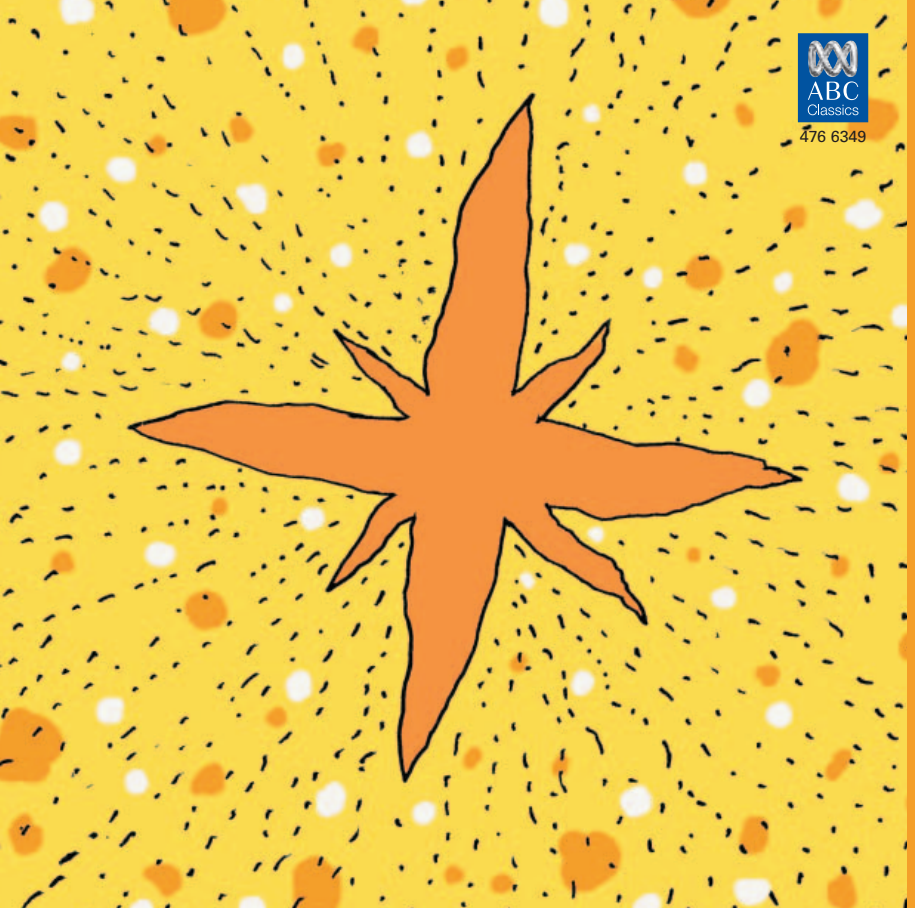
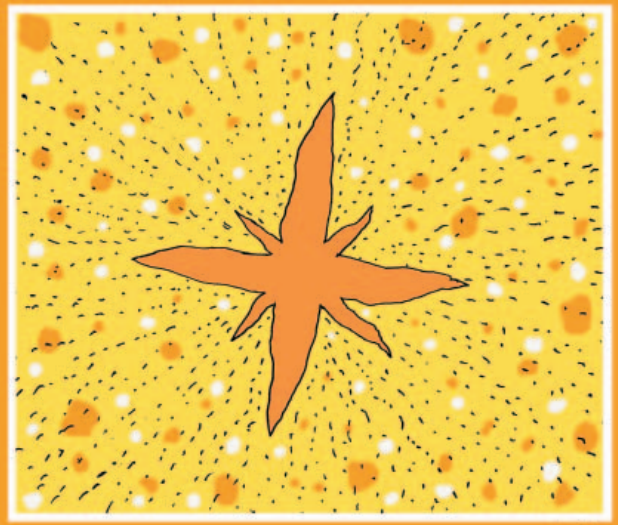


ABC Classics

476 6349

Southern Star



WILLCOCK ✻ SOUTHERN STAR

BRITTEN ✻ A CEREMONY OF CAROLS

MARSHALL McGUIRE HARP

CHOIR OF TRINITY COLLEGE, UNIVERSITY OF MELBOURNE • MICHAEL LEIGHTON JONES

ABC Classics

CHRISTOPHER WILLCOCK b. 1947

	Southern Star		[25'14]
1	I.	Love is Born	2'08
2	II.	Christmas	2'01
3	III.	Gratitude and Grief	3'21
4	IV.	The Holy Child	1'54
5	V.	Gul Gul Dja Mardji	3'28
6	VI.	Hold the Baby Jesus	2'34
7	VII.	Southern Star	4'00
8	VIII.	What Did You Get?	1'46
9	IX.	Real and Right and True	4'01

Suzanne Shakespeare *soprano* 2, 4, 7

JOHN RUTTER b. 1945

10	**Mary's Lullaby**	4'06

Jonathan Bradley *organ*

MICHAEL LEIGHTON JONES b. 1947

11	**Jesus Christ the Apple Tree**	2'46
12	**That Lord that Lay in Assë Stall**	2'31

WILLIAM KIRKPATRICK 1838-1921 arr. DONALD HUNT b. 1930

13	**Away in a Manger**	3'18

ANDREW CARTER b. 1939

14	**Mary's Magnificat**	3'42

Siobhan Stagg *soprano*, Jonathan Bradley *organ*

BENJAMIN BRITTEN 1913-1976

	A Ceremony of Carols		[21'34]
15	I.	Procession	1'32
16	II.	Wolcum Yole!	1'21
17	III.	There is no Rose	2'27
18	IVa.	That Yongë Child	1'34
19	IVb.	Balulalow	1'24
20	V.	As Dew in Aprille	1'00
21	VI.	This Little Babe	1'22
22	VII.	Interlude	3'29
23	VIII.	In Freezing Winter Night	3'30
24	IX.	Spring Carol	1'15
25	X.	Adam Lay i-Bounden	1'07
26	XI.	Recession	1'33

Kristy Biber *soprano I* 19, 23, 24, Clare Kenyon *soprano II* 18, 23, 24

Total Playing Time 63'11

Marshall McGuire *harp*
Choir of Trinity College, University of Melbourne
Michael Leighton Jones *director*

As one of the highest holy-days of the church – and thus now one of secular society's most observed holidays – Christmas has always been an attractive subject for composers. Musically overshadowed only by the great masterworks written for Holy Week (dealing with the visceral last days of Christ's life), music for Christmastide tends toward the joyful and celebratory. Yet Jesus' birth, for all its wonder, presages the events to follow, allowing for a great variety of emotional responses, from soothing lullabies and happy birthday-songs, to sad or shocking realisations that the purpose of this new life is ultimately for it to die for us. Benjamin Britten's justly famous *A Ceremony of Carols,* with its largely medieval English texts, now finds a fitting foil in Christopher Willcock's settings of contemporary Australian poetry. These works, recorded here along with five recently composed or arranged carols, take us on a journey that covers the full range of emotions that the Christmas story evokes.

CHRISTOPHER WILLCOCK
Southern Star

Composed in collaboration with the author/artist Michael Leunig, *Southern Star* is a cycle of nine contemporary Christmas carols, composed in 2004. The work was commissioned with funding from the Australia Council, and may be performed in either of two versions, for four-part adult choir (SATB), or for three-part children's choir (SSA). The carols are accompanied by harp, as is Benjamin Britten's *A Ceremony of Carols*, thus making the two works obvious and intended companion pieces.

Christopher Willcock is among Australia's leading composers of liturgical music, and is in increasing demand to write works for the concert hall. He has published seven collections of anthems and psalm settings, many of which are sung in churches across the country following their inclusion in the hymn book *Together in Song* (1999). He has also written two full communion settings, the *Trinity Mass* (1977) and the *Missa Aedes Christi*, commissioned for the 150th anniversary of Christ Church, South Yarra, in 2005.

His larger concert works include the cantata *Five Days Old* (1998), a song cycle *Akhmatova Requiem* (2001), the a cappella choral works *John Shaw Neilson Triptych* (1995), *Etiquette with Angels* (2004) and *Miserere* (2004), and *Southern Cross Station* (2006), an orchestral work commissioned to mark the opening of the remodelled and renamed Spencer Street railway station in Melbourne. In 1999, Musica Viva Australia commissioned his *Gospel Bestiary*, to a text by Andrew Bullen, for the 2000 tour of the Tallis Scholars.

Willcock was born in Sydney, studying piano with Alexander Sverjensky at the Sydney Conservatorium of Music and composition with Peter Sculthorpe at the University of Sydney. He

was ordained a Jesuit priest in 1977 and pursued doctoral studies in sacramental and liturgical theology in Paris at the Institut Catholique and the Sorbonne. He is currently a lecturer for the United Faculty of Theology in Melbourne.

No stranger to musical accolades, Willcock was the inaugural recipient of the Dr Percy Jones Memorial Award for Outstanding Contribution to Liturgical Music (1993), and winner of the University of Melbourne's Albert H. Maggs Composition Award in 1998. Jointly with Michael Leunig, he won the 2006 APRA/Australian Music Centre Classical Music Award for 'Choral or Vocal Work of the Year' for *Southern Star*.

The nine movements of *Southern Star* range from reflective meditations on the 'tiny baby', through soaring solos, to joyful Christmas morning present-opening scrambles, yet the work is neither jingoistic nor saccharine. Willcock had the idea for the work after speaking to the harpist Marshall McGuire, who complained to him that apart from being trotted out to play Britten's *A Ceremony of Carols* each Christmas, there was very little for a harpist to do in such concerts. When Willcock ran into Michael Leunig by chance a while later, he broached the idea of his writing new texts especially for such a piece.

Michael Leunig is recognised as one of Australia's leading political cartoonists and social commentators. Born in East Melbourne in 1945, Leunig's art and poetry explore how his private notions of innocence and of the sacred can exist in a very different and confronting public world. He has published more than twenty collections of cartoons, poetry and prayers, collaborated with the Australian Chamber Orchestra on several concert projects, and created a series of 'claymation' short films for SBS Television. Leunig's philosophical standpoint, particularly his frustration that neither governments nor humanity at large can bring about peace in the world or stop the desecration of the planet, springs from his conscription into the army in 1965, and his later meetings with Indigenous painters in remote areas of Australia.

Willcock believes that Leunig's poems 'touch on some of the deeper things that Christmas is all about.' They certainly explore darker emotions, such as loss and hate, than most traditional Christmas carols. Leunig's texts are thus more meaningful today than the fake snow and commercialism typical of modern Christmas in Australia. 'Christmas is not just about gifts,' Willcock said in an interview for the *Age*. 'It is really about simpler, deeper things such as friendship and being together.'

The Choir of Trinity College, accompanied by Marshall McGuire, gave the premiere of *Southern Star* during a *Sunday Live* Christmas broadcast on ABC Classic FM radio in December 2004.

Love is Born

1 Love is born
With a dark and troubled face,
When hope is dead
And in the most unlikely place;
Love is born,
Love is always born.

Christmas

2 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.

Gratitude and Grief

3 In the cradle of his mother's arms
a baby lies
Warm and sheltered from the time
when they will come apart
Gazing from the hidden world into
his mother's eyes
From where the holy secrets tumble
down into his heart.

Then with this heart so full of hope
he travels in the wild
But soon is set upon and cruelly
beaten to the ground
And wakes upon the ruins of his
innocence defiled
And there his sacred revelations
in the mud are found.

Tears of blood and anger flowing
from his wounded eye
From his violated mouth the song
of disbelief
In his shattered memory a shattered
lullaby
But from his broken heart flow
gratitude and grief.

The Holy Child

4 I found no manger
I saw no star
I heard no angel
I travelled far.
There were no shepherds
There were no kings
In my heart I found
None of these things.

I made the journey
I lost the way
No light to guide me
No place to stay.

The love that held me
Had come apart
I spent the night inside
My lowly heart

There was no story
There was no song
No holy family
Where I belong
No gentle father
No mother mild
Yet in my heart I found
The holy child.

Gul Gul Dja Mardji

5 Gul gul dja mardji *[Long is the journey]*
Gul gul dja mar *[Rough is the track]*
Baby in a coolamon
Gul gul dja mardji
Gul gul dja mar
Baby in a manger.

Coolamon, coolamon
Baby in a manger
Coolamon, coolamon
Beautiful star.

Gul gul dja mardji
Gul gul dja mar
Gul gul dja mardji
Gul gul dja mar
Gul gul dja mardji
Gul gul dja mar
Djooji mar bool bool dja mar. *['Til we get to the end of the road]*

Coolamon, coolamon
Baby in a coolamon
Coolamon, coolamon
Beautiful star.

(A coolamon is a wooden container for carrying food or a baby.)

Hold the Baby Jesus

6 Hold the baby Jesus in your arms tonight.
How your arms have waited for the night
to come.
Now your worried heart is weeping
with delight
And your arms know how to hold the
little one.

Faithfully he sleeps within these arms of love.
See the silver starlight on his tiny lips.
Hear him breathing like a baby dove,
Beautiful, oh beautiful his fingertips.

See the peace of God upon his newborn skin
Glowing with the fragrances of milk
and flowers
Put your arms around the paradise within,
Hold the miracle of love and all its powers.

Southern Star

7 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?

8 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?

Real and Right and True

9 Go your way now,
All shall be well.
Leave the day now,
All shall be well.
Go into the darkness
Where the spark is,
Real and right and true.

Tiny baby
Taught you to cry.
Tiny birdie
Taught you to fly
Out into the brightness
Where the light is,
Real and right and true.

Michael Leunig
Reprinted by kind permission of the author.

JOHN RUTTER
Mary's Lullaby

Due in part to his editorship for Oxford University Press of several volumes of choral music, John Rutter is one of today's most widely recognised composers, and his music some of the most frequently performed. A graduate of Clare College, Cambridge, Rutter became Director of Music there in 1975, before establishing his own choir, the Cambridge Singers, in 1981. Rutter wrote the words for his own carol *Mary's Lullaby* especially for inclusion in Oxford's *100 Carols for Choirs*, published in 1987.

10 See the child that Mary bore
On her lap so softly sleeping,
In a stable cold and poor
Ox and ass their vigil keeping.
Sing lullaby, sing lullaby
My own dear son, my child.
Lullaby, sing lullaby,
Lullaby my little baby.

Flights of angels round his head
Sing him joyful hymns of greeting
Peace on earth, goodwill to men
Each to each the song repeating.
Sing lullaby…

Shepherds kneeling by his bed
Offer homage without measure.
Wise men, by a bright star led
Bring him gifts of richest treasure.
Sing lullaby…

John Rutter
© Oxford University Press 1979

MICHAEL LEIGHTON JONES
Jesus Christ the Apple Tree

A New Zealander, Michael Leighton Jones was a member of the Choir of King's College, Cambridge, and sang at Westminster Abbey before undertaking a world-wide touring and teaching career. He has been Director of Music at Trinity College since 1997. A setting of words from *Divine Hymns or Spiritual Songs*, compiled by Joshua Smith (New Hampshire, 1784), *Jesus Christ the Apple Tree* is dedicated to the Revd Dr Evan Burge (1933-2003), fifth Warden of Trinity College.

11 The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil;
Here will I sit and rest awhile:
Under the shadow I will be
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive;
It keeps my dying soul alive,
Which makes my soul in haste to be
With Jesus Christ the apple tree.

That Lord that Lay in Assë Stall

Written for Trinity College's Festival of Nine Lessons and Carols in 2006, *That Lord that Lay in Assë Stall* is scored for men's chorus (TTBB) and harp, and is designed to complement the more numerous compositions available for harp with treble voices. The text is an anonymous English poem from the 15th century.

12 That Lord that lay in assë stall,
Came to die for us all,
To make us free that erst were thrall
[once were captive],
Qui natus fuit hodie *[who was born today]*.

Well may we glad and merry be
Since we were thrall and now be free;
The fiend our foe he made to flee,
Qui natus fuit hodie.

And since our foe is fled from us
We may well sing and say right thus:
'Welcome he be, this Lord Jesus!
Qui natus fuit hodie.'

Now blessèd be this Lord benign,
That nold *[would not]* his cruel death resign,
But for mankind to die undign *[unworthy]*,
Qui natus fuit hodie.

WILLIAM KIRKPATRICK arr. DONALD HUNT
Away in a Manger

The text of this, perhaps the best-known of all Christmas lullabies, is by an anonymous 19th-century American author; the third verse was added by John McFarland in 1904. The melody (known as 'Cradle Song') was published by William Kirkpatrick in England in 1895, although an alternative tune by James Murray, called 'Mueller', was published in America in 1887, where it is the better known. The arrangement sung here is by Donald Hunt who was a chorister at Gloucester Cathedral, assistant organist to the great Herbert Sumsion and, from 1975 to 1996, Director of Music at Worcester Cathedral; he is now Principal of the Elgar School of Music.

13 Away in a manger, no crib for a bed,
The little Lord Jesus lay down his sweet head.
The stars in the bright sky looked down where
he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes;
I love thee, Lord Jesus! Look down from the sky,
And stay by my bedside till morning is nigh.

Be near me, Lord Jesus, I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven to live with thee there.

ANDREW CARTER
Mary's Magnificat

Born in Leicester, Andrew Carter read music at Leeds before singing with the Choir of York Minster for seven years, where he also founded and conducted (for the next 17 years) the Chapter House Choir. Oxford University Press has published over fifty of his anthems and arrangements. *Mary's Magnificat* was written for Roy Massey, David Briggs and the Choir of Hereford Cathedral, and is a setting of verses by Carter himself and the first part of the 'Song of Mary' from the gospel of St Luke. Carter apparently arrived for the first performance at Hereford Cathedral's carol service without a ticket, and only just managed to convince them of who he was!

14 Softly a light is stealing,
Sweetly a maiden sings,
Ever wakeful, ever wistful,
Watching faithfully, thankfully,
Tenderly her king of kings.

My soul doth magnify the Lord:
And my spirit hath rejoiced in God my saviour.

Mary her song to Jesus
Softly, serenely sings:
'I will love you, I will serve you,
May my lullaby glorify,
Magnify my king of kings.'

Andrew Carter / Luke 1:46
© Oxford University Press 1986

BENJAMIN BRITTEN
A Ceremony of Carols

Like Michael Leunig's philosophy, described above, this now very familiar work by Benjamin Britten was heavily influenced by its creator's disappointment with a world at war. As a conscientious objector, Britten left England in 1939 for America, yet at the height of the Second World War, the composer decided to return to his homeland. Travelling on a Swedish cargo ship, Britten crossed the North Atlantic in March 1942. Not only was the trip extremely dangerous – it took more than a month, and there was the ever-present threat of a German U-boat attack – but US customs officials destroyed all his manuscripts (including the first draft of the *Hymn to St Cecilia*) because they might have contained coded messages. During a brief stop at Halifax in Nova Scotia, Britten found a book of English poetry, and for the rest of the voyage he worked on settings of these for boys' voices and harp, an instrument for which he was then contemplating writing a concerto. The first performance was given by the Morriston Boys Choir, conducted by the composer, in London's Wigmore Hall in 1943.

A Ceremony of Carols begins and ends with a plainsong processional 'Today Christ is born', the ancient Magnificat antiphon sung at Vespers on Christmas Eve. Britten thus sets the mood for the medieval and 16th-century texts that follow, and also prefigures his later settings of dramatic church parables and cantatas such as *Saint Nicolas*, *Noye's Fludde* and *Curlew River*. The chant tune returns as the theme of the interlude for solo harp at the centre of the work.

While it is difficult to discern a clear narrative to the set of poems chosen by Britten, there is, nonetheless, a building of tension and drama. The opening 'Welcome' greets the newly born child with joyful cheers, while the poet enumerates the various feast days following Christmas day: St Stephen (26 December), St John the Evangelist (27 December), Holy Innocents (28 December), Thomas a Beckett (29 December), New Year's Day (1 January), Epiphany Eve/Twelfth Day of Christmas (5 January) and Candlemas/Presentation of Christ in the Temple (2 February). There follow several reflective lullabies and a song in praise of Mary, before the fast-paced, driving rhythms of the war-like 'This little Babe' interrupt the peaceful mood. The theme of the conflict between good and evil, expressed musically through a two-part, then a three-part canon, perhaps reflects the war raging about the ship as Britten sailed home.

Following the harp interlude, the mood is again one of reflection rather than celebration. The cold of the 'freezing winter night' moves on to the pleasures of spring, before the joyousness of the opening movements returns in the shouts of praise of 'Deo gracias'. Britten concludes the

work with a repeat of the plainchant that in live performance enables the performers to leave the stage; it is this theatrical element that creates the liturgical ceremony of the work's title.

15 Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi dicentes:
gloria in excelsis Deo! Alleluia!

Today Christ is born:
today the Saviour appears.
Today angels sing on earth,
archangels rejoice.
Today the righteous exult, saying:
Glory to God in the highest! Alleluia!

16 Wolcum be thou hevenè king,
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Welcome to you, heavenly king.
Welcome, you who were born one morning,
Welcome, you for whom we shall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,

Be welcome, Stephen and John,
Welcome, all you Innocents,
Welcome, Thomas, martyred one,

Wolcum be ye, good Newe Yere,
Wolcum, Twelfthe Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole!

Be welcome, good New Year,
Welcome, Twelfth Day, both almost here,
Welcome, saints loved and dear,
Welcome, Yule!

Candelmesse,
Quene of bliss,
Wolcum bothe to more and lesse.

Candlemas,
Queen of Bliss,
Welcome to folk of greater and lesser rank.

Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere.
Wolcum Yole!

Welcome to you that are here,
Welcome to all, and make good cheer.
Let us all welcome another year.
Welcome, Yule!

Anonymous, 14th century

17 There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.

There is no rose of such power and holiness
as the rose that bore Jesus.
Alleluia.

For in this rose conteinèd was
Heaven and earth in litel space,
Res miranda.

For within this rose was contained
heaven and earth in a small space,
O wonder!

By that rose we may well see
There be one God in persons three,
Pares forma.

By that rose we may well see
that there is one God in three persons
of equal form.

The aungels sungen the shepherds to:
Gloria in excelsis Deo!
Gaudeamus.

The angels sang to the shepherds:
Glory to God in the highest!
Let us rejoice.

Leave we all this werldly mirth,
And follow we this joyful birth.
Transeamus.

Let us all leave this worldly mirth
and follow this joyful birth.
Let us cross over.

Anonymous, 14th century

18 That yongë child when it gan weep
With song she lullèd him asleep:
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

When that young child began to weep,
she lulled him asleep with her song:
that was so sweet a melody
it surpassed all minstrelsy.
The nightingale also sang:
Her song is hoarse and nothing in comparison:
Whoever heeds her song
and not that of Mary, he does wrong.

Anonymous, 14th century

19 O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sanges sweit unto thy gloir:
The knees of my hert sall I bow,
And sing that richt Balulalow!

O sweet young Jesu, my dear heart,
prepare your cradle in my spirit
and I shall rock you to my heart,
and never leave you again.
But I shall praise you evermore
with sweet songs in praise of your glory:
the knees of my heart shall I bow,
and sing that good lullaby.

James, John & Robert Wedderburn, 1561

20 I sing of a maiden that is makèles:
King of all kings to her son she ches.
He came al so stille there his moder was
As dew in Aprille that falleth on the grass.
He came al so stille to his moder's bour,
As dew in Aprille that falleth on the flour.
He came al so stille there his moder lay,
As dew in Aprille that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

I sing of a maiden without peer/without a mate:
She chose the King of all kings to be her son.
He came to where his mother was, as silently
as the April dew falling on the grass.
He came to his mother's bower as silently
as the April dew falling on the flower.
He came to where his mother lay, as silently
as the April dew falling on the blossoms.
There was never anyone like her, mother and virgin.
Well may such a lady be the mother of God.

Anonymous, c. 1400

21 This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmèd wise *[weak and unarmed as he is]*
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,

His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound *[trumpets sound the attack]*.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight *[pitched]*.
Within his crib is surest ward *[the safest place]*;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Robert Southwell (1561?-1595)

23 Behold, a silly *[weak/poor/pitiful]* tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate *[silverware]*.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heaven;
This pomp is prizèd there.

With joy approach, O Christian wight *[spirit]*,
Do homage to thy King
And highly praise his humble pomp,
Wich he from Heaven doth bring.

Robert Southwell

24 Pleasure it is
to hear iwis *[surely]*
the Birdès sing,
the deer in the dale,
the sheep in the vale,
the corn springing.

God's purvayance
For sustenance,
It is for man.
Then we always
to give him praise
and thank him than *[then]*.

William Cornish (c. 1465-1523)

25 Deo gratias!
Adam lay ibounden
Bounden in a bond;
Four thousand winter
Thought he not to long.

And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.

Ne had the appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun singen.
Deo gracias!

Thanks be to God!
Adam lay bound,
bound in a bond;
Four thousand winters
did not seem long enough.

And it was all because of an apple,
an apple that he took,
as clerics find
written in their book.

If the apple had not been taken,
our lady would never
have been the Queen of Heaven.
Blessed be the time
when the apple was taken!
Therefore we must sing.
Thanks be to God!

Anonymous, 15th century

26 Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi dicentes:
gloria in excelsis Deo! Alleluia!

Today Christ is born:
today the Saviour appears.
Today angels sing on earth,
archangels rejoice.
Today the righteous exult, saying:
Glory to God in the highest! Alleluia!

The Choir of Trinity College

Director of Music: Michael Leighton Jones
Assistant Director of Music: Thomas Drent
Senior Organ Scholar: Jonathan Bradley
Junior Organ Scholar: Yi-Shuen Chan

The Choir of Trinity College has built a reputation for its fine singing of music from the Anglican Cathedral tradition, from the Renaissance to the modern day. Its major commitment is the singing of Evensong in the College Chapel every Sunday during term. The Choir records, broadcasts on radio and television and tours regularly, both nationally and internationally.

The Choir has recorded for and given live broadcasts on BBC Radio 4, US Public Radio, ABC Classic FM and 3MBS-FM. It sang in Bach 2000 for the Melbourne Festival and in the Melbourne Federation Festival in 2001. It has also performed concerts for the Melbourne International Festival of Choirs, Melbourne Autumn Music Festival and the Port Fairy Spring Music Festival, as well as other festivals in Australia and overseas.

The Choir has also toured the United Kingdom (1998, 2001 and 2003), singing the Daily Service on BBC Radio, as well as lunchtime concerts and Evensongs in major cathedrals throughout England and in Oxford and Cambridge college chapels. Tours to the USA (2004) and Malaysia and Singapore (2007) have also met with critical acclaim.

Southern Star is the Choir's fourth recording for ABC Classics. The Choir has also contributed Volume 5 to the HUSH series for the Children's Hospitals, a collection of CDs of soothing music designed to help children and their parents during medical procedures.

Soprano
Kristy Biber
Hannah Dahlenburg
Clare Kenyon
Rachel Landgren
Anna O'Bryan
Suzanne Shakespeare
Siobhan Stagg
Ashlyn Tymms

Alto
Amelia Ballard
Peter Campbell
Helen Hughson
Alex Mathew
Alice O'Kane
Fiona Scarlett

Tenor
Adam Cook
Peter McInnis
Benjamin Namdarian
Timothy Reynolds
Michael Rooke

Bass
Jeremy Bottomley
Andrew Chong
Thomas Drent
Alexander Goodall
Julien Robinson
Tim Scott
Paul Tulloch

Michael Leighton Jones

Michael Leighton Jones has been associated with music all his life – his mother was a professional singer, and he received his earliest musical training in Australia where he made his first recording with the Gardenvale School Choir, Melbourne at the age of eight. Postgraduate studies took him from his native New Zealand to England, where he sang in the Choirs of King's College, Cambridge (with Sir David Willcocks), and Westminster Abbey. For ten years he was a member of the London-based vocal quintet The Scholars, singing more than a thousand concerts in over forty countries, before joining the music staff at the University of Queensland. In Brisbane, he formed the vocal sextet Jones & Co, with whom he toured both nationally and internationally.

Michael Leighton Jones has always maintained an active solo career, performing operatic roles and singing in broadcasts, oratorios and recitals, including many first performances and appearances in leading festivals. He performs regularly with Australia's symphony orchestras and chamber music groups, including Arcadia, the Australia Ensemble and Perihelion. He is also well known as a composer and arranger. He took up his present position as Director of Music at Trinity College, the University of Melbourne in 1997.

Marshall McGuire

Born in Melbourne, Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London debut recital was presented at the Purcell Room for the Park Lane Group. He has commissioned more than 20 new works for harp, and in recognition of this received the 1997 Sounds Australian Award for the Most Distinguished Contribution to the Presentation of Australian Music.

Marshall McGuire has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony Orchestra and the Australia Ensemble and has appeared at international festivals including Aldeburgh, Melbourne, Milan, Geneva, Brighton, Vienna, Huddersfield, Huntington and Adelaide. From 1988 to 1992, he was Principal Harpist with the Australian Opera and Ballet Orchestra. He has been a member of the ELISION Ensemble since 1988, and lecturer in harp at the Sydney Conservatorium of Music since 1990.

In 2003 Marshall McGuire was appointed Artistic Director of Sonic Art Ensemble; the same year, he was awarded an inaugural Creative Fellowship from the State Library of Victoria to research the works of Peggy Glanville-Hicks. He received a Churchill Fellowship in 2004 to travel to San Francisco and New York to research Baroque performance and contemporary music ensembles.

He made his conducting debut in performances of Mozart's *The Magic Flute* with Pacific Opera in 1999. From 1996 to 2000 he created a series of chamber music concerts for the Sydney Gay and Lesbian Mardi Gras Festival, the first of their type in the world. Between 1999 and 2001 he was curator of the Twilight Chamber Music Series for Sydney Festival, and in 2003 he was artist-in-residence at the Bundanon Trust. He has released seven CDs, and has received three ARIA Award nominations.

Marshall McGuire is also Founding President of the New Music Network, curator of the Utzon Room Music Series at the Sydney Opera House, and Music Director of the Australian Youth Orchestra's National Music Camp 2008. He was recently appointed Executive Manager, Artistic Planning with the West Australian Symphony Orchestra.

Jonathan Bradley

Jonathan Bradley received music degrees from the Victorian College of the Arts and Monash University. He subsequently studied at the Moscow Conservatorium, giving a piano recital at the home of Aleksandr Skryabin. He is the accompanist for the Australian Children's Choir and College Organist and Musician-in-Residence at Trinity College.

Jonathan Bradley has performed concertos by Brahms, Beethoven, Bach and Mozart with the Melbourne Youth Orchestra and the Australian Classical Players, and is a regular recitalist. In October 2007 he was soloist in Beethoven's Piano Concerto No. 4 with the Royal Melbourne Philharmonic Orchestra.

Executive Producers Robert Patterson, Martin Buzacott
Recording Producer and Mastering Stephen Snelleman
Recording Engineer Jim Atkins
Editing Jim Atkins and Michael Leighton Jones
Editorial and Production Manager Hilary Shrubb
Publications Editor Natalie Shea
Booklet Design Imagecorp Pty Ltd
Cover Image © Michael Leunig 2007
Annotations Peter Campbell

Recorded 11-15 December 2006 in the Chapel of Trinity College, Royal Parade, Parkville, Victoria.

ABC Classics thanks Alexandra Alewood and Melissa Kennedy.

℗ 2007 Australian Broadcasting Corporation.
© 2007 Australian Broadcasting Corporation. Distributed in Australia and New Zealand 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.