<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Source and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Let the Bright Seraphim</em> from <em>Samson</em>, HWV57</td>
<td>George Frideric Handel 1685-1759</td>
<td>Words by Newburgh Hamilton 1691-1761, after John Milton 1608-1674 Leanne Sullivan <em>trumpet</em>, Orchestra of the Antipodes, Brett Weymark <em>conductor</em></td>
</tr>
<tr>
<td>2</td>
<td><em>The glitt’ring Sun</em> from Cantata V: The Morning</td>
<td>Thomas Arne 1710-1778</td>
<td>Words: Anonymous Orchestra of the Antipodes, Brett Weymark <em>conductor</em></td>
</tr>
<tr>
<td>3</td>
<td><em>Sposa son disprezzata</em> (<em>I am a wife scorned</em>) from <em>Il Bajazet</em></td>
<td>Geminiano Giacomelli c.1692-1740 arr. Antonio Vivaldi 1678-1741</td>
<td>Words by Apostolo Zeno 1669-1750 Orchestra of the Antipodes, Brett Weymark <em>conductor</em></td>
</tr>
<tr>
<td>4</td>
<td><em>Mein gläubiges Herze</em> (<em>My believing heart</em>) from Cantata BWV68 ‘Also hat Gott die Welt geliebt’ (For God so loved the world)</td>
<td>Johann Sebastian Bach 1685-1750</td>
<td>Words by Christiane Mariane von Ziegler 1695-1760 Daniel Yeadon <em>cello piccolo</em>, Orchestra of the Antipodes, Antony Walker <em>conductor</em></td>
</tr>
<tr>
<td>5</td>
<td><em>Hark! The Echoing Air</em> from <em>The Fairy Queen</em>, Z629</td>
<td>Henry Purcell 1659-1695</td>
<td>Words probably by Thomas Betterton c.1635-1710 Pinchgut Opera (Cantillation, Orchestra of the Antipodes, Antony Walker <em>conductor</em>)</td>
</tr>
</tbody>
</table>
GEORGE FRIDERIC HANDEL

6  Angels, Ever Bright and Fair from Theodora, HWV68 4’19
Words by Thomas Morell 1703-1784
Orchestra of the Antipodes, Brett Weymark conductor

HENRY PURCELL

7  Now that the Sun Hath Veiled His Light (An Evening Hymn on a Ground), Z193 4’21
Words by William Fuller 1608-1675
Stewart Smith chamber organ, Laura Vaughan viola da gamba,
Tommie Andersson theorbo, Brett Weymark conductor

JOHANN SEBASTIAN BACH

8  Schafe können sicher weiden (Sheep may safely graze) from Cantata BWV208
‘Was mir behagt, ist nur die muntre Jagd’ (A merry hunt is the only thing that gives me pleasure) 4’31
Words by Salomo Franck 1659-1725
Orchestra of the Antipodes, Antony Walker conductor

Attrib. GIUSEPPE GIORDANI 1744-1798 arr. Jessica Wells

9  Caro mio ben (My dear one) 3’09
Words: Anonymous
Orchestra of the Antipodes, Brett Weymark conductor
WOLFGANG AMADEUS MOZART 1756-1791

10 **Laudate Dominum (Praise the Lord)** from Vesperae solennes de confessore (Solemn Vespers of a Confessor), KV339 3’57
Words: Psalm 116 (117)
Cantillation, Orchestra of the Antipodes, Brett Weymark conductor

WOLFGANG AMADEUS MOZART

11 **Ruhe sanft, mein holdes Leben (Rest gently, my dear one)** from Zaide, KV344 6’40
Words by Johann Andreas Schachtner 1731-1795
Tasmanian Symphony Orchestra, Sebastian Lang-Lessing conductor

JOSEPH HAYDN 1732-1809

12 **Al tuo sen fortunato (To your joyous breast)** from L’anima del filosofo [Orfeo ed Euridice] (The Soul of the Philosopher [Orpheus and Eurydice]), Hob.XXVIII:13 6’16
Words by Carlo Francesco Badini fl. 1753-1795
Tasmanian Symphony Orchestra, Ola Rudner conductor

GABRIEL FAURÉ 1845-1924

13 **Pie Jesu** from Requiem, Op. 48 4’10
Words: Traditional
Sinfonia Australis, Antony Walker conductor


14 **Chanson des cueilleuses de lentisques (Song of the Pistachio Harvesters)** from Cinq mélodies populaires grecques (Five Popular Greek Melodies) 2’45
Words: Traditional, translated into French by Michel-Dmitri Calvocoressi
West Australian Symphony Orchestra, Benjamin Northey conductor
JOSEPH CANTELOUBE 1879-1957

15 **Baîléro** from Chants d’Auvergne (Songs of the Auvergne), Book I 6’09
Words: Traditional
The Queensland Orchestra, Brett Kelly conductor

LEONARD BERNSTEIN 1918-1990

16 **Somewhere** from West Side Story 3’18
Words by Stephen Sondheim b. 1930
Sinfonia Australis, Brett Weymark conductor

CALVIN BOWMAN b. 1972

17 **Crossing the Bar** 2’22
Words by Alfred, Lord Tennyson 1809-1892
Catherine Davis piano

JONI MITCHELL b. 1943, arr. Jessica Wells b. 1974

18 **Both Sides Now** 5’01
Words by Joni Mitchell.
Bob Spencer guitar, Sinfonia Australis, Brett Weymark conductor

Total Playing Time 76’54

Sara Macliver soprano
A PORTRAIT OF SARA MACLIVER

‘I’m definitely a glass half full person,’ declares Sara Macliver. ‘I feel very lucky.’

The singer is reflecting upon the question of why, when invited to record anything she liked for an ABC Classics portrait CD, she ended up choosing so much joyous repertoire.

‘I think it reflects my personality. Although it’s wonderful to perform songs of great emotional depth and intensity, and I always enjoy that challenge, there’s something exhilarating and life-affirming about singing something joyous.’

Though she has recorded a number of solo CDs, this is Macliver’s first portrait album.

‘They said, “Have a think about which songs you’ve always thought you’d love to record.” The hardest thing after that was choosing – I feel as if I could do half a dozen double discs!’

What began as a huge list was first painstakingly whittled down to a narrow selection, then gratefully expanded to take in highlights from material recorded over a span of almost a decade. Featuring large on the album is the Orchestra of the Antipodes, under conductors Antony Walker and Brett Weymark – all partners she knows from a diverse range of projects, including several Pinchgut Opera productions. Since the recording includes both Baroque and later music, the players switch from period instruments to modern ones, with the running order embracing the necessary shifts in pitch and style. Macliver’s journey from Purcell to Joni Mitchell is unified by an angelic theme.

‘People often associate a particular kind of pure voice with angelic qualities,’ says Macliver, ‘and a lot of reviews have called my singing angelic. I’m not an especially spiritual person, but in terms of being ecstatic and joyous, I can certainly relate to the theme of angels.’

Handel’s *Let the Bright Seraphim* brought the inspiration for the disc’s title. ‘It’s technically difficult, but the joy seems to just flow out of me when I’m singing that song, so I suppose you could say it reflects my personality,’ she says.

So what, exactly, are seraphim?
‘Apparently a seraph is one of the highest of the nine orders of angels,’ Macliver replies. ‘And seraphic means ecstatic or beautiful. They are fiery, with six wings.’

After a bemused moment of contemplating angelic anatomy, Macliver moves on to the matter of her own vocal anatomy. Did her taste in repertoire grow from the kind of voice she has, or has she developed her voice to suit the repertoire to which she is attracted?

‘I think the type of voice came first, and I’ve ended up singing repertoire which suits that sound,’ she reflects. ‘I’ve always maintained that it’s incredibly important for a singer to choose repertoire that suits your voice at that time. My voice has been fairly light and pure from the start. In recent years, since the birth of my three children, the sound has become more rich and warm, but it is still a fairly straight tone – I was never destined to sing Wagner.

‘Over the past ten years, I’ve really broadened the variety of repertoire that I sing, and it certainly hasn’t stayed within the confines of the Baroque era. I’ve sung the music of composers like Sibelius and Fauré, as well as quite a lot of Mahler. As my voice has changed, my repertoire has expanded, but it’s all music that I love to sing.’

None of this made it easy for Macliver and the ABC Classics team to pare down a coherent selection for a musical portrait.

‘How do you put together a portrait? In the end, part of the choice was dictated by the fact that there are certain pieces which I particularly love. Mozart’s *Laudate Dominum* was something that I had always wanted to record. I had sung it as a student, and with several orchestras. It is just one of those really special works that I always felt comfortable singing, because it’s such a beautiful piece of music!’ It was also a welcome chance to work again with chamber choir Cantillation, whose warmth and clarity of tone make an angelic perfect match for Macliver’s soaring beauty.

Giordani’s *Caro mio ben* is standard repertoire for voice students around the world, but the piece is very seldom performed in style with historically appropriate instruments, and Macliver relished the experience.
Bernstein’s *Somewhere*, Mitchell’s *Both Sides Now* and a new song by Australian composer Calvin Bowman, *Crossing the Bar*, make somewhat unlikely additions to a repertoire dominated by Baroque and Classical arias, but Macliver sees no incongruity. ‘It will be interesting to see how people respond to such an eclectic mix!’

Another unifying factor in Macliver’s selection is the central role played by the texts and narratives of the music she has chosen. ‘I think it’s absolutely essential to know – especially if you’re singing an aria in isolation – what kind of character you’re singing, where in the story this particular aria comes, what happened before, what happens after, why the person sings, what the emotional context is. It just adds so much more. I also love exploring the concept of creating a lot of different colours in the texture. I’m sure every singer does – it’s part of the job. But a lot of that is driven by the text. Words speak very clearly about the emotional intensity, from something as simple as the key chosen or a harmonic shift, to the choice of chord for a particular note.

‘What comes first? Is it the music or the words? I think you need a very clear understanding of both. They need to exist side by side.’

For Macliver, the joy of exploration is mirrored by the joy of performance. ‘I love the fact that I have a job which allows me to express myself and fulfil so many aspects of my personality. Many people don’t have that good fortune in their workplace. Although there are so many challenges to what I do, I love it. Bringing joy is one of the things that motivates me. It really is. And every year as work comes in, I think, “Fantastic!” I get to keep doing what I love doing, and I’ll continue as long as people are enjoying what I do.

‘I think for a lot of people listening to music can be very cathartic. I also think that performing can be cathartic. I can’t imagine a life without it. It does nurture my soul.’

Her hopes for the disc? ‘Most importantly, I just hope that it brings people pleasure!’

*Shirley Apthorp*
SARA MACLIVER

Sara Macliver is one of Australia’s most popular and versatile artists, and is regarded as one of the country’s leading exponents of Baroque repertoire.

She is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, Musica Viva, the Australian Chamber Orchestra, the Australian String Quartet, West Australian Opera, the Australian Brandenburg Orchestra among others, and a number of international companies. Sara Macliver records for ABC Classics, with more than 30 CDs and many awards to her credit.

In 2008, engagements included concerts with the Melbourne, Adelaide, West Australian and Tasmanian Symphony Orchestras, the New Zealand and Musica Viva Festivals, and Pinchgut Opera, where she performed the role of Jonathan in Charpentier’s David and Jonathan.

In 2009 Sara Macliver appeared as Susanna in West Australian Opera’s The Marriage of Figaro, and performed in Mendelssohn’s Elijah (Tasmanian Symphony Orchestra) and Haydn’s Creation (Sydney Symphony Orchestra and Auckland Philharmonic Orchestra). She also featured with Steve Davislim in a program of works by Haydn for the Australian National Academy of Music (ANAM), and in a Mozart program with the Sydney Symphony.

Engagements in 2010 included a national tour with the Australian Chamber Orchestra, as well as concerts with the Adelaide, Sydney, West Australian and New Zealand Symphony Orchestras, Melbourne Chamber Orchestra and ANAM. In 2011 she tours nationally with the Australian String Quartet, returns to Auckland to perform Songs of the Auvergne, and will sing Bach’s St John Passion and Magnificat, Mozart’s Mass in C minor, Fauré’s Requiem and excerpts from Der Rosenkavalier in Adelaide, Perth and Sydney. She will also take a central role in the contemporary chamber opera Into the Shimmer Heat with Nova Ensemble in Perth.

Sara Macliver has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.
Mozart: Requiem and Exsultate, jubilate
With Cantillation and Orchestra of the Antipodes, conducted by Antony Walker.
476 4064

Mendelssohn: The Five Symphonies
Includes Symphony No. 2 ‘Lobgesang’. With the Tasmanian Symphony Orchestra, conducted by Sebastian Lang-Lessing.
476 3623

Charpentier: David + Jonathan
476 3691

The Perfection of Music: Masterpieces of the French Baroque
With Western Australian Baroque specialists Ensemble Battistin.
Vol. II: The Concert Français
476 6499
Vol. III: The Concert Spirituel
476 6182
Vol. IV: The Palais-Royal
476 6181

Vivaldi: Juditha Triumphans
Live recording of Pinchgut Opera’s 2007 production. With David Walker, Sally-Anne Russell, Fiona Campbell, Renae Martin, Cantillation and Orchestra of the Antipodes, conducted by Attilio Cremonesi.
476 6957
El fuego
Music from Renaissance Italy and Spain. With Melbourne early music ensemble La Compañía.
476 5955

Mozart Arias
Favourite soprano arias from The Marriage of Figaro, Don Giovanni, The Magic Flute and more. With the Tasmanian Symphony Orchestra, conducted by Sebastian Lang-Lessing
476 5949

Songs of the Auvergne
With The Queensland Orchestra, conducted by Brett Kelly.
476 5703

Baroque Duets
Features Pergolesi’s Stabat mater and works by Vivaldi, Handel and Monteverdi. With Sally-Anne Russell and Orchestra of the Antipodes, conducted by Antony Walker.
476 7737

Bach Arias and Duets
With Sally-Anne Russell and Orchestra of the Antipodes, conducted by Antony Walker.
476 1183

Haydn Arias and Orchestral Music
Includes arias from The Creation and The Seasons. With the Tasmanian Symphony Orchestra conducted by Ola Rudner.
472 4472

Noel! Noel!
Christmas with the Australian Brandenburg Orchestra, recorded live in concert.
472 6062
Fauré: Requiem
With Teddy Tahu Rhodes, Cantillation and Sinfonia Australis, conducted by Antony Walker.
472 0452

If Love’s a Sweet Passion
Theatre songs from Shakespeare’s England. With the Australian Brandenburg Orchestra, conducted by Paul Dyer.
456 6922

Purcell: The Fairy Queen
Studio recording of Pinchgut Opera’s 2003 production. With Sally-Anne Russell, Miriam Allan, Jamie Allen, Paul McMahon, Stephen Bennett, Cantillation and Orchestra of the Antipodes, conducted by Antony Walker.
476 2879

Handel: Messiah
With Alexandra Sherman, Christopher Field, Paul McMahon, Teddy Tahu Rhodes, Cantillation and Orchestra of the Antipodes, conducted by Antony Walker.
472 6012 – CD
472 6049 – DVD

Carmina Burana
With Jonathan Summers, Paul McMahon, Cantillation, Synergy Percussion and Australian Virtuosi, conducted by Antony Walker.
472 4812

Monteverdi: L’Orfeo
Live recording of Pinchgut Opera’s 2004 production. With Mark Tucker, Damian Whiteley, Penelope Mills, Paul McMahon, Brett Weymark, Josie Ryan, Anna Fraser, Cantillation and Orchestra of the Antipodes, conducted by Antony Walker.
476 8030
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Recording Producer, Engineer and Editing: Virginia Read
Chorus and Orchestra Manager (Orchestra of the Antipodes, Sinfonia Australis, Cantillation): Alison Johnston

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Joseph Canteloube’s  Chants d’Auvergne  are published by Editions Heugel.
‘Somewhere’ from  West Side Story  by Leonard Bernstein is published by Boosey & Hawkes Music Publishers Ltd of London.

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www.abcclassics.com


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<table>
<thead>
<tr>
<th></th>
<th>Composer</th>
<th>Title</th>
<th>From</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HANDEL</td>
<td>Let the Bright Seraphim</td>
<td>from Samson</td>
<td>5’09</td>
</tr>
<tr>
<td>2</td>
<td>ARNE</td>
<td>The glitt’ring Sun</td>
<td>from Cantata V: The Morning</td>
<td>1’47</td>
</tr>
<tr>
<td>3</td>
<td>GIACOMELLI / VIVALDI</td>
<td>Sposa son disprezzata (I am a wife scorned)</td>
<td>from Bajazet</td>
<td>4’54</td>
</tr>
<tr>
<td>4</td>
<td>JS BACH</td>
<td>Mein gläubiges Herze (My believing heart)</td>
<td>from Cantata No. 68</td>
<td>3’19</td>
</tr>
<tr>
<td>5</td>
<td>PURCELL</td>
<td>Hark! The Echoing Air</td>
<td>from The Fairy Queen</td>
<td>2’31</td>
</tr>
<tr>
<td>6</td>
<td>HANDEL</td>
<td>Angels, Ever Bright and Fair</td>
<td>from Theodora</td>
<td>4’19</td>
</tr>
<tr>
<td>7</td>
<td>PURCELL</td>
<td>Evening Hymn</td>
<td></td>
<td>4’21</td>
</tr>
<tr>
<td>8</td>
<td>JS BACH</td>
<td>Schafe können sicher weiden (Sheep may safely graze)</td>
<td>from Cantata No. 208</td>
<td>4’31</td>
</tr>
<tr>
<td>9</td>
<td>GIORDANI</td>
<td>Caro mio ben (My dear one)</td>
<td></td>
<td>3’09</td>
</tr>
<tr>
<td>10</td>
<td>MOZART</td>
<td>Laudate Dominum (Praise the Lord)</td>
<td>from Solemn Vespers of a Confessor</td>
<td>3’57</td>
</tr>
<tr>
<td>11</td>
<td>MOZART</td>
<td>Ruhe sanft, mein holdes Leben (Rest gently, my dear one)</td>
<td>from Zaide</td>
<td>6’40</td>
</tr>
<tr>
<td>12</td>
<td>HAYDN</td>
<td>Ai tuo sen fortunato (To your joyous breast)</td>
<td>from L’anima del filosofo</td>
<td>6’16</td>
</tr>
<tr>
<td>13</td>
<td>FAURÉ</td>
<td>Pie Jesu</td>
<td>from Requiem</td>
<td>4’10</td>
</tr>
<tr>
<td>14</td>
<td>RAVEL</td>
<td>Song of the Pistachio Harvesters</td>
<td>from Five Popular Greek Melodies</td>
<td>2’45</td>
</tr>
<tr>
<td>15</td>
<td>CANTELOUBE</td>
<td>Baïlèro</td>
<td>from Songs of the Auvergne</td>
<td>6’09</td>
</tr>
<tr>
<td>16</td>
<td>BERNSTEIN</td>
<td>Somewhere</td>
<td>from West Side Story</td>
<td>3’18</td>
</tr>
<tr>
<td>17</td>
<td>BOWMAN</td>
<td>Crossing the Bar</td>
<td></td>
<td>2’22</td>
</tr>
<tr>
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<td>MITCHELL</td>
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<td></td>
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</tr>
</tbody>
</table>

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Sara Macliver soprano