



AUSTRALIAN CHAMBER CHOIR

directed by Douglas Lawrence AM



Entrance to the Grand Canal, Venice, Giovanni (Canaletto) Canal, oil on canvas, c.1730, Museum of Fine Arts, Houston

Saturday 23 April at 3PM

Thompson Memorial Church TERANG

Sunday 24 April at 3PM

St John's FLINDERS

Saturday 30 April at 3PM

Church of the Resurrection MACEDON

Sunday 1 May at 3PM

Basilica of St Mary of the Angels GEELONG

Saturday 7 May at 3PM

The Scots' Church MELBOURNE & on ACCess

Not every day, nor every year nor even every decade, does an Australian program include a work performed for the first time in almost three centuries (and perhaps performed for the first time ever). But such is the case with this concert.

Vivaldi's Gloria was written in 1715 for the famous all-female ensemble of Venice's Ospedale della Pietà. During Vivaldi's time teaching at this orphanage (1703-40), the Pietà developed an international reputation for its private concerts, presented exclusively by the young women who were educated there.

In around 1720, Agata (pronounced like Agatha), a baby born without fingers on her left hand, was passed through the small revolving door (called a *scaffetta*) in the orphanage's exterior wall. Later, she became a star student, performing as a soprano soloist and composing cantatas. Her compositions have remained hidden until today as fragments in a Venetian library.

You are one of the first people to hear Agata's Cantata outside the walls of the Venice orphanage where it was written.

The works on today's program all come from a time when there was more stillness in people's lives – three works written during the 18th century and one work, Christine McCombe's *Power in stillness*, written recently, as Melbourne endured the world's longest lockdown.

PROGRAM

FRANCESCO DURANTE (1684–1755)

Magnificat (formerly attributed to Giovanni B Pergolesi)

CHRISTINE MCCOMBE (born 1967)

Power in stillness

AGATA DELLA PIETÀ (c.1720–c.1780)

Ecce nunc (Psalm 134, Latin Vulgate 133)

INTERVAL

ANTONIO VIVALDI (1678–1741)

Gloria RV 589

PROGRAM NOTES

MAGNIFICAT in Bb – Francesco Durante

Born in Frattamaggiore, Italy, 31 March 1684; died in Naples, 30 September 1755

This work's origins formed a long-standing puzzle. Starting from 1910, it was widely assumed that the *Magnificat* had been written by a much better-known and shorter-lived composer from the next generation: Giovanni Battista Pergolesi, who had been one of

DURANTE *Magnificat*

Durante's numerous pupils in Naples. On stylistic grounds, the Pergolesi attribution made sense; the music's buoyant, predominantly diatonic character seemed closer to Pergolesi's habitual idiom than it did to the complex, rarefied, and highly chromatic manner that Durante often cultivated. Later, though, the discovery of a manuscript of the *Magnificat* in Durante's handwriting (and, crucially, also containing Durante's signature as evidence of authorship), pointed to the older man's ultimate responsibility for the piece.



Portrait of Francesco Durante, Anonymous 18th century painting, Bologna, Civico Museo Bibliografico Musicale

DURANTE *Magnificat*

At the beginning, the main theme – as the music's original audiences would have realised – constitutes a long-drawn-out plainchant melody traditionally associated with the Magnificat's opening words. Few moments in the entire choral literature can surpass, for sheer excitement, the return of this theme at the words 'Sicut erat in principio', elaborated this time, but accompanied by similar chugging Vivaldian string motifs.

Chorus

Magnificat anima mea	My soul doth magnify the
Dominum,	Lord,
Et exsultavit spiritus meus in	And my spirit hath rejoiced
Deo salutari meo.	in God my Saviour.
Quia respexit	For He hath regarded the
humilitatem ancillae suae;	lowliness of His handmaid;
ecce enim ex hoc beatam	for behold, from
me dicent omnes	henceforth all generations
generationes.	shall call me blessed.
Quia fecit mihi magna qui	For He that is mighty hath
potens est, et sanctum	done great things for me,
nomen eius.	and holy is His name.

Soprano, Alto solos

Et misericordia	And His mercy is on them
a progenie in progenies	that fear Him
timentibus eum.	throughout all generations.
Fecit potentiam in bracchio	He hath shown strength
suo;	with His arm; He hath

DURANTE *Magnificat*

dispersit superbos mente
cordis sui.

scattered the proud in the
imagination of their hearts.

Chorus

Deposuit
potentes de sede
Et exaltavit
humiles.
Esurientes implevit
bonis et
divites dimisit
inanes.

He hath put down the
mighty from their seat,
and hath exalted
the humble and meek.
He hath filled the hungry
with good things and the
rich He hath sent empty
away.

Tenor and Bass Duet

Suscepit Israel puerum
suum, recordatus
misericordiae suae,

Remembering His mercy,
He hath holpen His servant
Israel:

Chorus

Sicut locutus est ad patres
nostros, Abraham et semini
eius in saecula.
Gloria Patri,
et Filio,
et Spiritui Sancto:

As He promised to our
forefathers, Abraham and
his seed forever.
Glory be to the Father,
and to the Son,
and to the Holy Ghost:

Chorus

Sicut erat in principio,
et nunc et semper, et in
saecula saeculorum. Amen.

as it was in the beginning,
is now and ever shall be,
world without end. Amen

TWO WORLD PREMIERES

POWER IN STILLNESS – Christine McCombe

Born in Rosebud, Victoria, 3 April 1967

Christine McCombe studied at the University of Melbourne, during which time she sang in the Choir of Ormond College under the direction of Douglas Lawrence. After studies with James McMillan at the Royal Scottish Academy of Music and Drama she went on to complete a PhD in composition at the University of Edinburgh. Composition prizes and awards include the Dorian Le Galienne Composition Award, the Lyrebird Music Society Composition Prize, a Keith and Elisabeth Murdoch Fellowship, a Centre Acanthes (France) Bursary, a Bundanoon Artists Trust Residency and most recently, the 2018 Pythia Prize. Her compositions have been performed by the BBC Scottish Symphony Orchestra, Vienna Piano Trio, Topology Ensemble, Australia Ensemble and the Australian Chamber Choir to name a few. Recent performances of her works have taken place in the Resonant Bodies Festival (New York), the National Gallery of Victoria and the Melbourne Recital Centre. A CD of her chamber music, entitled *Three kinds of silence* was released on the Tall Poppies label in 2018.

Power in Stillness was commissioned by the ACC in 2020 with support from Modest Expectations. The work was to be performed by the ACC as part of their 2021 European tour, which was cancelled due to COVID restrictions.

Christine explains the origins of her new work (for which, in August 2020, she wrote the text) as follows:

I composed *Power in Stillness* during the COVID lockdowns of 2020 and 2021, while navigating the reality of having two teenagers at home attempting school and a husband in the next room attempting to teach high school English remotely. I remember feeling that time itself had taken on a strange quality. There were long pauses, a lot of waiting, a lot of time to sit and think and just be. As a family we spent a lot of time together in the same place, and daily 'mental health walks' became a necessity. We live near a hidden gem of a creek – Edgars Creek – that snakes quietly through some of Melbourne's northern suburbs, the land of the Wurundjeri / Woi Wurrung people. Many of my walks would be along this creek, through the quiet groves of eucalypts, past rocky escarpments, listening to the quiet, the waters gently passing over mossy rocks, the native birds, particularly the kookaburras. It was time to breathe, to listen, to feel the ground under my feet, to spend time with trees and the feeling of slowness they evoke, the sense

of connection to the land and the land's history reaching back before European voices were heard here. I loved these walks: the connection with stillness and the land, listening with my whole body. The concept of listening to the land, 'Deep Listening', is as old as the land itself. It reminds me of the immense wisdom and knowledge of First Nations peoples, it reminds me to be humble and grateful. In composing *Power in Stillness*, I sought to evoke these qualities of stillness, of listening to the 'spaces between', and also reflect on the concepts of isolation and connectedness that the various lockdowns seemed to bring into focus.

There is a power
In stillness
In silence
In waiting

Looking up to the sky
Feeling the earth below
Standing in awe
And silence
Listening

There is a power
In stillness
In silence
In waiting

Listening
To the spaces between trees
As we stand
And breathe
Finding the quiet within

There is a power
In stillness
In silence
In waiting

Remembering
That we can stand alone
And still be connected
Like the quiet language of trees
Beneath the surface
Their roots entwined
Reaching out and holding strong

There is a power
In stillness
In silence
In waiting

ECCE NUNC – Agata della Pietà

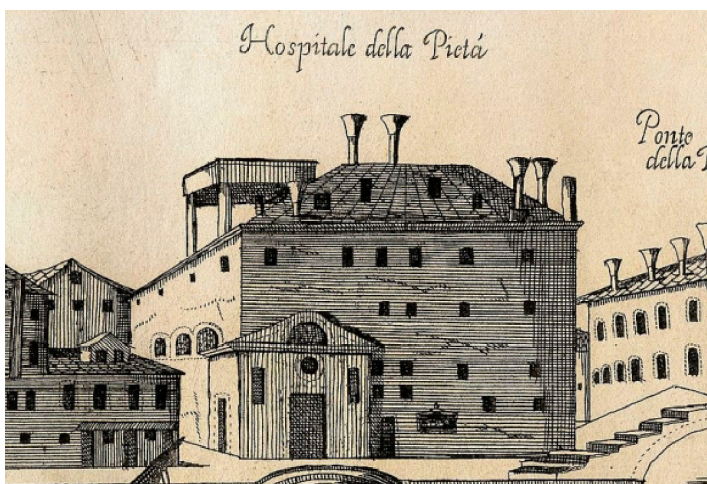
*Born probably in Venice approximately 1720;
died approximately 1780*

Not every day, nor every year nor even every decade, does an Australian program include a work performed for the first time in almost three centuries (and perhaps performed for the first time ever). But such is the case with this concert. Elizabeth Anderson explains the feats of musicological sleuthing that enabled her to revive the six-movement *Ecce Nunc*, which incorporates words taken from Psalm 134 (Psalm 133 in the Latin Vulgate translation):

I've always been fascinated by the idea that orphans in eighteenth-century Venice were given an excellent education in music. Evidently it was only selected female orphans who had this privilege, as it was considered more useful to teach male orphans a trade. When still at high school, I read about Vivaldi teaching at the Ospedale della Pietà. Since then I've pondered the idea that there might be compositions by unknown female composers to be rediscovered.

When we decided on a performance of the Vivaldi *Gloria* for our 2022 program, my curiosity was reignited. Browsing Google

to see what might be unearthed, I entered an Italian-language search, as I've found that Google doesn't search very effectively across languages. A cluster of Italian articles about music education in Venetian orphanages confirmed that I was on track to find at least some fragments of compositions by female orphan composers.



My search narrowed to a Venetian library, which I contacted by email. One particular librarian was more than happy to help and after a further exchange of emails, furnished me with copies of an incomplete set of manuscript parts for *Ecce Nunc*, by Agata della Pietà. You can imagine my excitement when, the day after requesting the manuscripts, the set

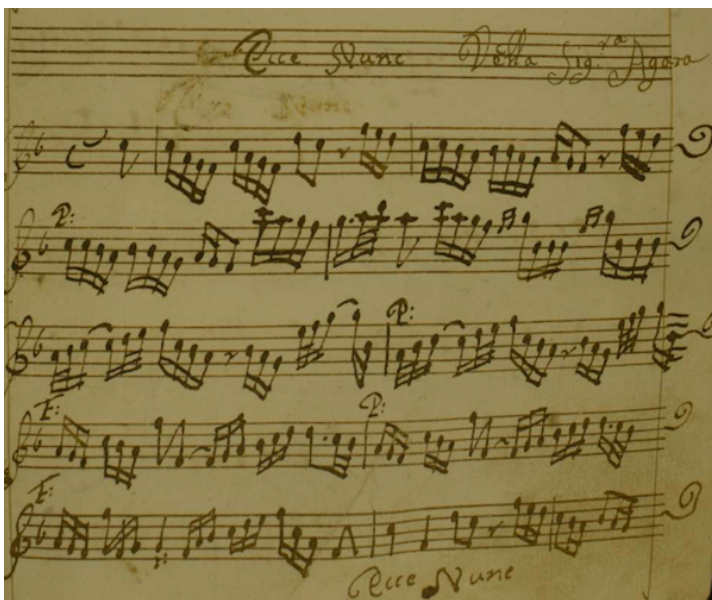
of yellowed images arrived in my inbox. All the surviving manuscript parts were put at my disposal: I had a complete first violin part and a complete cello part. Choir parts for alto and bass gave only three of the six movements, with the remaining three movements marked tacet. Those three movements in which the choral singers were silent must be vocal solos, which would need to be reconstructed. The handwriting was very clear, but there were crossings-out and, at first glance, the parts for each movement seemed to have different numbers of bars.

I decided to key in the available material for the opening movement for choir and orchestra to create a skeletal full score, from which we could assess the composition and calculate how much work would be involved in a possible reconstruction. After an hour's work, it was clear that we were dealing with an exciting piece of choral and orchestral writing similar in style to the Vivaldi *Gloria*. At this point, Douglas Lawrence and I knew that we had struck gold!

I'm grateful to our son, Jacob Lawrence, (who recently completed a Masters

AGATA *Ecce Nunc*

degree specialising in Baroque repertoire at the Schola Cantorum Basiliensis) for his assistance in reviewing my drafts.



Page one of the first violin part of Agatha della Pietà's Cantata, *Ecce Nunc*

The composer, whose surname is unknown – the records identify her purely as 'Agata' – triumphed over physical disability: she had been born without the four fingers of her left hand. She arrived at the Pietà around 1720, most likely given up by her parents because of her apparent disability. Agata soon shone as a star student. Two local musicians, Andrea Bernasconi and Giovanni Porta, left manuscripts of cantatas that specifically identify Agata as a soprano soloist.

Agata never married and continued to live at the Pietà, employed first as a teacher of singing and later also as

AGATA *Ecce Nunc*

the institution's administrator. She is mentioned in a poem, of unknown authorship, which describes the Pietà's musical life. It is a privilege to ensure that Agata, after 280 years of silence, can have her creativity appreciated by a wider audience.



Save the Children Douglas Lawrence and Elizabeth Anderson recently donated to Save the Children to help children caught in escalating conflict in Ukraine.

[Click here to donate to Save the Children](#)

Soprano solo, Chorus

Ecce nunc benedicite
Dominum,

Now bless our Lord:

Soprano solo

omnes servi Domini:
Qui statis in domo
Domini, in atriis
domus Dei nostri.

all ye servants of our Lord;
Who stand in the house of
our Lord, in the courts of
the house of our God.

Alto solo

In noctibus extollite manus
vestras in sancta,
et benedicite Dominum.

In the nights lift up your
hands in the holy places,
and bless ye our Lord.

Chorus

Benedicat te Dominus ex
Sion, qui fecit caelum et

Our Lord out of Sion bless
Thee, who made heaven

AGATA Ecce Nunc

terram.

and earth.

Soprano Duet

Gloria Patri,
et Filio,
et Spiritui Sancto:

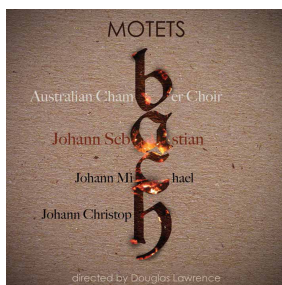
Glory be to the Father,
and to the Son,
and to the Holy Ghost:

Soprano solo, chorus

Sicut erat in principio,
et nunc et semper, et in
saecula saeculorum.

as it was in the beginning,
is now and ever shall be,
world without end.

INTERVAL



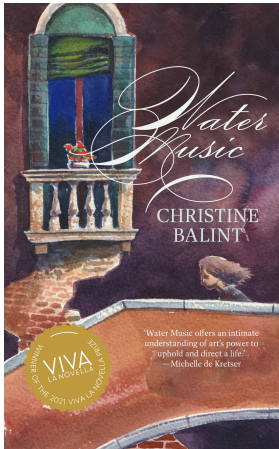
MOTETS

by Johann Sebastian, Johann Michael and Johann Christoph Bach, is one of 4 CDs available at the box office or online auschoir.org/cds or call 0452 531 750



In normal times, we (the ACC) derive 68% of our income from ticket sales. But these are not normal times! If you enjoy our eNews, videos and concerts, please consider a donation. Even \$10 will make a difference.

Click [here](#) to donate or call 0452 531 750.
Donations to the ACC are tax deductible.



Available at the box office today: signed copies of Christine Balint's prize winning new novel. Drawing on archival research in Venice, *Water Music* tells the story of a young girl growing up and learning music in a Venetian orphanage.

GLORIA Antonio Vivaldi

Born in Venice, 4 March 1678; died in Vienna, 28 July 1741

Considering that the Vivaldi *Gloria* (number 589 in the catalogue released during the 1970s by Danish scholar Peter Ryom) ranks second only to *The Four Seasons* as the composer's greatest popular hit of modern times, it remains odd how little we know about its origins. We cannot say with any confidence when he penned it. The year 1715 has been suggested, but a mere suggestion it remains. Few realise that Vivaldi set the same text twice more, though only one of these alternative settings survives, the other being – perhaps irretrievably – lost. The alternative setting, now identified as RV588, is in the same key (D major) as its far better-known companion, inspiring the hypothesis that it served as a first draft, and that Vivaldi later gave it a comprehensive overhaul.

VIVALDI *Gloria*

If this hypothesis is true, it demonstrates unusual behaviour on the composer's part. On the whole, Vivaldi lacked the enthusiasm for creative recycling which both Bach and Handel many times showed. (So much for the ignorant and facetious jibe, often attributed to Stravinsky, about Vivaldi 'writing the same concerto five hundred times.')

Far from hypothetical, indeed remarked on almost to the point of notoriety in the last eighty years' scholarly literature, is Vivaldi's dependence for part of RV589 (and, for that matter, RV588) upon the output of an otherwise totally obscure fellow Italian: Giovanni Maria Ruggieri, thought to have been born around 1665 and to have died around 1724. The grand finale to RV589, 'Cum sancto spiritu,' is closely based upon a Ruggieri fugue.

Before we condemn Vivaldi outright for such plagiarism, three extenuating circumstances warrant emphasis. First, the drastic pressures of time under which Vivaldi always operated: rather than writing for a posterity which might or might not condescend to applaud him decades after he died, he needed to have his compositions ready for audiences (in this case for audiences at Venice's Pietà), and paid for by accounts departments within weeks or sometimes days. Second, during the early eighteenth century – as British critic William G. McNaught wrote in 1935 – 'copyright was then but half established, either in morals or at law.' Third, the expectation prevailed among Vivaldi's contemporaries that a composer who borrowed

VIVALDI *Gloria*

music had to pay it back with abundant interest, improving on the borrowed item rather than lazily reproducing it note-for-note. This Vivaldi certainly did, because his 'Cum sancto spiritu' contains passages nowhere hinted at in the Ruggieri original. Handel exhibited similar enterprise in his own borrowings from other composers' scores; as Handel's admirer William Boyce observed, 'He takes Pebbles and turns them into Diamonds.'

It should never be forgotten that Vivaldi thought of himself – as did his contemporaries – as chiefly an operatic composer. However seldom his forty-odd operas are heard now, during his lifetime they carried his fame outside the Italian peninsula, in a way that *The Four Seasons* never then managed. The twelve movements of the *Gloria* suggest the opera house. The boisterous, fanfare-laden opening (which returns near the end); the vivacity of the vocal duetting in *Laudamus te*; the atmosphere of Yuletide pastoral calm throughout *Domine Deus, Rex coelestis*, with its haunting oboe solo (taken in some performances by a violin); the unusually chromatic choral harmonies in *Qui tollis*; all these, and many other sections, reveal that Vivaldi saw no need to purge secular elements from his writing of sacred music. Nor would his original listeners have desired such purgation: much of this music owed its very existence to the fact that Venice's theatres had closed for Lent, rather than to any more unctuously spiritual pretext.

VIVALDI *Gloria*

Almost the sole concessions to ecclesiastical requirements at the Pietà were the metal grilles behind which the female performers were partly concealed while they played and sang. Jean-Jacques Rousseau found the Pietà to be 'always full of music lovers ...' He complained that what grieved him were 'those accursed grilles, which allowed only notes to go through and concealed the angels of loveliness of whom they were worthy.' Better luck befell visiting French politician Charles de Brosses, who reported of the ladies: 'I vow to you that there is nothing so diverting as the sight of a young and pretty nun, in a white habit, with a bunch of pomegranate blossoms over her ear, conducting the orchestra and beating time with all the grace and precision imaginable.'

Did either tourist hear the Gloria? While it would be pleasant to think so, documentary proof has not been found. Though the sheer neatness of its manuscript implies that Vivaldi could well have taken special trouble over the piece, such neatness failed to prevent its neglect for almost two centuries after Vivaldi's death in 1741: a neglect in which almost all his music shared (the main exceptions being those concertos known through Bach's arrangements). Only in 1939, when the composer Alfredo Casella – aided by, among others, the Vivaldi-loving poet Ezra Pound – organised a week-long festival in Siena to pay the composer homage, did the *Gloria* come afresh to public notice. Since then, it has been

VIVALDI *Gloria*

accorded over a hundred recordings (the first of those appears to be one from 1954, involving a Paris Conservatoire ensemble under the little-known conductor André Jouve). In 2022 it has yet to wear out its welcome with the general public.

Chorus

Gloria in excelsis Deo,	Glory to God in the highest,
-------------------------	------------------------------

Chorus

Et in terra pax hominibus bonae voluntatis.	And on earth peace to people of good will.
--	---

Soprano Duet

Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise You, we bless You, we adore You, we glorify You.
--	--

Chorus

Gratias agimus tibi	We give You thanks
---------------------	--------------------

Chorus

propter magnam gloriam tuam.	for the great glory that is yours
---------------------------------	--------------------------------------

Soprano solo

Domine Deus, Rex coelestis, Deus Pater omnipotens.	Lord God, heavenly King, O God Almighty Father.
--	---

Chorus

Domine Fili unigenite Jesu Christe,	Lord Only Begotten Son, Jesus Christ,
--	--

Alto solo and Chorus

Domine Deus, Agnus Dei,
Filius Patris. Qui tollis
peccata mundi,
miserere nobis.

Lord God, Lamb of God,
Son of the Father. You take
away the sins of the world,
have mercy on us.

Chorus

Qui tollis peccata
mundi, suscipe
deprecationem nostram.

You take away the sins of
the world, receive
our prayer.

Alto solo

Qui sedes ad dexteram
patris,
miserere nobis.

You are seated at the right
hand of the Father,
have mercy on us.

Chorus

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe.

For You alone are the Holy
One, You alone are the
Lord, You alone are the
Most High, Jesus Christ.

Chorus

Cum Sancto Spiritu
in gloria Dei
Patris, Amen

With the Holy Spirit,
in the glory of God the
Father. Amen.

ACC performers * denotes soloists

Soprano

Sarah Amos*

Alex Hedt

Amelia Jones*

Kristina Lang*

Elizabeth Lieschke

Katherine Lieschke

Alto

Elizabeth Anderson*

Melissa Lee

Isobel Todd

Jennifer Wilson-Richter

Violin I

Jennifer Kirsner

Viola

David Hanner

Double Bass

Bill Cawte

Organ

Rhys Boak

Tenor

Matthew Bennett*

Samuel Rowe

Tanum Ship

Leighton Triplow

Bass

Thomas Drent*

Kieran Macfarlane

Alex Owens

Lucas Wilson-Richter

Violin II

Arun Patterson or

Mary Johnston

Violoncello

Edwina Cordingley

Trumpet

Joel Brennan

This performance takes place thanks to the generous assistance of:

MODEST EXPECTATIONS

 **Bendigo Bank**



SUPPORTERS

We would like to thank all our donors, including those who wish to remain anonymous.

BEQUESTS

Rosemary Gleeson
Margaret Lawrence
Lorraine Meldrum

MAJOR DONORS

Dr Marilyn Murnane AM
and the late
Rev Max Griffiths MBE
Dr Jan Schapper and
Dr Mark Schapper

DONORS

\$20,000+

Robin Batterham
The late Bob Henderson
Alana Mitchell

\$10,000+

Pat and Derek Duke
Michael Elligate
The late Thorry Gunnersen
Peter Kingsbury
Caroline Lawrence

\$5,000+

Iris Anderson and the late
Warren Anderson
James and Barbara Barber
Sally Brown
Jason Catlett
Robert Dempster and
Robin Bell
Mary-Jane Gething
John Griffiths and
Berni Moreno
Stuart and Sue Hamilton
Arwen Hur
The late Hector Maclean
Ian Phillips
Alma Ryrie-Jones
Cathy Scott
Harry Williams

\$3,000+

John and Fiona Blanch
Hellen Fersch
Bruce Fethers and
Jennifer Smith
Barry and Nola Firth
Richrd Hoy
Cheryl and John Iser
Barbara Kristof
Dorothy Low
Sarah and Peter Martin
Philippa Miller and
the late Alf Miller
Anna Price
Geoff and Angela Scollary

\$1,000+

Rae Anstee
Mary and John Barlow
Elizabeth Burns
Margaret Callinan
Margaret Flood
Dianne Gome
Heather and Ian Gunn
Alan Gunther
Bernice Hand
Ferdie Hillen
Anthea Hyslop
Jerry Koliha and
Marlene Krelle
George and Anne
Littlewood
Helen Lyth
Mary McGivern-Shaw
The late Rowan McIndoe
Kate Michael and the late
Barry Michael
Leonie Millard and
Matthew Pryor

The late Elisabeth
Murdoch
Maria and Allan Myers
James and June Nagorcka
Ross Nankivell
Susan and Richard Nelson
Henk Nieuwenhuizen
Paul and Sue Nisselle
Ron Ogden
Joan Roberts
Clare and Tom Scott
Stephen Shanasy
David and Lorelle Skewes
Sandra Speirs
Nicole Spicer
Eve Steel
Brian Swinn
Pauline Tointon
Frank West
Pamela Wilson
Glen Witham
Robert and Helen Wright

\$200+

Corry and Keith Adams
Rita Bagossy
Jennifer Bellsham-Revell
Jane Bland
Barbara Braistead
Margaret Breidahl
Nicholas and Debbie Carr
Joy Carver
Kenneth Cahill
Catherine Clancy
June Cohen
Greg Coldicutt
Tony and Madge Correll
Michael Dolan
John Eager
Michael Edgeloe

\$200+ (continued)

John Edmonds
Tom and Kate Eggers
John and Margaret Emery
Rosemary Fethers
Anne Gilby
Craig Gliddon
Lois Goodin
Stephen Gray
Clare Green
Robert and Susan Gribben
Carol Harper
Christine Haslam
Tom Healey and
Helen Seymour
Litha Heshusius
Geoffrey Hogbin
Geoff Hone
Doug Hooley
Lyn Howden and
David Beauchamp
Annemarie Hunt
Barry Jones and
Rachel Fagetter
Huw Jones
Helen Jordan
Deborah Kayser and
Nic Tsavios
Louise Kornman
Alan and Beverley Larwill
Graham and Marian
Lieschke
Pamela Lloyd
Dawn and Peter Lord
The late Heather Low
Cathy Lowy
Sue Lyons
Bradley Maclarn
Fiona McCook
Mark McDonald
Lyn McKenzie
Hilary McPhee
Penelope Maddick
Chris Maxwell
Sue Millar and Arie Baelde
Mary Muirhead and Tom
Gleisner
Rod Mummery
Joy Murray
Sheila Nash

Christine Newman
Magaret Newman
Stephen Newton
The late Julianna O'Bryan
Ross Philpott
Yoko Pinkerton
Nancy Price
Di and Ian Renard
Dianne and Gary Richter
Angela and Paul Riggs
Annette and David
Robinson
Noeline Sandblom
Muharrem Sari
Lindsay Smyth
Lenore Stephens
Eric Stokes
Rob Stove
Rosalie Strother
Marion Taubman and
Harvey Jacka
Ross Telfer
Roger Thompson
Andrew Turner
Dennis Ward
Mel Waters
Christopher and Roslyn
White
Charles and Carolyn
Williams
D'Arcy Wood
Margot Woods
Wallace Young
The late Jennifer Young
Margaret and Paul Zammit

\$100+

Meghan Anders
Judith Antcliff
Christine Ashley
Vicki and Peter Balabanski
Malcolm Baxter
Helen and Brian Bayston
Helen Begley
Elizabeth Bennetto
David Bond
Patricia Brincat
Mark Brolly
Bill Burdett
Jennifer Butler

Joelle Champert
Brian and Lucy Chapman
Ciane Clark
Lois Cooke
Judith Couch
John De Luca
Christian Doerig
Mary Duckworth
Rod Edwards
Christine Forster
Catherine Francis and Alan
Todd
Roger and Gillian Gamble
Marina Garlick
Claire and Sam Gatto
Sylvia Geddes
Marged Goode
Fiona Graham
Susan Grant
Mrs JT Hadges
Jeff Haines
Jennifer Hardy
Lorna Henry
Jane Hockin
Miranda Hoffman
Margaret Irving
Rhonda Irving
Priscilla Jamieson
Christopher Jessup
Malcolm Johns
Barbara Johnson
David Jones and Anne
McKinley
Garry Joslin
Marie Joyce
Vicky Karitinos
Max and Marie Kau
Murray Kellam
Barry and Judith Kilmartin
Trevor Kingsbury
Hans Kuhn
Elizabeth Lewis
Noeline and Ken Linard
Clare Lincoln
Bruce Livett
John Lorkin
Anne Makepeace
Ethne Marshall
Campbell and Noreen
McAdam

Clare McArdle
Noel and Donna McIntosh
Lyn McKenzie
David Jones and Anne
McKinley
Ann McNair
Diana Melleuish
Paul Michele
Niq Morcos and
Morgaine Williams
Rosemary & Bruce Morey
Ailsa and Bob Morgan
Evelyn Mortimer
Christine Newman
Mark and Margaret Norton
Betty and Peter O'Brien
Cynthia O'Keefe
Margaret Pagone
Murray Paterson
Michele Paul
Marg Pearson
Bill and Jenny Rap
Michele Reid
Rosalie Richards
Dianne Richter
John and Carol Ride
John and Naomi Rivers
John and Cynthia Rowe
Jaga Szczepanik
Hans Schroeder
Terry Sheahan
Lynne Star
Geoffrey Steventon
Robin Stretch
Rosalie Strother
Margaret Swann
Nicholas Thomas
Simon and Lynne Thornton
Karin Tiedemann
Ian Traill-Sutherland
Myrna Trute
Annie Turner
David Tuke
Mark Tweg
Christine and David Volk
Doug and Rosalie Walter
Richard Wardman
Patricia Wilkinson
Marian Worcester
Wendy Wright

Jennifer York
Peter Zegenhagen

Other Donors
22/4/2021 to 5/4/2022

Seaforth Anderson
Sharyn Anderson
Jennifer Barke
Susan Bray
Alastair Campbell
Nicholas Capes
Stephen Carey
Marg Carroll
Esteban Chemke
Avrille Ciccone
Lou Citroen
Gary Clark
Susan Clarke
Tom Clarke
Madi Claus
Judith Constable
Richard Davey
Sue Dunn
Colin Fiford
Steve Filletti
Peter Flinn
Patricia Foley
Elizabeth Gateley
Colin Giles
Marita Gill
Jacob Gillies
Joel and Amanda Gladman
Angie Gleeson
Margaret Glide
Lyn Godwin
Marged Goode
Wendy Gregory
Jan and John Reynolds
William Haebich
Barbra and John Hamilton
Robert Hannah
Michael Hannan
Kiim Harley
Richard Hogan
Jenny Holmes
Margaret Hughes
Carole Hynes
Dmitri Iakouba
Alan Isaacs
Gen Johnson
Ronald Jones
Pamela Jordan

Felicity Lain
Peter Le Breton
Janet Limb
clare Lincoln
Freida Livingstone
Trish McDonald
Belinda Mackie
John Margetts
Keith Mason
Vaughan McGillivray
Ann McKenzie
Rick McLean
John Menzies
Lech Milewski
Jane Morris
Solway Nutting
Jeremy Oats
Diane Orton
Suzanne Padgett
Judy Paton
Roger Peterson
Margaret Potts
Chris Poynter
Alastair and Gayle Pritchard
Robin Purdey
Mary Redmayne
David Reeves
Jan and John Reynolds
Lyn Riddett
Margaret Ridland
Pamela Rosso
Gonni Runia
Jennifer Samild
Ben Slater
Margaret Slattey
Jill Smith
Jaga Szczepanik
Suzanna and Paul Tait
Lee and Tim Thorn
Nancy Toohey
Rosalie Toomey
Anita Willaton
Rose-Marie van
Hoogstraten
Verena Voigt
Brian Walker
Tony Ward
Kathy White
Robert White
Anita Willaton
Gaye Witney
Frances and Andrew Wood
Eva Wynn