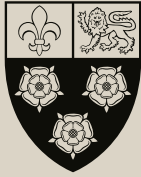




CHARLOTTE

DAMIAN BARBELER
JUDITH NANGALA CRISPIN

Daniel Hyde



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's College Chapel has been the home to one of the world's most loved and renowned choirs. Since its foundation in 1441 by the 19-year-old King Henry VI, choral services in the Chapel, sung by this choir, have been a fundamental part of life in the College. Through the centuries, people from across Cambridge, the UK and, more recently, the world have listened to the Choir at these services. Today, even people who aren't able to attend services in the Chapel have heard King's Choir, thanks to its many recordings and broadcasts, and the tours that have taken it to leading international concert venues around the world. Despite its deep roots in musical history, the Choir has always been at the forefront of technological innovation, and records exclusively on its 'impeccable' own label.

CHARLOTTE

DAMIAN BARBELER
JUDITH NANGALA CRISPIN

Choir of King's College, Cambridge
Daniel Hyde



CHARLOTTE

The lyrics for *Charlotte* come from the 2020 Blake Poetry Prize-winning poem by Judith Nangala Crispin entitled *On Finding Charlotte in the Anthropological Record*. The poem evokes real-life experiences and reflections arising from Crispin's 20 year search through paper records and via physical travels, seeking information about her Indigenous Australian heritage. Eventually Crispin discovered a solitary photo of her great-great-grandmother, Charlotte.

The musical setting, with its sharp contrasts, and sometimes lyrical, sometimes insistent melodies, honours the raw complexities of the poem. The Australian Landscape is also depicted, specifically Lake Moodemere (possible translation ‘waterhole that never dries up’) where it’s likely Charlotte was born and died. I visited this peaceful but haunting place in northern Victoria twice while composing *Charlotte*, making musical sketches and field recordings amongst the ancient River Red Gums. On the second trip a Golden Whistler visited me and sang a distinctive local variation of that bird’s call. That call appears here in various

forms, most significantly when Charlotte herself speaks: 'Where did you go girl?'.

© Damian Barbeler, June 2024

TEXT

We meet on the surface of a photograph,
as a fish and bird meet in a lake.

Charlotte, sits jade-black on earth,
wind disarranging her hair.
A needlework of scars crosses her chest,
repeated dots, like patterns on a goanna's back.

Soon constellations will appear between the
branches, on this night of ninety years ago.

This moment, an old light crosses bound'ries
of emulsion, and she asks me:
"Where did you go girl,
With your ever whiter babies?"
This is what remains, ...
Scars to hold the memory of someone precious
who has died.
Charlotte.

Charlotte is a map of a Country stained
by massacres:
Skull Creek, Poison Well, Black Gin's Leap.
A geography of skin and land.

Charlotte is a map, ... a map for the returning,
who speak only a murderer's tongue,
whose songlines are erased,
who consulted births, deaths and marriages,
who stood, beside rented Toyotas,
clutching photographs,
in a hundred remote communities,
asking strangers,
"Do you know my fam'ly?
Can you tell me who I am?"

This moment an old light crosses bound'ries of
emulsion, and I say to her,
"Charlotte, Grandmother of my Grandfather,
I am Judith, and these are my scars."

Words: *from Judith Nangala Crispin's poem*
'On Finding Charlotte in the Anthropological Record'
Music: *Damian Barbeler*
Published: *Damian Barbeler*

DAMIAN BARBELER

Composer



Damian Barbeler is an award-winning composer and multimedia artist recognised for his inventive nature-inspired creations. His visually-influenced style, derived from the practice of composing *in situ* during field trips, brings a raw and unvarnished honesty to the colours and textures of the Australian bush: from oppressive harshness to intoxicating beauty and everything in between.

Barbeler's music regularly incorporates extra-musical elements, including visuals, sculpture, theatre, and/or interactive electronics, created either by himself or in collaboration with other artists. This practice has led to significant works such as *Piece for Violin and Ball of Wool*, *Scenes from the Bundian Way*, *Bruce's Shed* and *Duet for One*, which push the boundaries of classical concert presentation into genuinely innovative and immersive realms.

His compositions and multimedia works have appeared in major festivals around Australia including Vivid Light Festival, MOFO, Four Winds Festival, Queensland Music Festival, Canberra International Music Festival, Tasmanian International

Arts Festival, Brisbane Festival and Metropolis Festival. He co-directed the online *HiberNATION Festival of the Lo-fi*, which was nominated for the global 2021 Classical:NEXT awards. He twice received the 'Recommended Work' award at the UNESCO International Rostrum of Composers, was a finalist in the international Toru Takemitsu Composition Prize 2008 and was awarded the prestigious Ian Potter Emerging Composer Fellowship 2006/07. In 2015 he was finalist for 'Best Instrumental Work' for the APRA/AMC Art Music Awards. He is a represented composer with the Australian Music Centre. His book 'Music Composition Toolbox', co-authored with Matthew Hindson and Diana Blom, is a staple text for secondary education in Australia.

Barbeler is a Lecturer in Composition and Music Technologies at the Sydney Conservatorium of Music (University of Sydney), and Creative Producer for the independent art music production house Backstage Music.

www.barbeler.com

DANIEL HYDE

Director of Music



Daniel Hyde has been Director of Music at King's College, Cambridge since 2019. As well as directing the world-famous choir in daily services, he regularly conducts concerts and broadcasts at home and abroad. Born in the UK, schooled as a chorister at Durham Cathedral, he was made a Fellow of the Royal College of Organists at the age of 17 and won the organ scholarship to King's College, Cambridge; upon graduation he took up the position of Director of Music at Jesus College, Cambridge. In 2009, he became Informator Choristarum at Magdalen College, Oxford, where he was also an Associate Professor. In 2016 Daniel became Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City. In September 2024 he will take up the role of Musical Director of the City of London Choir, alongside his commitments at King's.

As a conductor, Daniel has worked with many of the world's leading ensembles including the BBC Singers, the London Bach Choir, Britten Sinfonia, Philharmonia Chorus, Philharmonia Orchestra, BBC Concert Orchestra, Royal Philharmonic

Orchestra, the Orchestra of the Age of Enlightenment, the Orchestra of St Luke's and New York Baroque Incorporated.

As an organist, he has performed throughout the world. Regular appearances include at the BBC Proms, where in 2010 he made his solo debut performing Bach's Canonic Variations at the organ of the Royal Albert Hall. In 2021 he was concerto soloist at the First Night of the Proms. As an ensemble player he has appeared extensively with the likes of Phantasm, the Britten Sinfonia, The Tallis Scholars, Aurora Orchestra, and Gabrieli Consort. Daniel's varied discography can be found on the King's, Opus Arte, Linn, Naxos, EMI and Priory labels.

www.danielhyde.co.uk

www.jamesbrownmanagement.com

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Founded in the 15th century, the Choir of King's College, Cambridge is undoubtedly one of the world's best known choral groups. Every Christmas Eve millions of people worldwide tune into *A Festival of Nine Lessons and Carols*, a service that has been broadcast almost every year by the BBC since 1928.

The Choir owes its existence to King Henry VI, who envisaged the daily singing of services in the magnificent college chapel. Singing daily services remains an important part of the lives of the 16 choristers, who are educated at King's College School, and the 14 choral scholars and two organ scholars, who study a variety of subjects at the University of Cambridge.

The Choir has produced numerous professional singers including James Gilchrist, Christopher Purves and Gerald Finley. The Choir's worldwide fame and reputation, enhanced by its many recordings, has led to invitations to perform around the globe, and to an extensive international touring schedule.

Treble

Auberon Adams, Isaac Adesope,
Edward Boateng, Theodore Carter,
Ethan Cumberbatch, Robin Dalglish, Mir Godar,
Henry Harper, Raymond Hu, Kai Huang,
Bertie MacDonald, Curtis Mears, Theodore Mews,
Gustav Moeller-Jensen, Ottar Moeller-Jensen,
Oliver Moyns, Lewis Wilkie

Alto

Alexander Austin, Felix Blake,
Jacob Partington, William Rodgers

Tenor

Matthew Chan, Tadwyn Davies,
Harry Gant, Benedict Turner-Berry

Bass

Henry Brearley, Paul Greally, Jack Harris,
Tom Pickard, Max Todes, Michael Tuft

Head of Singing

David Lowe

Director of Music

Daniel Hyde

Recorded at 192kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Scholars, 27 June 2024.

Producer Adrian Peacock

Engineer David Hinitt

Editing, Mixing & Mastering David Hinitt

Cover design David Millinger

Cover image Judith Nangala Crispin, used by kind permission

Layout design David Hawkins (Untitled Studio)

Content layout David Millinger

Booklet editors David Millinger & Rachel Walters

Booklet photographs Patrick Allen (p3); Leon Hargreaves (p7);
Leon Hargreaves / Choir of King's College, Cambridge (p10)

Label management Rachel Walters

www.kingscollegerecordings.com

www.kings.cam.ac.uk

