

CANTICLE

CLARION FRACTURE ZONE
WITH THE MARTENITSA CHOIR



Song of Solomon

Chapter 3:1-5

Upon my bed at night
I sought him whom my soul loves;
I sought him, but found him not;
I called him but he gave no answer.
"I will rise now and go about the city,
in the streets and in the squares;
I will seek him whom my soul loves."
I sought him but found him not.
The sentinels found me
as they went about in the city.
"Have you seen him whom my soul loves?"
Scarcely had I passed them,
when I found him whom my soul loves.
I held him, and would not let him go
until I brought him into my mother's house,
and into the chamber of her that conceived me.
I adjure you, O daughters of Jerusalem,
by the gazelles or the wild does:
do not stir up or awaken love until it is ready!"

Animus

Gaelic translation

Air mo leabaidh anns an oidhche dh'iarr mi an tì da bheil gradh aig m'anam: dh'iarr mi e, ach cha d'fhuair mi e.

Eiridh mi a-nis, agus theid mi mun cuairt anns a' chathair, anns na sraidean agus anns na slighean farsaing iarraidh mi esan da vheil gradh aig m'anam: dh'iarr mi e, ach cha d'fhuair mi e.

Thachair orm an luchd-faire a' dol mun cuairt anns a' chathair: Am faca sibh an tì da bheil gradh aig m'anam?

Cha deachaidh mi ach beagan air m'aghaidh uapa, nuair a fhairmi esan da bheil gradh aig m'anam; rinn mi greim air, agus chaleiginn as e, gus an tug mi e do thaigh mo mhathar, agus da seomar-se a rug mi.

Darkness Falling As A Stone

Lyrics by Alister Spence

Darkness falling as a stone in my heart;
a desert place is the night without your love.

Canyons calling out your name despairing;
my soul is lost. I am dust without your love.

Haunted by memory of your touch on my skin;
like a fire burns a wound within me.
My love is gone. I am lost without your love.
Driven out in the night I can no longer bear this pain!

Where is the one that my soul desires,
the one who has taken hold of my heart?
Where is the body joined to my own,
that brought me a love that I have never known.

Darkness falling as a stone.

Kogoto Obicha Dushata Mi

Bulgarian translation

През нощта на леглото си
Потърсих овци,
Когото обича душата ми.
Потърсих го, но не го намерих.
Ще стана сега и ще обиколя града.
По улиците и по площалите
Ще търся овци, когото обича душата ми.
Потърсих го, но не намерих този.
Когото обича душата ми.
Намериха ме стражарите, които обхождат града.
Видяхте ли овци, когото обича душата ми?
А малко като ги отминах
Намерих овци, когото обича душата ми.
Хванах го и не го пуснах
Доде го не въведех в къщата на майка си
И във вътрешната стая на овца,
Който ме е родила.

CLARION FRACTURE ZONE

Tony Gorman
Sandy Evans
Paul Cutlan
Alister Spence
Lloyd Swanton
Toby Hall

tenor and alto saxophone, clarinet
tenor and soprano saxophone
tenor and alto saxophone, bass clarinet
piano and keyboards
double bass
drums



MARTENITSA

Directors
Mara Kiek
Llew Kiek

Penny Auburn
Simone Barry
Sarah Bedak
Claire Brown
Dale Caldwell
Marie Clarke
Sally Corry
Christine Cusbert
Linda Dawson
Diane Dean
Delorie Dornan
Jenny Dornan
Wilma Grier
Jenni Kovacs
Vicki Loomans
Jackie Ludher
Jasmine Ludher
Michele Morgan
Lucy Reid
Jann Rutherford
Karen Steains
Ibi Szentirmay
Naomi Vaughan



Language Consultants

Bulgarian **Stefan Kozuharov, Silvia Entcheva, Mara Kiek, Gina Kozuharov**

Gaelic **Wilma Grier**

Repetiteur for first performance **Philip Griffin**

Produced by **Tony Gorman**

Recorded by **Ross A'hern** at Sony Studios East Sydney 22-26 March 2001
and mixed 2-5 April 2001

Mastered by **Paul Bryant** at Sony Studios East Sydney

Executive Producer **Tim Dunn**

Cover painting 'The Offering' (detail) by **Rosemary Valadon** 1996

Photographs by **Joe Glaysher**

Graphic design **Cheryl Orsini**

CANTICLE

Commissioned by The Paddington Uniting Church



Canticle was commissioned by the Paddington Uniting Church through its arts program, Eastside Arts, in 1997. Impetus for the commission came from the debate in the Uniting Church in Australia aroused by the National Report on Human Sexuality, which was presented at the 1997 National Assembly in Perth. Against a background of extremist reactions within the Church, the Paddington Uniting Church responded by commissioning this major work which celebrated sexuality as a gift from God.

Carol Hirt - Arts Officer - Eastside Arts

Flesh together with spirit, passion together with justice, desire together with delight, ecstasy and faith. These are the connections that Canticle is intentionally bringing together. In a religious environment which at times becomes prescriptive and repressive, this jazz-poem provides an opportunity to express the language of delight and passion and to celebrate sexuality as a gift from God. This commission has proved to be a marvellous collaboration with one of Australia's most innovative jazz ensembles and has been a way of continuing this Parish's commitment to exploring faith, justice and human creativity.

Rev Rod Pattenden - PUC Minister - 1997

Forces 'Biblical-In-Their-Grandeur' appeared to be at work during the late nineties-early noughties. In the lead up to this recording 3 very significant things happened within a short space of time.

1 The first performance of 'Canticle' was one of my last performances before succumbing to Multiple Sclerosis. That was 1997. Four years later I had started playing again, just a little bit, but more all the time. I was back, sort of.

2 Any recording of Canticle just had to involve a couple of gigs, which naturally had to be at the Paddington Uniting Church. Tragically, the building's roof was totally trashed in The Great Hailstorm Of 1999. The church was closed as a venue for 2 years. Well, it's been fixed, all fitted out absolutely beautifully. We had a venue.

3 Equally importantly, we didn't have any money to record anything, anyway. A 6 piece jazz band with a 23 piece Bulgarian Women's Choir requires a certain sized studio, i.e. FAIRLY LARGE. After the first performances (in 1997) we wanted to record immediately. We were all raring to go, but broke.

We applied for various grants, but to no avail. (Pulls out onion).

And then, suddenly, almost out of the blue, we had a grant. We had some money

Yay!

There's just a wee bit of history to be going on with.

Alister, Sandy and I were asked to set to music a biblical passage from The Song of Solomon, celebrating human sensuality and sexuality. Sandy and I had been working with the Martenitsa Choir from time to time, and their triumphant 'calling voices' seemed perfect for what we had in mind.

I'm from Scotland. I have vivid memories of the wireless on Sunday mornings, when BBC Radio Scotland would broadcast a church service by the Wee Free. The congregation of Highlanders would moan and wail and roar and sing with the greatest of passion. They sang in Gaelic. They loosely, and I mean loosely, followed the rhythm and pitch of a cantor who always seemed to be 3 steps ahead of everyone else. **Animus** is in Gaelic. (I'm sure Alister is playing in Gaelic.)

As composers we tend not to collaborate. Traditionally, each piece turns up more or less fully formed.

Stirring The Waters is possibly CFZ's first ever true collaboration, between Sandy and Alister.

Paul Cutlan's bass clarinet solo is truly quintessential; Lloyd's unique healing salve does it again.

Alister was moved and inspired by the original text to contribute his own words, as well as music.

In **Darkness Falling As A Stone** we hear Martenitsa join with the band, in English, with Alister's moving text, and an ostinato figure played like bells, high on the piano.

Sandy writes most gorgeous ballads. **Your Touch On My Skin** features me on alto sax, playing with the trio. A truly sublime moment.

King Solomon was supposedly so wise that he would suggest splitting a child in two, so that the warring parents would each have an equal share. The **Soul Of Solomon** was written to (hopefully) reveal some of the total passion and barbaric 'fairness' of Biblical times. Us horn players are all playing tenor sax, me first, then Sandy, then Paul. I love Toby's playing with a passion. I'm sure you will agree that his contribution here is Totally Awesome!

Till We Fulfill Our Love, shimmering and hissing, a gaseous pastel cloud, half remembered dreams, peach, pink, blue wisps, half heard confidences. Penumbra - a shadow of a shadow.

Kogoto Obicha Dushata Mi heavily features Martenitsa. In the first part Sandy soars higher and ever higher on soprano saxophone, with an accompaniment from the choir, eventually rising to a seemingly impossible climax, launching the choir into the main solo feature of the piece. Gloriously strident, raising the roof of our earthly emotional ceiling ever upward, Martenitsa leave us quite breathless, leading inexorably to the **Kogoto Finale**. Twisting and turning every which way, with snatches of this and that, splashes of colour from all involved, the crescendo continuing to build, wave after wave, high upon high, Paul and I swapping secrets on alto saxes, Sandy peering through the lattice work with her tenor, the choir first smudging the edges, then suddenly in sharp focus, leading ever upwards to the climax. Ecstasy.

Tony Gorman



Clarion Fracture Zone have no words to express just how much we appreciate the opportunity to present a major work on this scale. This opportunity has come about thanks to the vision and commitment of Tim Dunn, the Rev Rod Pattenden, Carol Hirt, and Eastside Arts. We thank The Martenitsa Choir for joining us on this journey, Lloyd and Toby, Llew and Mara Kiek, Paul Cutlan; the members of the Paddington Uniting Church; Joe Glaysher who photographed the whole project from beginning to end; Ross A'hern, Paul Bryant, Daniele de Giovanni, Brendan Napier, the Australia Council, Andrew Robson, Steve Elphick, Cheryl Orsini, Rosemary Valadon, Jean and Milton Evans, Sue and Alexandra Spence, Wilma Grier, Stefan and Gina Kozuharov, Silvia Entcheva, Philip Griffin, SIMA, Jane March, Peter Rechniewski, John Clare, John Shand and everyone who has shared the music with us.

- 1 Animus Part 1** Comp Tony Gorman
Spence (*pno*), Swanton (*bs*), Hall (*drs*)
Solo: Spence
- 2 Animus Part 2** Comp Tony Gorman. Song of Solomon 3:1-5 in Gaelic
Choir, Gorman (*ts*), Evans (*ts*), Spence, Swanton, Hall
- 3 Stirring The Waters** Comp Sandy Evans and Alister Spence
Choir, Evans (*ts*), Cutlan (*bcl*), Spence, Swanton, Hall
Solos: Evans, Cutlan, Swanton, Spence
- 4 Darkness Falling As A Stone** Lyrics and music by Alister Spence
Choir, Evans (*ss*), Gorman (*cl*), Spence, Swanton, Hall
Solos: Gorman, Evans, Spence
- 5 Your Touch On My Skin** Comp Sandy Evans
Gorman (*as*), Spence, Swanton, Hall
Solo: Gorman
- 6 Soul Of Solomon** Comp Tony Gorman
Gorman (*ts*), Evans (*ts*), Cutlan (*ts*), Spence, Swanton, Hall
Solos: Gorman, Evans, Cutlan, Swanton, Spence, Hall
- 7 Till We Fulfill Our Love** Comp Alister Spence
Choir, Evans (*ss*), Gorman (*cl*), Spence, Swanton, Hall (*glock*)
- 8 Kogoto Obicha Dushata Mi Part 1** Comp Sandy Evans. Song of Solomon 3:1-2 in Bulgarian
Choir, Evans (*ss*), Hall
Solo: Evans
- 9 Kogoto Obicha Dushata Mi Finale** Comp Sandy Evans. Song of Solomon 3:3-5 in Bulgarian
Choir, Evans (*ts*), Gorman (*as*), Cutlan (*as*), Spence (*pno/kbd*),
Swanton, Hall

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