN WILLIAMS		
11	Lilly Pilly Leonardo	1'25
Sally Whitwell <i>piano</i>		
BRETT DEAN b. 1961		
12	To Look Yet Not Find	2'29
MICHAEL ATHERTON b. 1950		
13	Shall We Dream	5'06
Madeleine Lush, Shaun Pryor <i>soloists</i> , Paul Stanhope, Daniel Walker <i>whirlies</i>		
GIULIO CACCINI 1551-1618 arr. DANIEL WALKER		
14	Ave Maria	3'21
Alexandre Oguey <i>oboe</i> , Helena Rathbone, Aiko Goto <i>violins</i> , Nicole Forsyth <i>viola</i> , Daniel Yeadon <i>cello</i> , Maxime Bibeau <i>double bass</i> , Paul Stanhope <i>chamber organ</i>		
JOHN RUTTER		
15	King Jesus Hath a Garden	2'58
Marshall McGuire <i>harp</i> , Rosamund Plummer <i>flute</i> , Helena Rathbone, Aiko Goto, Lorna Cumming, Jemima Littlemore <i>violins</i> , Nicole Forsyth, Rosemary Curtin <i>violas</i> , Daniel Yeadon, Sally Maer <i>cellos</i> , Maxime Bibeau <i>double bass</i>		

DANIEL WALKER		
16	The Unicorn	3'04
Sally Whitwell <i>piano</i> , Helena Rathbone, Aiko Goto <i>violins</i> , Nicole Forsyth <i>viola</i> , Daniel Yeadon <i>cello</i> , Maxime Bibeau <i>double bass</i>		
CARL VINE b. 1954 arr. MARK O'LEARY		
17	Love Me Sweet	4'12
Charlotte Betts-Dean <i>soloist</i> , Rosamund Plummer <i>flute</i> , Helena Rathbone, Aiko Goto <i>violins</i> , Nicole Forsyth <i>viola</i> , Daniel Yeadon <i>cello</i> , Maxime Bibeau <i>double bass</i> , Sally Whitwell <i>piano</i>		
CHRISTOPHER WILLCOCK b. 1947		
Southern Star (excerpts)		[6'14]
18	II Christmas	1'50
19	VII Southern Star	2'49
20	VIII What Did You Get?	1'35
Clare Kenny, Jennifer McPherson <i>soloists</i> , Marshall McGuire <i>harp</i>		
ELENA KATS-CHERNIN		
21	Butterflying	3'15
Sally Whitwell <i>piano</i>		
Total Playing Time		66'09

Gondwana Voices
Lyn Williams *conductor*
Mark O'Leary *guest conductor* [7, 10, 13, 15-17]

1 Festive Alleluia

Music by Lyn Williams.

The *Festive Alleluia* was composed as a joyful processional work for the Sydney Children's Choir. An Alleluia is a song of praise to God. The inspiration for the melody and rhythms of this work comes from medieval dance tunes. The work alternates between two sections, the first is in 4/4 and the second in 7/8 and 4/4. The piece begins with the first section heard in unison. As this section returns it is heard in canon (different voices singing the same tune but starting one after the other, like a round).

2 Deep Sea Dreaming

Music and words by Elena Kats-Chernin.

Deep Sea Dreaming was written for the opening ceremony of the Sydney Olympic Games in 2000 where it was performed by the Sydney Children's Choir and Sydney Symphony. It was conceived as a score to accompany a ballet of floating deep sea creatures, choreographed by Meryl Tankard: the story of a little girl who fell asleep at the beach and dreamt of being under water, interacting with eels, jellyfish, schools of little fish and colourful sea monsters. The text of the piece is made up of mostly nonsense syllables sourced from Russian words to do with sea creatures, those words then split up and used in reverse.

3 The Wanderer

Music and poem by Daniel Walker.
Indigenous words from a Sydney dialect.

The Wanderer was commissioned by Newton College. The composer writes:
"The *Wanderer* is about living your dreams.

The inspiration of this piece was the albatross, a lone traveller soaring on the Antarctic winds, his destination wherever the currents may take him. I have always been in awe of these magnificent birds, and the text I have written in some way pays homage to their grace and determination."

Let me go where the wind will go,
let it take me over southern shores,
I will ride on the ocean air,
I will travel across ice and foam,
far from home.

And where no road will take you,
where few have gone before,
it's far beyond the ice-floe far below
where my spirit calls.

Antarctic land! land of unearthly light,
where pale horizon escapes eternal night.
Wumara, warawara

Songs of Innocence and Joy

4 The Missile

5 A Little Duck

6 At the Top

Music by Paul Stanhope. Poems by Michael Leunig b. 1945.

Songs of Innocence and Joy was commissioned by the Music Department of MLC School in Sydney especially for the students to perform on a concert tour of Scandinavia in 2004. The composer writes:
"Although the title seems innocuous, it has a dark twist: in Leunig's poem *The Missile*, all 'songs of innocence and joy' are destroyed by the onset of war. In *A Little Duck* we find the same lines returning, with wisdom, joy and innocence represented by a little bird with webbed feet! Strangely enough, we hear a slight reference to Prokofiev's duck theme from *Peter and the Wolf* to the lilting strains of a tango! In the last movement, *At the Top*, it emerges that an angel can be found even in the loneliest and darkest places in the world."

There is a missile, so I've heard,
Which locks on to the smallest bird,
Finely tuned to seek and kill
A tiny chirp or gentle trill.

It's modern warfare's answer to
An ancient wisdom tried and true:

When fighting wars you first destroy
All songs of innocence and joy.

With a bit of luck
A duck
Will come into your life.
When you are at the peak
Of your great powers
And your achievement towers
Like a smoking chimney stack,
There'll be a quack,
And right there at your feet,
A little duck will stand.
She will take you by the hand
And lead you,
Like a child with no defence;
She will lead you into
Wisdom, joy and innocence.
That little duck,
We wish you luck.

At the top of the tallest building in the world
Sat the saddest man in the world
And inside the man
Was the loneliest heart in the world
And inside the heart
Was the deepest pit in the world
And at the bottom of the pit
Was the blackest mud in the world
And in the mud lay the lightest, loveliest, tenderest,
Most beautiful, happy angel in the universe.

7 **Ngana**

Music by Stephen Leek.

Stephen Leek lectures in Composition and Improvisation at the Queensland Conservatorium. He is also founder, Artistic Director and Conductor of The Australian Voices.

Ngana is an Indigenous Australian word meaning shark. *Lina* is a word for water, *mangana* is a word for fish and *yah* is a welcome greeting.

8 **Little Fish**

Music by Neil Finn. Poem by Michael Leunig.

Little Fish is part of an extensive cycle of pieces called *Parables, Lullabies and Secrets*, a collaboration between the Australian Chamber Orchestra and its Artistic Director Richard Tognetti, the poet Michael Leunig, and the composers Neil Finn, Brett Dean and Paul Healy. Gondwana Voices appeared with the ACO in the world premiere performances in 2001. The works of the cycle, wrote Leunig, evoke “the hope that in the heart of the individual – in the subconscious depths of the soul there lies a forgotten ‘secret treasure’ – a sort of primal sanity – an instinct for real and true life – a sort of compass – a conscience in our bones to which we might turn in faith for guidance when all seems lost or dire.”

The little fish that wants to swim in me,
The fish of joy that leaps into the sun,
The fish of love, the fish of mystery;
Oh little fish forgive what I have done.

The wild stream that wants to flow in me,
The stream of hope that sparkles in the sun,
The stream of grief, the stream of memory;
Oh wild stream forgive what I have done.

Human nature is a wild place,
Terrible and beautiful to know,
Wilderness of violence and grace,
Valleys where the soul is found to grow;
To this land I travelled in a dream,
There I made my secret, lonely wish;
There I wept into the wild stream
And I kneel before you now my little fish.

The little bird that wants to sing in me,
The song we hear when all is said and done;
Fly my little bird for you are free again,
Lift your heart and sing for everyone.

9 **What Sweeter Music**

Music by John Rutter. Poem by Robert Herrick 1591-1634.

English composer John Rutter is well known for his church music, and especially for his settings of Christmas carols, both arrangements of traditional tunes and his own original compositions. As co-editor of four volumes of *Carols for Choirs*, he is an



authority on the whole spectrum of Christmas song, from medieval carols to new music of our own time.

What Sweeter Music was written in 1988. Stephen Cleobury, director of the Choir of King's College Cambridge, had a musical "gap" in his plan for the annual service of lessons and carols. Needing a piece to slot in around the "Three Kings" reading, Cleobury asked Rutter if he would write something for the choir on this theme. Rutter chose Robert Herrick's poem because he felt it said exactly what needed to be said about "the gift of music".

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King!
Awake the voice! Awake the string!
Dark and dull night, fly hence away,
And give the honour to this day
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly shorn
Thus on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven and the under-earth.
We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.

The darling of the world is come,
And fit it is, we find a room
To welcome him. The nobler part
Of all the house here, is the heart,
Which we will give him: and bequeath
This holly, and this ivy wreath,
To do him honour, who's our King,
And Lord of all this revelling.

10 Weep No More

Music by David Childs. Words adapted from *Fairy's Song* by John Keats 1795-1821.

David Childs was born in Nelson, New Zealand and is currently Assistant Professor of Choral Studies at the Blair School of Music, Vanderbilt University in Nashville, Tennessee. Gentle but yearning dissonances feature throughout piece, both in the rich four-part choral writing of the opening pages and in the haunting repetitions of "Weep no more, O weep no more".

Shed no tear, O shed no tear!
The flow'r will bloom another year.

Weep no more, O weep no more!
Dry your eyes, O dry your eyes,
For I was taught in paradise
To ease my breast of melodies.

11 Lilly Pilly Leonardo

Music by Lyn Williams. Poem by Michael Leunig.

Lilly Pilly was a gift from the composer, the poet and the choir to the new-born child of a mutual friend.

Sleepy leapy Leonardo
I can see a little swallow
Lying in a violin
Asleep upon a frilly pillow

He is clinging to a woolly sheepie
In a willy willy
Singing to a sleepy possum
On a lilly pilly blossom

"We will follow Leonardo,"
Sang the possum and the swallow
"Lilly pilly Leonardo
In the violin."

12 To Look Yet Not Find

Music by Brett Dean. Poem by Debby Barben. Reprinted from *Inside Black Australia* (edited by Kevin Gilbert) with the kind permission of the publisher, Penguin Books Australia Ltd.

To Look Yet Not Find was commissioned in 2002 by Gondwana Voices and first performed by them in January 2003 at City Recital Hall Angel Place. It is the second of a set of four pieces entitled *Tracks and Traces*, a setting of poems taken from the anthology

Inside Black Australia.

The poem *To Look Yet Not Find*, by Debby Barben, deals with the harrowing experiences of a young person caught up in the trauma of the stolen generations and looking for her mother, yet remaining hopeful of a good outcome.

To look yet not find
I feel a heavy weight
My mum i see
With everlasting hope, someday;
hope to meet

Many names has she
I wonder if she knows who
she is
To open the door i must find
the key

Hope! i won't give up
One day there's going to be a clue
And each other we shall see.

13 Shall We Dream

Music and poem by Michael Atherton.

Shall We Dream comes from *The Mahogany Ship*, an oratorio on the possible exploration by the Portuguese of the eastern seaboard of Australia, 250 years before James Cook. The work's wave-like melody is meditative, suggesting the rolling towards a distant horizon of peace and tranquillity, something that is so poignant in the uncertainties of our



time. Repeated phrases build towards a close canon performed by individual voices, like the foaming of waves after they break.

Shall we dream of paradise,
as far as the eye can see,
no kings and their tyranny.
Shall we dream of sailing the unknown sea?
As far as the eye can see –
shall we dream, shall we dream?

14 **Ave Maria**

Music by Giulio Caccini, arr. Daniel Walker.

Giulio Caccini was a singer and composer in the Medici court and a member of the Florentine Camerata, an artistic circle that history recognises for having laid the foundations for opera as we know it today. His compositions included secular songs and madrigals – but hardly any sacred works. And the Ave Maria (in English, “Hail Mary”) popularly attributed to him is a strange composition: while the prayer has been set to music hundreds of times over the centuries, very rarely have these settings used just the first two words. Scholars now believe that the work is either by someone else entirely, or else loosely based on a Caccini original, perhaps a fragment that was completed by another hand.

15 **King Jesus Hath a Garden**

Music by John Rutter. Words: Traditional Dutch, translated by George R. Woodward 1848-1934.

Flowers have had symbolic meanings since the earliest human society. Lovers of Shakespeare will be familiar with Ophelia’s words in *Hamlet* (“There’s rosemary, that’s for remembrance; pray, love, remember: and there is pansies, that’s for thoughts...”); by the Victorian era, the language of flowers had evolved and been formalised to the point where whole conversations could be had, depending on which flowers were in a bouquet, their relative sizes, how they were held and in what order they were arranged. *King Jesus Hath a Garden* was first published in 1633 (about thirty years after *Hamlet*) in Holland; the meanings of the various flowers listed in the poem are quite different from those of the Victorian era (where, for example, the marigold symbolised cruelty, grief or jealousy, and the damask rose a brilliant complexion!).

King Jesus hath a garden, full of divers flowers,
Where I go culling posies gay, all times and hours.
*There naught is heard but Paradise bird,
Harp, dulcimer, lute,
With cymbal, trump and tymbal,
And the tender, soothing flute.*

The Lily, white in blossom there, is Chastity:
The Violet, with sweet perfume, Humility.

The bonny Damask-rose is known as Patience:
The blithe and thrifty Marygold, Obedience.

The Crown Imperial bloometh too in yonder place,
'Tis Charity, of stock divine, the flower of grace.

Yet, 'mid the brave, the bravest prize of all may claim
The Star of Bethlem – Jesus – Blessed be his Name!

Ah! Jesu Lord, my heal and weal, my bliss complete,
Make thou my heart thy garden-plot, fair, trim and neat.

16 The Unicorn

Music and poem by Daniel Walker.

The Unicorn was commissioned by the Sydney Children's Choir in 2004 for its younger singers.

The composer writes: "*The Unicorn* is a little reverie, telling the story of a child wandering into the forest in a dream-like state. Delving deeper into the trees, the child discovers a pair of unicorns grazing in a glade. The melody is quite simple and plaintive, while the piano and strings provide washes of colour throughout."

On an autumn morning not long ago,
I walked into the forest in my sleep,
I wandered there among the fallen leaves,
just drifting so aimlessly.

And where the forest opened to a rising glade of green,
where wildflowers shimmer like a haze,
I saw a pair of silver unicorn, grazing and unaware of me.
I stare at them in silence from the edge of the glade,

the edge of my dreams,
soon I will wake, and take the path back home.

There among the trees
shadows dancing on the autumn breeze,
but they are shy and long
they will not stay.

17 Love Me Sweet

Music by Carl Vine, arr. Mark O'Leary. Poem by Elizabeth Barrett Browning 1806-1861.

The composer writes: "*Love Me Sweet* was written to accompany the romantic climax of the television mini-series *The Battlers* (produced in 1993 for ATN Channel 7) based on the Kylie Tennant novel of the same name. The song had to encapsulate an overwhelming sense of emotional fulfilment while maintaining sufficient realism to remain true to Ms Tennant's vision. This is the only part of the film to use song, which arose from the temporary placement during editing of a popular song at this point as an emotional marker during editing. The text is freely adapted from the first two verses of Elizabeth Barrett Browning's poem, *A Man's Requirements*. Ms Browning's poem is a marvel of economy and wit, with an ironic twist in its tail that emerges only at the very end of the final verse. Words and phrases were changed to assist vocalisation and comprehension, as well as to provide a more clearly adoring context for the song."

Love me sweet, with all your heart,
Feeling, thinking, seeing;
Love me with your lightest glance,
Love me in full being.

Love me with your open arms,
In their frank surrender;
With the vowing of your lips,
In their silence tender.

Southern Star (excerpts)

18 II Christmas

19 VII Southern Star

20 VIII What Did You Get?

Music by Christopher Willcock. Poems by Michael Leunig.

The composer writes: "The nine poems which make up this cycle are not so much a telling of the Christmas story, as a series of meditations of someone contemplating Christmas. Some of the songs are lively and happy, but others give voice to more unsettling or even disturbing features which are also at the heart of Christmas. In *Christmas*, the Christmas star is seen not so much in the heavens as in the eye of the one beheld. The brightness in the movement is sharpened by the sometimes unexpected contours of the vocal writing. *Southern Star* opens with an extended introduction by the harp. Sustained, long phrases in the choir point up the central duality in the text between loneliness and joy. Rich harmonies and gently chromatic notes express this

double-faceted message of the star. *What Did You Get?* is a quick-moving piece where the choir explores various questions about Christmas gifts, first in unison, and then in several canons, while the harp is busy with a *moto perpetuo*. In the end the singers and the accompaniment fade away, leaving the scene with the title's question unanswered."

I see a twinkle in your eye,
So this shall be my Christmas star
And I will travel to your heart:
The manger where the real things are.

And I will find a mother there
Who holds you gently to her breast;
A father to protect your peace,
And by these things you shall be blessed.

And you will always be reborn
And I will always see the star
And make the journey to your heart:
The manger where the real things are.

Oh southern star – the star of yearning;
The star of joy and loneliness returning
Returning to the night when you were born;
Oh southern star, when you were born.

Loneliness and joy.
Loneliness and joy.

What did you get on your Christmas morn,
On the Christmas morn when you were born?
Did you get some milk?
Did you get some pain?

Did you get some hurt that you can't explain?
Did you get a star from high above?
Did you get the gaze of a mother's love?
The spark that leaps from eye to eye
And twinkles 'til the day you die.

Oh what did we get on our Christmas morn,
On the Christmas morn when we were born?

21 **Butterflying**

Music by Elena Kats-Chernin. Poem by
Chris Latham.

Butterflying was commissioned by the
Sydney Children's Choir for its 15th
Anniversary and based on a work for
orchestra written for the 2003 Rugby World
Cup Opening Ceremony.

The composer writes: "Working with Chris
Latham on the text, we came up with the
image of flying in one's dreams, and the work
took a slightly surreal tone. A lot of the text is
layered so that it is sung as a combination of
both parts – which means that it reads a little
strangely on paper but it sings well."

I'm the pilot of my dreams
watch me cruise the silver beams
in my dreaming I can fly
I've become a butterfly

I can fly/up into the sky
I can fly/right into the sky
when I go butterflying

can you see me up here
hiding behind the clouds

there's no reason to fear
when the birds appear
every colour you've ever seen
red orange yellow green
turquoise blue
purple rosy hue

can you see the mountain lion
standing over there?
can you see the crocodile
swimming in the air?

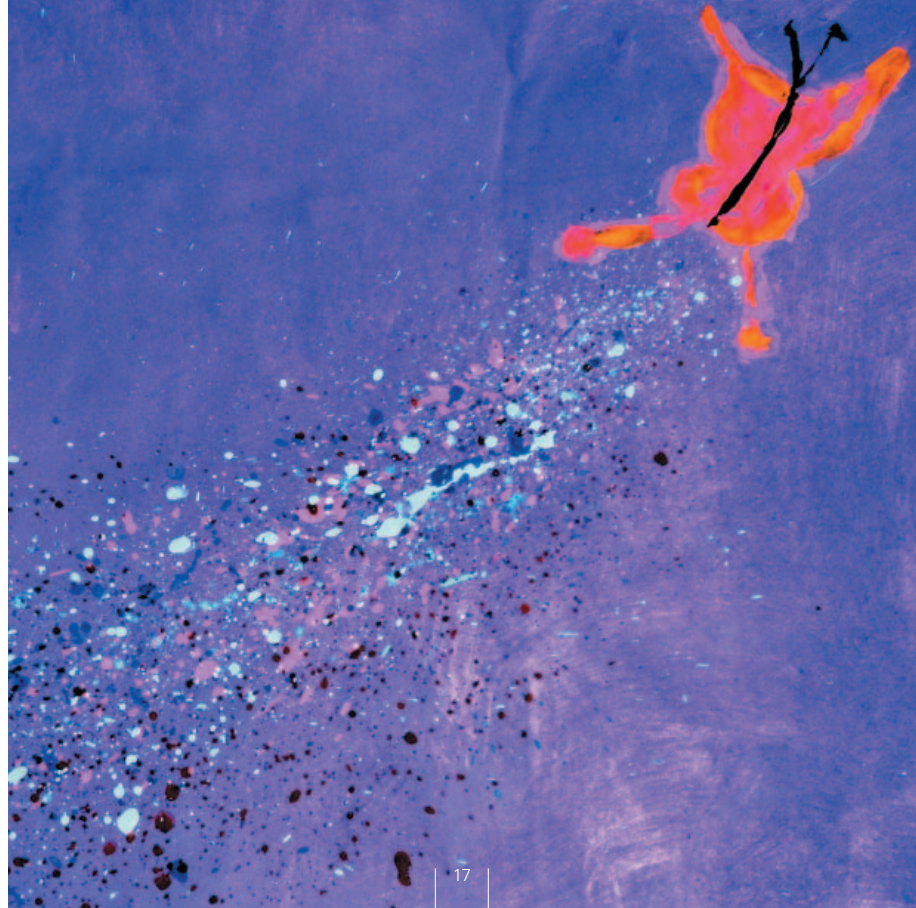
Who can fly the fastest?
Who can fly the highest?
Hey! that's my house!
hey! yes, that's my house!

I can see myself in there
Wake up sleepy head!
Watcha doing still in bed
Look up here instead!

I can fly/higher
in the sky/faster
soaring/gliding
gliding/sliding

Can you see the brand new day?
chasing dreams away?
Don't you see the morning sky
waiting to appear?
Don't you know the feeling?
open your eyes
See the dawn breaking

you are awake!



Gondwana Voices

Established by Artistic Director Lyn Williams in 1997, Gondwana Voices is made up of young singers aged 10-16 from every state and territory in Australia. Gondwana Voices allows the most talented young singers from across Australia an opportunity to develop their musical potential and perform choral music at the highest level. Each year in January, Gondwana choristers gather from across Australia for a two-week intensive rehearsal season. They meet again during the year for special performances and tours.

This is Gondwana Voices' second CD for ABC Classics, the first being *New Light New Hope*. Gondwana Voices has also released a disc entitled *Voices of Gondwana*. In 2005 the choir performed with TaikOz and with the Sydney Symphony in their Symphony of Angels concerts as well as giving the world premiere of Gordon Kerry's *For Those in Peril on the Sea* with the West Australian Symphony Orchestra under Matthias Bamert. In 2004, Gondwana Voices performed at the Festival of Sydney with the Sydney Symphony and Cantillation in *Ephemeria*, travelled to Mexico for performances at America Cantat IV, a festival of South and Central American choirs, and represented Asia and Oceania at Polyfolia 2004, a festival gathering the world's best choral and vocal ensembles held in Normandy, France.

In 2003, the January season culminated in a performance featuring six newly-commissioned works and in April Gondwana Voices toured to the United States. In 2002 the choir performed from the top of the Sydney Harbour Bridge for a New Year's Day 2003 broadcast by ABC America and the European television networks.

In July 2001 the choir toured and performed *Parables, Lullabies and Secrets* with Michael Leunig, Neil Finn and the Australian Chamber Orchestra. In 1999, Gondwana Voices was selected to perform in the inaugural Songbridge 2000 at the Fifth World Symposium of Choral Music in Rotterdam.

Gondwana Voices has a strong commitment to Australian choral music. In addition to commissioning new choral works each year, Gondwana Voices has just launched the Gondwana Voices Young Composers Award for 2006 which is open to Australian composers between the ages of 14 and 25. Other highlights of the 2006 season include a performance at the Melbourne 2006 Commonwealth Games and the world premiere performances of Brett Dean's *Vexations and Devotions* with the West Australian Symphony Orchestra for the UWA Perth International Arts Festival.



Alice Balsillie
Christopher Batkin
Charlotte Betts-Dean
Clara Betts-Dean
Charlotte Bonser
Peta Bourke
Oliver Boyd
David Bruce
Michael Casey
Sally Conaghan
Jessica Condon
Sofia Costantino
Corinne Cowling
Pippa Cushing
Carla Deplancke
Andrew Dinihan
Eavan Dowse
Isabelle Freeman
Cameron Gill
Kate Gonano
Shannon Gralow
Dana Hock
David Kennedy
Clare Kenny
Corey Kirk
Kassandra Lee
Rebecca Lloyd-Jones
Madeleine Lush
Madeleine McCloy
Jenny McCullagh
Judith McFarlane
Emmie McLaren

Jennifer McPherson
Tara Morgan
Erin Munn
Dianne Prince
Shaun Pryor
Corina Retter
Ellen Robinson
Peter Rose
Leah Senior
Hannah Shanks
Anna Smith
Emma Taylor
Clara Tenniswood
Gabrielle Turner
Michael Turner
Emma Williams
Brooke Window
Matthew Winnel
Bianca Wych

Lyn Williams OAM

Lyn Williams is Australia's leading director of children's choirs, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir Gondwana Voices in 1997. Her exceptional skill in working with young people is recognised internationally, for its high artistic quality and ground-breaking innovation.

In addition to her work with young performers, Lyn Williams has conducted major professional choirs and orchestras in Australia, including the Sydney Symphony, Sydney Philharmonia Choirs and the Adelaide Symphony Orchestra. She has become a regular conductor for the Sydney Symphony's Christmas with the Symphony concerts. In 2003 she was Music Director for the Rugby World Cup ceremonies and in 2006 she is Music Director and Conductor of the Commonwealth Games Opening Ceremony in Melbourne.

In 2001 Lyn Williams was Music Director and Conductor of the NSW Centennial Ceremony for the Centenary of Federation celebrations held on 1 January and telecast across Australia. That year she also co-directed Leunig's *Parables, Lullabies and Secrets* with Gondwana Voices, the Australian Chamber Orchestra, Neil Finn and Michael Leunig.

Lyn Williams has toured extensively with her choirs including visits to Europe, Asia and North America. In 2004 she performed with Gondwana Voices at America Cantat in Mexico City and at Polyfolia in Normandy, France. In April 2005 she travelled with the Sydney Children's Choir to the World Expo in Nagoya, Japan for the official Australia Day Expo Ceremony.

In January 2004 Lyn Williams was awarded an Order of Australia Medal in recognition of her services to the arts as founder and Director of Sydney Children's Choir and Gondwana Voices. She is a Churchill Fellow.

Mark O'Leary

Mark O'Leary is the Principal Guest Conductor of Gondwana Voices; he is also founder and Director of the Young Voices of Melbourne, and the publisher of the Young Voices of Melbourne Choral Series. He graduated top of his year from the University of Melbourne with a Bachelor of Music degree in 1983. In 1985 he was awarded a Commonwealth Postgraduate Research Award, and since then has completed a Master of Music degree, passed with honours, and a Bachelor of Music Education degree. He has also studied conducting with Robert Rosen as a private student. In 1989 he was awarded a Churchill Fellowship, which took him to England, Hungary, Finland, Canada and the USA to study outstanding children's choirs.

Mark O'Leary has conducted choirs in schools and the community for many years, and has special interests in Kodály teaching techniques, the development of excellence in music education and children's choirs, and Australian choral music. With Young Voices of Melbourne he has produced six CD recordings, toured seven states and territories of Australia and made four international tours to Europe, South Africa and North America. He presents many workshops each year on choral music education throughout Australia and is guest conductor at many festivals.

Executive Producers Robert Patterson, Lyle Chan
Recording Producer, Engineer and Mastering
Virginia Read
Project Coordinator Alison Johnston
Editorial and Production Manager Natalie Shea
Booklet Design Imagecorp Pty Ltd
Cover and Booklet Paintings Gondwana Voices and Junior Gondwana choristers

For Gondwana Voices

Artistic Director Lyn Williams OAM
General Manager Alexandra Cameron
Operations Manager Anna Zerner
Administration Assistant Jennifer Dunnet
Art Program Director Heather Betts

www.gondwanavoices.com.au

Gondwana Voices thanks Anne Gralow, Monica Kenny, Maryanne McPherson, Jacquie Mitchell, Louise Radecker, Daniel Walker, Associate Producer Girt by Sea and all our supporters.

Recorded 10-15 April 2005 in the Eugene Goossens Hall at the Australian Broadcasting Corporation's Ultimo Centre, Sydney.

What Sweeter Music and *King Jesus Hath a Garden* are published by Oxford University Press.

© 2006 Australian Broadcasting Corporation.
© 2006 Australian Broadcasting Corporation. Distributed in Australia by Universal Music Group, under exclusive licence. Made in Australia. All rights of the owner of copyright reserved. Any copying, renting, lending, diffusion, public performance or broadcast of this record without the authority of the copyright owner is prohibited.

