



graduate
singers

Directed by
Timothy Marks



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graduate singers

For 30 years, the Graduate Singers have been presenting fine choral concerts in Adelaide. During this time the choir has worked under the baton of many leading conductors including Graham Abbot, Carl Crossin and Hilary Weiland. Current director, Timothy Marks, has been with the choir since 2000.

The choir aims to provide a challenging musical environment in which choristers are able to further develop their vocal and technical skills. Recently the choir has received critical acclaim for its performances across a wide variety of musical styles. Recent concerts have included the Monteverdi 1610 Vespers, the Faure Requiem, and a programme celebrating the 250th anniversary of Mozarts birth. The choir has also presented innovative concerts of Celtic and African music

timothy marks - director

Tim graduated from the Elder Conservatorium with a Graduate Diploma in Music, Performance (Viola) where he studied with Keith Crellin. He has played with the Adelaide Symphony Orchestra and Chamber Orchestra. His interest in early music led him to become a principal player with Ensemble Esterhaza (Melbourne), New Holland Baroque (Adelaide), and the Australian Brandenburg Orchestra (Sydney).

He pursued his vocal studies under Robert Dawe and has been a soloist with many Adelaide choirs including the Festival Chorus and Adelaide Symphony Orchestra, Adelaide Philharmonia Chorus, Graduate Singers, Adelaide Harmony Choir and the University Choral Societies. He sang with CoOpera for several years and was a member of acclaimed vocal ensemble, Syntony.

Tim is sought after as a choral conductor, and in addition to the Graduate Singers, directs In Unitate and is the national director of the Australian Youth Choir. He has toured extensively overseas and in 2005 gave his debut performance at the Royal Albert Hall in London.

"Soar joyfully upwards to the exalted stars"

Bach's choral music provides some of the most uplifting and most poignant moments in the repertoire. Called "the immortal god of harmony" by Beethoven*, the genius of his writing makes it satisfying and indeed rewarding for listener and performer alike.

In tonight's performance experience Bach's music from the joyous "*Schwingt freudig*" (Soar joyfully) to the sorrowful "*Aus der tiefen*" (out of the depths) and the well loved and familiar "*Wachet auf*" (Sleepers wake).

*Ludwig van Beethoven of J.S Bach in a letter to Breitkopf und Harelt 22 April 1801

Cantata 36

Schwingt freude euch Empor

I. Chorus

Schwingt freudig euch empor zu den erhabnen Sternen,
Ihr Zungen, die ihr jetzt in Zion fröhlich seid!
Doch haltet ein! Der Schall darf sich nicht weit entfernen,
Es naht sich selbst zu euch der Herr der Herrlichkeit.

*Soar in your joy up to the lofty stars,
you tongues, which are now joyful in Sion!
But stay! The sound need not spread so far,
for he himself draws near to you, the Lord of glory.*

II. Chorale

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

*Come now, saviour of the Gentiles
known as the child of a virgin,
all the world is amazed
that God ordained such a birth for him.*

III. Aria

Die Liebe zieht mit sanften Schritten
Sein Treugeliebtes allgemach.
Gleichwie es eine Braut entzückt,
Wenn sie den Bräutigam erblicket,
So folgt ein Herz auch Jesu nach.

*Love draws with gentle steps
his true beloved gradually.
Just as a bride feels delight
when she sees her bridegroom,
so too a heart follows Jesus.*

IV. Chorale

Zwingt die Saiten in Cythara
Und lasst die süße Musica
Ganz freudenreich erschallen,
Dass ich möge mit Jesulein,
Dem wunderschönen Bräutigam mein,

In steter Liebe wallen!
Singet,
Springet,
Jubilieret, triumphieret, dankt dem Herren!
Groß ist der König der Ehren.

*Strike the strings in Cythera
and let the sweet music
ring out all rich in joy,
so that with my dear Jesus,
my wondrously beautiful bridegroom,
I may always overflow with love!
Sing,
spring,
rejoice, triumph, thank the Lord!*

V. Aria

Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

*Welcome, precious treasure!
love and faith make room
for you in my pure heart,*

VI. Recitative

Der du bist dem Vater gleich,
Führ hinaus den Sieg im Fleisch,
Dass dein ewig Gott'sgewalt
In uns das krank Fleisch enthalt.

*You who are equal to the father,
lead forth victory in the flesh,
so that your eternal divine strength
may support in us our sick flesh.*

VII. Aria

Auch mit gedämpften, schwachen Stimmen
Wird Gottes Majestät verehrt.
Denn schallet nur der Geist darbei,
So ist ihm solches ein Geschrei,
Das er im Himmel selber hört.

*Even with subdued, weak voices
God's majesty is honoured.
for if only the spirit resounds,
there is such a cry to him
that he himself hears it in heaven.*

VIII. Chorale

Lob sei Gott, dem Vater, ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heiligen Geist,
Immer und in Ewigkeit!

*Praise be given to God, the Father,
praise be to God, his only Son,
praise be to God, the Holy Spirit,
forever and in eternity!*

Cantata 131

Aus der Tiefe rufe ich, Herr, zu dir

I. Chorus

Aus der Tiefe rufe ich, Herr, zu dir.
Herr, höre meine Stimme,
laß deine Ohren merken auf
die Stimme meines Flehens!

Out of the depths I cry, Lord, to you.
Lord, hear my voice,
let your ears notice
the voice of my pleading.

II. Arioso

Bass:
So du willst, Herr, Sünde zurechnen, Herr, wer wird
bestehen ?

If you want to count up sin , Lord, who will withstand you?

Soprano:
Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todesschmerzen,

*Have mercy on me with such a burden,
Take it away from my heart,
since you have paid the price for it
on the wood [of the cross] with the pains of death*

Bass:
Denn bei dir ist die Vergebung, daß man dich fürchte.

For with you is forgiveness , so that we may fear you

Soprano:
Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

*So that I may not with great sorrow
drown in my sins
nor despair for ever.*

III. Chorus

Ich harre des Herrn, meine Seele harret, und ich hoffe auf
sein Wort.

I wait for the Lord, my soul waits, and I hope in his word.

IV. Arioso

Tenor:
Meine Seele wartet auf den Herrn
von einer Morgenwache bis zu der andern.

*My soul waits for the Lord
from one morning watch until the next*

Alto:
Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,

Auch ein be trübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

*Especially since I in my mind,
as I have for a long time lamented,
am also a troubled sinner,
who is gnawed by his conscience,
and would willingly in your blood
be washed clean from my sins
like David and Manasseh.*

V. Chorus

Israel hoffe auf den Herrn;
denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen Sünden.

*Israel , hope in the Lord
for with the Lord is grace
and much redemption with him
and he shall redeem Israel from all his sins.*

Cantata 140

Wachet Auf!

I. Chorus

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt! Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!

*Wake up, the voice calls us
of the watchmen high up on the battlements,
wake up, you city of Jerusalem!
This hour is called midnight;
they call us with a clear voice:
where are you, wise virgins ?
Get up, the bridegroom comes;
Stand up, take your lamps! Hallelujah!
Make yourselves ready
for the wedding,
you must go to meet him!*

II. Recitative

Er kommt, er kommt,
Der Bräutigam kömmt!
Ihr Töchter Zions, kömmt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kömmt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit bringt.

Wacht auf, ermuntert euch!

Den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.

*He comes, he comes,
the bridegroom comes!
You daughters of Zion, come out,
he hastens his departure from on high
to your mother's house.
The bridegroom comes, who like a roedeer
and a young stag
leaps on the hills
and brings to you the wedding feast.
Wake up, rouse yourselves
to welcome the bridegroom!
There, see, he comes this way.*

III. Aria

Soprano:
Wann kömmt du, mein Heil?

When are you coming, my salvation?

Bass:
Ich komme, dein Teil.

I come, your portion.

Soprano:
Ich warte mit brennendem Öle.

I wait with burning oil.

Bass:
Eröffne den Saal

Open the hall

Soprano:
Ich öffne den Saal

I open the hall

Bass:
Zum himmlischen Mahl
to the heavenly feast.

Soprano:
Komm, Jesu!

Come, Jesus!

Bass:
Komm, liebliche Seele!

Come, lovely soul!

IV. Chorale

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,

Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.

*Zion hears the watchmen sing,
her heart leaps for joy,
she awakes and gets up in haste.
Her friend comes from heaven in his splendour,
strong in mercy, mighty in truth.
Her light becomes bright, her star rises.
Now come, you worthy crown,
Lord Jesus, God's son!
Hosanna!
We all follow
to the hall of joy
and share in the Lord's supper.*

V. Recitative

So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

*So come inside to me
you bride that I have chosen for myself,
I have betrothed myself to you from eternity to eternity.
It is you that I want to set in my heart,
on my arm like a seal
and to delight your grieved eyes.
Forget now, o soul,
the anguish, the sorrow
that you had to suffer
On my left hand you should rest
and my right hand should kiss you.*

VI. Aria

Soprano:
Mein Freund ist mein,

My friend is mine,

Bass:
Und ich bin dein
,
and I am yours,

Soprano and Bass:
Die Liebe soll nichts scheiden.

Nothing shall divide our love.

Soprano:
Ich will mit dir in Himmels Rosen weiden,

I want to graze on heaven's roses with you,

Bass:
du sollst mit mir in Himmels Rosen weiden,

You will graze on heaven's roses with me,

Soprano and Bass:
Da Freude die Fülle, da Wonne wird sein.

There will be fullness of joy, there will be delight.

VII. Chorale

Gloria sei dir gesungen
Mit Menschen und englischen Zungen,
Mit Harfen und mit Cymbeln schon.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci júbilo.

*May gloria be sung to you
with the tongues of men and angels,
with harps and with cymbals.
The gates are made of twelve pearls,
in your city we are companions
of the angels on high around your throne.
No eye has ever perceived,
no ear has ever heard
such joy.
Therefore we are joyful,
hurray, hurray!
for ever in sweet rejoicing.*

Emma Horwood – Soprano

Emma graduated with a Bachelor of Music from the Elder Conservatorium at Adelaide University in 2001 and a Graduate Diploma in Education in 2004. A leading soprano soloist and ensemble singer in Adelaide, Emma is a member of *Adelaide Chamber Singers*, touring most recently with them to Canada, the US and UK in 2006 and performing with them as soloist in the 2008 Festival. As a member of female vocal trio *Eve* she has performed live on ABC Classic FM and currently presents concerts as part of the *Musica Viva in Schools* programme. With vocal ensemble *Syntony* she has performed in the Barossa, Coriole and Adelaide Fringe Festivals, in addition to their annual concert series. Emma presents frequent solo recitals, including a residency for *The Firm* in 2005 and in the *Jurlique*, *Elder Lunchhour* and *Sunday Spectrum* concert series. She is also the invited soloist of many choirs including the *Graduate Singers*. Emma was featured on ABC Classic FM's *Rising Stars* programme in 2006 and was vocal soloist in the State Theatre's *This Uncharted Hour* in 2007. She has recorded two solo CD's *Night Dreams* and *Vox Angelica*, which have featured on ABC Classic FM, and several ensemble CD's. Emma performs regularly as harpist and vocalist at weddings and functions, conducts female choir *Bella Voce* at the University of Adelaide, and teaches harp and voice privately.

Greta Bradman - Soprano

Greta is a versatile soprano vocalist who enjoys performing classical music from a range of times, places, and traditions, and has a special interest in renaissance and contemporary works and in exploring the parallels that exist between them. Other musical fascinations include the interpretation and performance of art song, folk song, and other 19th through 21st century classical works. Trained at the Elder Conservatorium of Music with Keith Hempton, Greta has since undertaken coaching with Rosalyn Martin, Simon Kenway, and Jane Manning, and workshops with Malcolm Martineau (UK), Phillip Moll (Germany), and John Potter (UK). In 2007 and 2008 Greta received back-to-back OsCart Awards for her solo recital work. In 2009, Greta is performing a range of vocal-instrumental recitals and concerts with the Langbeing String Quartet, the Kegelstatt Ensemble, the Adelaide Chamber Players (in association with Grahame Abbott and Robert MacFarlane), and the Soundstream Contemporary Music Ensemble (in association with Constantine Koukias for a performance of Schoenberg's *Pierrot Lunaire*) as well as presenting piano-voice recitals with critically acclaimed pianist Leigh Harrold. She is also performing as guest soloist for various Adelaide choirs and for The Consort of Melbourne. Greta is also presenting a number of piano-voice recitals with pianist Leigh Harrold. She is undertaking studio recording for ABC Classic FM, a Sunday Live concert for ABC Classic FM (in association with the Kegelstatt Ensemble) and begins recording projects as ABC Classics' newest vocal recruit. Greta is also completing her PhD in psychology; investigating how individual differences in cognitive ability, personality, and psychological factors predict physical health status in men.

Robert MacFarlane - Tenor

Robert Macfarlane completed a Bachelor of Music in December 2006 (with High Distinction in Voice Performance) with First-class Honours in December 2007 at the Elder Conservatorium under the tutelage of head of studies Keith Hempton. He has also been awarded a Helpmann Optus Mentorship to study with soprano Meryn Quaife in Melbourne. Robert has participated in Masterclasses and private lessons with many distinguished singers, teachers and répétiteurs including Simon O'Neill, Teddy Tahu Rhodes, Roy Howat, David Hamilton, Kenneth Griffiths and David Harper. In 2008 his engagements included Don Curzio in *The Marriage of Figaro* for The State Opera of South Australia, Agenore in *Il Re Pastore* for The Lyric Opera of Melbourne, recitals for the Firm music group, *The Evangelist* in St. Matthew Passion for the Adelaide Harmony Choir, Brahms *Liebeslieder* with Malcolm Martineau, Joanna Selleck's *Boult to Marina* in Melbourne and Tenor Soloist in Pärt's *Miserere* for the Adelaide Festival of Arts. He was also the St. John's 2008 Bach Scholar in Melbourne, and performed Bach cantatas BWV 2, 26, 127 and 148 at St. Johns, Southgate. Robert was named 'Best New Voice' in The Advertisers Oscart Awards in December 2005. He is the recipient of the Elder Conservatorium's Christ Church Scholarship, the 2007 Lienau Scholarship for outstanding merit in singing in 2007, the Recitals Australia Scholarship and the finalist prize in the Beta Sigma Phi awards in 2006. He also won the singers prize in the state finals of the 2007 MBS Young Performer of the Year Award. He has been a core member of Adelaide Chamber Singers, and in 2006 toured Canada, the USA and the UK with the group, aided by a Helpmann Academy grant. During this tour he won the solo vocal competition at Kathaumixw, an international choral festival held in Powell River, Canada.

Thomas Flint – Bass-Baritone

Tom graduated from the Elder Conservatorium in 2005 with a Bachelor of Music (Performance), majoring in Classical Voice under the tutelage of Head of Vocal Studies, Keith Hempton. Tom is accomplished as a solo singer with a number of acclaimed performances to his name, including his role as Papageno in the Elder Conservatorium's 2005 production of Mozart's *The Magic Flute*, a result of which was his involvement with the State Opera's Young Artists program. Tom features as a guest soloist with numerous choirs including, among others, the Graduate Singers, Elder Conservatorium Chorale, and Adelaide Philharmonia Chorus. His solo engagements span a wide range of works including Schütz' *Musikalische Exequien*, Monteverdi's 1610 *Vespers*, Rameau's *In convertendo*, Bach's *Passions* of both St John and St Matthew, Handel's *Israel in Egypt*, Tippett's *A Child of Our Time*, Pärt's *Miserere*, Tavener's *Innocence* and, most recently, Bach's *Coffee Cantata* with Adelaide Baroque. Since 2003 he has been a core member of, and soloist with, the Adelaide Chamber Singers, one of Australia's leading chamber choirs. In 2004 Tom was a guest artist with the celebrated Eve Vocal Trio, and since 2005 he has sung regularly with Adelaide's highly-regarded small vocal ensemble, Syntony. In 2006, he won a scholarship to attend the prestigious Dartington International Summer School, UK, where he worked under world-renowned Early Music specialists, soprano Evelyn Tubb and lutenist Michael Fields.

Next concert

requiem

Saturday 22nd August

7.30pm

St Peter's Cathedral

One of the most stunning examples of renaissance polyphony, the Victoria Requiem is perfectly suited to the sumptuous acoustic of St Peter's Cathedral.

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graduate singers

Susan Bleby
Peter Bleby
Brigid Bruer
Linda Brugman
Janet Buchan
Penny Campbell
Ian Carrig
Helen Carrig
Patrick Carrig
Clive Conway
Su Coutts
Rob Cox
Suzette Crees
Margaret Cunningham
Hugh Cunningham
Ryan Cuthbertson
Alison Day
Deeanne Dooland
Martin Dooland
Gillian Dooley
Pru Farrell-Hill
Renate Fetzer
Wolfgang Fetzer
Nadia Gencarelli
Paul Henning
Janet Henrie
Bill Jackson
Trudie Jackson
Shelley Kirk
Karen Lewis
Cathy Lock
Phil Lock
Alison McDougall
Susan Murdoch
Sarah O'Brien
Patricia O'Rourke
Frances Owen
Gavin Pearce
Mel Pike
Jo Pike
Margaret Rawlinson
Chris Rawlinson
Roger Smith
Chris Steketee
Colin Telfer
Neil Thomas
Kimi Watanabe
Peter Watt
Craig Weatherill
Jo Zimmer

Thanks to Pembroke School

messiah

The Adelaide Symphony Orchestra, Massed Choirs and conductor Graham Abbot celebrate 100 years since Adelaide's first performance of "Messiah."

Saturday 4th April, 8:00 pm
Adelaide Festival Theatre

bach

Graduate Singers, along with some of Adelaide's finest singers and musicians present three cantatas from the Baroque master.

Saturday 13th June, 7:30 pm
St Peter's Cathedral

requiem

One of the most stunning examples of Renaissance polyphony, the Victoria Requiem is perfectly suited to the sumptuous acoustic of St Peter's Cathedral.

Saturday 22nd August, 7:30 pm
St Peter's Cathedral

revelation

A concert full of surprises! Is this the first ever choir concert to feature a Chapman Stick?...

Saturday 31st October, 7:30 pm
St Peter's Cathedral

cristemas 2009

The Graduate Singers Christmas concert has established itself as a much loved highlight of the Festive Season. Don't miss it!

Saturday 12th December, 7:30 pm
St Peter's Cathedral

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