



AUSTRALIAN CHAMBER CHOIR

The ACC8 is directed by Douglas Lawrence AM



MAGIC, MIRACLES & MYSTERIES

Sopranos Altos

Kate McBride Elizabeth Anderson

Victoria Brown Melissa Lee

Alex Hedt

Tenors Basses

Matthew Bennett Thomas Drent

Sam Rowe Kieran Macfarlane

Saturday 4 March at 3PM

Sterling Place Community Centre, DUNKELD

Sunday 19 March at 3PM

Our Lady of Mount Carmel, MIDDLE PARK

PROGRAM

THERE WAS A WEDDING Australian premiere

Orlando di Lasso (1532–94)

Nuptiae factae sunt in Cana

GATE OF THE YEAR World premiere

Alexander Owens (Born 1999)

FROM THE ENIGMA VARIATIONS

Edward Elgar (1857–1934) *Nimrod*, arranged E Anderson

THREE MADRIGALS BY JOHN WILBYE (1574–1638)

*There is a jewel; I live, and yet methinks I do not breathe;
Thou art but young*

MON PETIT COEUR

Cipriano de Rore (c.1515–65)

TWO MOTETS BY LUCA MARENZIO (c.1553–99)

Magnum haereditatis; Tribus miraculis

TWO SONGS OF ARIEL

(not available on ACCess on demand after 19 March 2023)

Texts from William Shakespeare's *The Tempest*

Frank Martin (1890–1974) *Full fathom five thy father lies;
Before you can say "Come and go"*

THERE WAS SILENCE IN HEAVEN

Richard Dering (c.1580–1630)

Factum est silentium

WILLIAM BYRD 400th ANNIVERSARY (c.1539–1623)

Ye sacred Muses; Sing Joyfully

PROGRAM NOTES

THERE WAS A WEDDING AT CANA

Orlando di Lasso

Born in Mons, Hainaut, 1532; died in Munich, 14 June 1594

Orlando di Lasso was, in his time, the most admired musician in Europe. He was a prodigious musician and composer, having entered the service of Ferrante Gonzaga at age 12 and travelling with the Mantuan nobleman in the Low Countries and Italy in 1544 and 1545, before settling in Milan from 1547 to '49, where he became acquainted with other musicians employed by the Gonzagas. His travels also likely took him to France and England before he was appointed in 1556 to the court of Duke Albrecht V in Bavaria. There di Lasso was first employed as a tenor before taking over the leadership of the chapel in 1563. He would remain in this role for the next thirty years, until his death.

This piece may have been performed at a wedding mass in 1579, alongside another piece by di Lasso and works by Jacob de Kerle and Melchior Schrammio. Its text, which tells the grand story of Jesus' miracle at the wedding of Cana as it appears in the Gospel, suggests that the piece was possibly substituted for the Gospel or sung during the service of the wedding mass. A potential candidate for the wedding for which **The Wedding Feast at Cana** was written is that of Hans Jacob Fugger in 1559 (though the work was not published until 1566). Di Lasso

LASSO *Wedding at Cana* Browse 2023 Concerts

had a close relationship with the Fugger family, and Hans Jacob himself played an important role in helping di Lasso obtain his position at the Munich court chapel. In any case, this particular mass shows, like his other works in the genre, that while they may have been previously perceived as unimportant in the context of di Lasso's output, they were certainly appreciated in the 16th and early 17th centuries.

Nuptiae factae sunt in
Cana Galilaeae et erat
mater Jesu ibi.

Vocatus est autem ibi et
Jesus et discipuli ejus
ad nuptias,

Et deficiente vino dicit
mater Jesu ad eum:
vinum non habent.

Et dicit ei Jesus:
Quid mihi et tibi
est mulier?

Nondum venit hora mea.

Secunda Pars

Dixit mater ejus ministris:
quodcumque
dixerit vobis, facite.

Erant autem ibi lapidae
hydriae sex positae
secundum purificationem

There was a wedding at
Cana of Galilee: and the
mother of Jesus was there.
And Jesus also was invited,
and his disciples,
to the wedding.

As the wine was finished,
Jesus' mother saith to him:
They have no wine.

And Jesus saith to her:
Woman, what is that to me
and to thee?

My hour is not yet come.

Second Part

His mother saith to the
waiters: Whatsoever he shall
say to you, do ye.

Now there were set there six
waterpots of stone,
according to the manner of

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Judeorum capientes
singulae metretas binas vel
ternas.

Dicit eis Jesus: Implete
hydrias aqua et
impleverunt eas usque ad
summum.

Tertia Pars

Et dicit eis Jesus:
Haurite et ferte
architriclino,
et tulerunt.

Ut autem gustavit
architriclinus aquam vinum
factam et non sciebat
unde esset, ministri autem
sciebant qui hauserant
aquam, vocat sponsum
architriclinus.

Et dicit ei:

Quarta Pars

Omnis homo primum
bonum vinum ponit, et cum
inebriati fuerint tunc id
quod deterius est,
tu autem servasti bonum
vinum usque adhuc.

the purifying of the Jews,
containing two or three
measures apiece.

Jesus saith to them: Fill the
waterpots with water. And
they filled them up to the
brim.

Third Part

And Jesus saith to them:
Draw out now and carry to
the chief steward of the
feast. And they carried it.
And when the chief steward
had tasted the water made
wine and knew not whence it
was, but the waiters knew
who had drawn the water,
the chief steward calleth the
bridegroom,

And saith to him:

Fourth Part

Everyone at first setteth
forth good wine, and when
everyone is drunk, then that
which is worse.
But thou hast kept the good
wine until now.

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Hoc fecit initium signorum
Jesus in Cana Galilaeae et
manifestavit gloriam suam
et crediderunt in eum
discipuli ejus.

This beginning of miracles did
Jesus in Cana of Galilee and
manifested his glory.
And his disciples believed in
him.

GATE OF THE YEAR Alexander Owens

Born in Sydney, 2 March 1999

Alex Owens writes: “As a composer and a singer, the joy and power of singing and the magic of combining text with music has always motivated me to write for the voice. When I sing art song, the text gives me the tools to deliver the music in a meaningful way. So often I feel that it’s Goethe and Pushkin rather than Schumann and Tchaikovsky who provide the terrain through which the song’s journey takes place.

In the library, reading poetry, I find that some texts sing themselves right off the page, while others sit silent and complete in their place. In setting my own art song I feel as if I draw the thread of song out of the text, a thread and melody that is already in the text waiting to be released.

In preparation for this commission I spent a lot of time reading the Brontë sisters and Charles Baudelaire. I found beautiful texts that were full of life and love, but that were not quite right for the ACC’s program. It was

OWENS *Gate of the Year* Browse 2023 Concerts

through the passing of Queen Elizabeth II that I found Haskins's text - by an unknown poet who had a more successful life as an economist in early 20th century London.

During the depths of the Blitzkrieg, the young princess Elizabeth read Haskins's *The Gate of the Year* on radio, aiming to share the strength and hope that she found in the poem with the British public.

To me, the 'Hand of God' is a metaphor for our friends, family and loved ones - we don't choose the hand that offers us support to move forward into the unknown. We have to trust.

I'm immensely lucky to have the Australian Chamber Choir to be that 'hand' now, reaching out to give me this opportunity to share with you the magical combination of text and music."

And I said to the man
who stood at the gate of the year:
"Give me a light,
that I may tread safely into the unknown!"

And he replied:
"Go out into the darkness
and put your hand into the Hand of God.
That shall be to you better than light
and safer than a known way."

OWENS *Gate of the Year* Browse 2023 Concerts

So, I went forth,
and finding the Hand of God,
trod gladly into the night.
And He led me toward the hills
and the breaking of day in the lone East.

© Minnie Louise Haskins (1876–1957)

In *Gate of the Year*, Hodder and Staughton, 2022

FROM THE ENIGMA VARIATIONS

NIMROD, Edward Elgar, arranged E Anderson

Born in Broadheath, Worcestershire, 2 June 1857; died in Worcester, 23 February 1934

With his *Enigma Variations*, Elgar proposed a puzzle: According to an article written by FG Edwards, the editor of the *Musical Times* in 1900, “Mr Elgar tells us that the heading Enigma is justified by the fact that it is possible to add another (musical) phrase, which is quite familiar, above the original theme that he has written. What that theme is no one knows except the composer. Thereby hangs the Enigma.” While several solutions were proposed during his lifetime, Elgar rejected all of them as incorrect, and the mystery remains to this day.

Nimrod, the most often performed single movement from the *Enigma Variations*, has a most intriguing performance history. In our time it automatically entails connotations of British public bereavement. It was performed at the funerals of Diana, Princess of Wales in

1997 and Prince Philip, Duke of Edinburgh in 2021. It has become a fixture of Remembrance Day ceremonies at London's Cenotaph, and was included in the soundtrack for the 2017 film *Dunkirk*. Yet this was not always so. Elgar never intended it – contrary to a widespread myth – as a funeral tribute to his publisher friend August Jaeger (Jaeger = Nimrod = hunter); Jaeger remained very much alive when Elgar wrote it in 1899. And as noted in the brilliant survey *Performing Music in the Age of Recording* (by British scholar Robert Philip), Elgar's distinctly moderate tempo in his own recorded account never suggests unmistakable grief. When, therefore, did *Nimrod* become so death-haunted? We cannot, with any confidence, say.

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Lux aeterna luceat
eis, Domine:

Cum Sanctis tuis
in aeternum:

quia pius es.

Requiem aeternam
dona eis, Domine:

et lux perpetua
luceat eis.

Cum Sanctis tuis in
aeternum:

quia pius es.

May eternal light shine upon
them, O Lord,

with Thy saints
forever:

For Thou art gracious.

Eternal rest give to them,
O Lord,

And let perpetual light
shine upon them,

With Thy saints
forever:

For Thou art gracious.

THREE MADRIGALS John Wilbye

Baptised 1574; died in Colchester, September–November 1638

John Wilbye's body of work includes vocal and instrumental music for both sacred and secular contexts; however, it is his two books of madrigals from 1598 and 1609, written while Wilbye was working for the Kytson family at Hengrave Hall, that best demonstrate his expressive capabilities and skillful exploitation of sequence, repetition and texture.

Wilbye is said to have exceeded the general capabilities of and expectations placed upon his contemporaries in many ways. In 1846, George William Budd, editor of a collection of Wilbye's madrigals, remarked "the variety of character and colouring which adorns the madrigals of this great writer is surprising, considering the prescribed range in which the harmonist of this period was accustomed and trained to walk".

There is a jewel, and I live, and yet methinks I do not breathe, are from the 1609 collection, while **Thou art but young** comes from 1598. Though Wilbye's skill in the madrigal genre is evident in each individual work, these three works together demonstrate his command of emotional extremes and his ability to bring the text into sharp focus.

There is a jewel, which no Indian mines
Can buy, no chymic art can counterfeit,
It makes men rich in greatest poverty,
Makes water wine; turns wooden cups to gold;
The homely whistle, to sweet music's strain.
Seldom it comes, to few from Heaven sent,
That much in little, all in nought content.

I live, and yet methinks I do not breathe,
I thirst, and drink, and drink, and thirst again,
I sleep, and yet I dream I am awake,
I hope for that I have; I have and want:
I sing and sigh; I love and hate at once.
Oh! tell me, restless soul, what uncouth jar
Doth cause such want in store, in peace such war?

Thou art but young, thou say'st,
And love's delight thou weigh'st not.
Oh! take time while thou may'st,
Lest, when thou would'st, thou may'st not.
If love shall then assail thee,
A double, double anguish will torment thee.
And thou wilt wish, but wishes all will fail thee.
Oh! me that I were young again!
And so repent thee.

MON PETIT COEUR Cipriano de Rore

*Born in Ronse (Renaix), 1515/16; died in Parma, 11–20
September 1565*

Cipriano de Rore, a Franco-Flemish composer based in Italy, spent much of his career working as *maestro di cappella* at the musically and artistically enlightened court of Duke Ercole II d'Este in Ferrara. Little is known about de Rore's musical education. He is often mentioned as a student of Adrian Willaert, the Flemish composer who founded the Venetian School of composers working in the Venetian polychoral style. He may have been in the retinue of Margaret of Parma early in his life, travelling to Naples with her, and he certainly had connections with the Franco-Flemish 'Willaert circle' of musicians and composers. These connections are clear in the short madrigal, **Mon petit cœur**. The canonic texture results in an intricate interweaving of striking waves of consonances and dissonances along with moments of true tenderness.

Mon petit cœur n'est pas à
moi,

il est à vous, ma douce
amie.

Mais d'une chose je vous
prie:

c'est votre amour,
gardez-le moi.

My little heart is not my
own,

It is yours, my sweet
friend.

But one thing of you
I pray:

It is your love,
Look after it for me.

TWO MOTETS Luca Marenzio

Born in Coccaglio, 1553 or 1554; died in Rome, 22 August 1599

These two motets celebrate divine miracles. Marenzio is best-known as a madrigalist and was one of the most prolific composers in this genre in the second half of the 16th century. He was noted for his conscientious word painting and hailed by his contemporaries as one of the foremost musicians in Rome and second to none in Italy; this reputation has never truly faded.

While Marenzio's sacred works—which comprise 71 motets and four or five masses—are far fewer and less well-known than his madrigals, they display astonishing word painting; thanks in part to Marenzio's preference for the emotive texts of psalms and vesper antiphons. The two motets heard today come from his 1585 book of four-part motets, which represents the middle stage of his career. Marenzio's earlier motets, written between 1574 and 1580, are notable for their melismatic lines and occasional references to chant tunes. The motets in the 1585 book, by contrast, treat individual lines of text as self-contained musical units, and make efforts to bring textural variety to successive sections—a task that requires considerable skill with just four vocal parts (many of Marenzio's other sacred works are polychoral, with instrumental textures providing natural contrast and opposition to vocal ones). Marenzio highlights the

magical moments in the texts of these two motets by alternating florid melisma with firm homophonic statements and vivid exclamation, particularly in the motet **Tribus miraculis**, at the words “hodie vinum ex aqua factum” – “today water was made into wine”.

**Magnum hereditatis
mysterium,**

templum Dei factus est
uterus nesciens virum,
non est pollutus ex ea
carnem assumens,
omnes gentes venient
dicentes:
Gloria tibi Domine.

**Great mystery of
inheritance,**

the womb knowing no man
is made the temple of God.
He is not corrupted by the
flesh.
Let all the people come,
saying:
Glory be to Thee o God.

Tribus miraculis

ornatum, diem sanctum
colimus:
Hodie stella Magos duxit
ad praesepe:
Hodie vinum ex aqua
factum est ad nuptias:
Hodie in Jordane a Joanne
Christus
baptizari voluit,
ut salvaret nos,
Alleluia.

Three miracles

ornament this holy day of
celebration:
Today a star led the Magi
to the manger;
Today wine was made from
water at the wedding;
Today in the Jordan, of John
Christ
desired to be baptised,
so that He might save us,
Alleluia.

TWO SONGS OF ARIEL*

from **Five Ariel Songs from Shakespeare's Tempest**

Frank Martin, Born in Geneva, 15 September 1890; Died in Naarden, 21 November 1974

Shakespeare's *The Tempest* has proven to be a rich starting point for many composers, with close to fifty operas having been based on it, and a huge range of other orchestral and vocal music. The play includes a number of songs as well as being lyrical in its spoken poetry, and many song settings have been commissioned for use in the theatre. Two of the original settings from Shakespeare's day still survive. But it is also the play itself – the chaos and disorientation into which its shipwrecked characters are plunged, and the fantastical creatures who inhabit the desert island on which they wander – that offers such scope to musical and theatrical imagination.

Drawing on both French and German influences, notably the serialism of Arnold Schönberg, the Swiss composer Frank Martin developed his own musical style – highly expressive and formally abstract at the same time. One of five *Songs of Ariel* (completed in 1950), **Full fathom five** begins with interweaving lines sung by the sopranos and altos on an octatonic scale, a scale of eight notes arranged in alternating tones and semitones. This creates strange and beautiful harmonies, perfectly evoking the

* Due to the prohibitive cost of synchronisation rights, the *Ariel Songs* are not available on ACCess on demand after 19 March 2023

underwater forest of which the invisible spirit speaks. At the point of describing a 'sea-change', a phrase still with us today, there is a complete transformation – the texture of the music becomes entirely chordal for the first time and the chord changes are dazzling and unexpected.

Steve Hodgson, an occasional ACC member who has also conducted the work, says: 'I fell in love with this piece. Navigating the octatonic pitch is difficult – choristers are used to singing in major and minor keys with seven notes, not eight! And between the chord changes and the constant swapping of places in the underlying harmony – it's a wonderfully challenging and beautiful piece to sing.'

© Alma Ryrie-Jones, 2017

In contrast to the slowly-building atmosphere of **Full fathom five**, "**Come and Go**" begins with turbulent, virtuosic conversation between the voices, each echoing the line of text sung by the previous voice before beginning the next. The watery theme of Martin's cycle is again evident in the third line of this song, where chromaticism in the lower voices provides mysterious contrast to more sustained notes and continued conversation in the upper parts. The busy-ness of the majority of this song serves to dramatically highlight its final line, where the voices all meet in a startlingly transparent homophonic texture to quietly ask its ultimate question—though its answer never comes.

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
[Ding-dong.]
Hark! now I hear them, - ding-dong bell

Before you can say, "Come and go",
And breathe twice, and cry, "So, so",
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

THERE WAS SILENCE IN HEAVEN Richard Dering

Born 1580; died in London, bur. 22 March 1630

Dering, like many of his English and Catholic peers, lived abroad for much of his life, first in exile in the Spanish Netherlands and then, by 1617, as organist to a convent of English nuns in Brussels. In that same year, his first collection of sacred songs was published; **Factum est silentium**, comes from a second collection from 1618. Dering's output can be divided, stylistically, into two parts: those in an English style, which include Anglican church music, viol music, and madrigals in the style of

Gibbons, Weelkes, and John Ward, and those in an Italian style which include church music, continuo madrigals, and canzonettas. The 1618 collection has been called “less intense” than his passionate motets of 1617; however, today’s work is distinctly dramatic and declamatory in style, a setting which befits the text’s telling of the battle between Archangel Michael and the dragon. Dering achieved some popularity after 1625 with his motets for two and three voices, which have been named among Cromwell’s favourite music. Though less prolific and well-known than some of his counterparts—and those with which he shared stylistic tendencies—Dering was nonetheless included in Henry Peacham and Thomas Mace’s (1622 and 1676) lists of excellent composers of the seventeenth century.

**Factum est silentium in
caelo, Dum committeret
bellum draco cum
Michaele Archangelo.**

Audita est vox millia
millium dicentium:
Salus, honor et virtus
omnipotenti Deo.
Alleluia.

**There was silence in
heaven, When the
dragon fought with the
Archangel Michael.**

The voice of a thousand
thousand was heard saying:
“Salvation, honour and power
be to almighty God.
Alleluia”

WILLIAM BYRD 400th anniversary of his death

Born in London c1540; died in Stondon Massey, Essex, 4 July 1623

We pay tribute to William Byrd on the 400th anniversary of his death. In turn, the solemn text of Byrd's madrigal **Ye sacred muses** pays elegiac tribute to his friend, colleague, and mentor Thomas Tallis. Today's scoring for five voices is the rarer of two; more frequently, it is performed by four viols and a countertenor. Though the anonymous stanza Byrd sets here has been subject to some criticism for its half rhymes and apparently unsophisticated iambs, these features emphasise its most important, final line where the poetic foot is reversed with Tallis' name. A primary feature of Byrd's setting here is his use of imitation which, in the viol consort scoring, provides a sense of unity between voice and instruments as well as that between words, music, melody, and polyphony heard in both settings. Mike Smith argues that Byrd's use of imitation specifically in the mixed voice and instruments setting brings an added dimension naturally missing from its *a cappella* counterpart. On the other hand, however, the insistence provided by text repetition as well as musical imitation creates a profound effect, particularly as chromatic notes are unexpectedly introduced alongside Byrd's skillful use of short, rhetorical motifs, resulting in a work that is equally permeated with grief and love.

Conductor Peter Phillips (unrelated to his composing namesake and with, be it noted, an extra L in his surname) has called **Sing joyfully** ‘surely Byrd’s most accomplished anthem, full of jubilation ... The resonant chords at “Blow the trumpet in the new moon” represent some most memorable word-painting.’ As with all too many of Byrd’s other vocal works, so with **Sing joyfully**, the date of composition can only be guessed at; ‘circa 1580’ has been conjectured. Certainly the music’s vigour and momentum bespeak the untrammelled virtuosic confidence of youth. The words come from Psalm 81, Byrd having been neither the first nor the last composer to respond with relish to the text’s invocations of musical instruments.

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Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Sing joyfully to God our strength;
sing loud unto the God of Jacob!
Take the song, bring forth the timbrel,
the pleasant harp, and the viol.
Blow the trumpet in the new moon,
even in the time appointed,

and at our feast day.

For this is a statute for Israel,
and a law of the God of Jacob.

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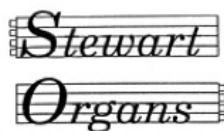
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Greg Coldicutt	Penelope Maddick	Williams
Julie Copeland	Anne Makepeace	D'Arcy Wood
Michael Dolan	Chris Maxwell	Margot Woods
John Eager	Campbell and Noreen	Wallace Young
Michael Edgeloe	McAdam	The late Jennifer Young
John Edmonds	Clare McArdle	Margaret and Paul Zammit
Tom and Kate Eggers	Fiona McCook	
Amber Ellis	Mark McDonald	\$100+
John and Margaret Emery	Noel and Donna McIntosh	Meghan Anders
Patricia Fanning	Gwen McIntosh	Bob Appleyard
Rosemary Fethers	Lyn McKenzie	Christine Ashley
Anne Gilby	Hilary McPhee	Vicki and Peter Balabanski
Craig Gliddon	Sue Millar and Arie Baelde	Helen and Brian Bayston
Lois Goodin	Niq Morcos and Morgaine	Helen Begley
Stephen Gray	Williams	Elizabeth Bennetto
Clare Green	Evelyn Mortimer	Louise Blatchford
Robert and Susan Gribben	Mary Muirhead and Tom	Patricia Brincat
Robin Haines	Gleisner	Mark Brolly
Carol Harper	Rod Mummery	Jennifer Butler
Christine Haslam	Joy Murray	Maggie Cash
Tom Healey and	Sheila Nash	Joelle Champert
Helen Seymour	Christine Newman	Gary Clark
Litha Heshusius	Magaret Newman	Lois Cooke
Geoffrey Hogbin	Stephen Newton	Judith Couch
Andrew Holmes	The late Julianna O'Bryan	John De Luca
Geoff Hone	Ross Philpott	Christian Doerig
Doug Hooley	Yoko Pinkerton	Mary Duckworth
Lyn Howden and	Nancy Price	James Dunbar
David Beauchamp and Lyn	Ian and the late Di Renard	Rod Edwards
Howden	Dianne and Gary Richter	Catherine Francis and Alan
Annemarie Hunt	Angela and Paul Riggs	Todd
Priscilla Jamieson	Annette and David	Pamela Furnell
Barry Jones and	Robinson	Roger and Gillian Gamble
		Marina Garlick

Claire and Sam Gatto	John and Naomi Rivers	Howard Harper
Sylvia Geddes	Janet Saker	Elizabeth Hickey
Marged Goode	Terry Sheahan	Brier Johnson
Fiona Graham	Lynne Star	Margaret Jones
Susan Grant	Geoffrey Steventon	Julie Kemelfield
Jean Hadges	Robin Stretch	Susan Kuter
Jennifer Hardy	Margaret Swann	Lorraine Lane
Lorna Henry	Jaga Szczepanik	Meredith Lawrence
Jane Hockin	Nicholas Thomas	Susan and Michel Lawrence
Miranda Hoffman	Simon and Lynne Thornton	Ellen Liddell
Margaret Irving	Karin Tiedemann	Robert Lorsch
Rhonda Irving	Ian and MaryTraill-	Jane Macaulay
Christopher Jessup	Sutherland	John MacInnes
Malcolm Johns	Myrna Trute	Belinda Mackie
Barbara Johnson	David Tuke	John Margetts
David Jones and Anne	Annie Turner	Daryl Martini
McKinley	Christine and David Volk	Roland Maxwell
Garry Joslin	Doug and Rosalie Walter	Andrea McAdam
Marie Joyce	Richard Wardman	Paul McCulloch
Vicky Karitinos	Patricia Wilkinson	Gordon McGregor
Berenice Kavanagh	Marian Worcester	Lyndall McNally
Murray Kellam	Wendy Wright	Amanda Mitchell
Barry and Judith Kilmartin	Jennifer York	Pam Moran
Hans Kuhn	Peter Zegenhagen	Gae Mulvogue
Elizabeth Lewis	Other Donors	Ronni Murphy
Noeline and Ken Linard	15/4/2022 to 22/2/2023	Joan Myers-Braun
Bruce Livett	Margaret Ames	Diana Newport
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Heather and Donald	Joanna Baevski	Robyn Oswald-Jacobs
Mansell	Heather Bell	Suzanne Padgett
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John and Carol Ride	Lyn Godwin	Catherine Teague
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	Jan and John Reynolds	Helen Vines
	Maria Hansen	Julia Walters
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		Robert White
		Patricia White
		Sharon Young