

**Graduate Singers** presents

# *Faire is the Heaven*

**Rutter** Gloria

**Britten** Te Deum in C

**Whitacre** Lux Aurumque

**Gjeilo** Ubi Caritas

**Walmisley** Magnificat and Nunc Dimittis

**Harris** Faire is the Heaven

**Karl Geiger** Conductor

**Saturday 26 May, 8pm**

St Peter's Cathedral

## Graduate Singers

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Ailinn Baldassi-Winderlich \*  
Ali How  
Alison Fleming  
Alison McDougall  
Amelia Holds  
Arran Stewart  
Ashleigh Geiger \*  
Bill Schwenker  
Brigid Bruer  
Cassia Flashtig  
Cathy Lock  
Chris Rawlinson  
Chris Steketee  
Clive Conway \*  
Colin Telfer

Collie Smith  
Corinna Benett  
Craig Weatherill \*  
David Rohrsheim  
Diana Bleby  
Frances Owen  
Jane Stephens \*  
Janet Henrie  
Janet Buchan  
Jemma Matthews  
Jo Pike  
Jula Szuster  
Karen Lewis  
Linda Brugman  
Linda Vernillo  
Margaret Rawlinson  
Martin Day

Mary Sandwell  
Melinda Pike  
Neil Thomas  
Patrick Carrig  
Paul Henning  
Penny Campbell  
Peter Bleby  
Peter Watt  
Phil Lock  
Rhoda Conway  
Roger Smith  
Ryan Cutherbertson \*  
Sarah O'Brien  
Sean Tanner \*  
Susan Marshall  
Susan Murdoch \*  
Verity Colyer

\* semi-chorus for Walmisley

## Our Orchestra

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### Trumpet

Nick Bauer  
Robin Finlay  
Ben Nielsen  
Orson Paine

### Tuba

Brad Turner

### Trombone

Aaron Deanshaw  
Luca Spiler

### Bass Trombone

Cassandra Pope

### Percussion

Andrew Penrose  
Jonathon Sickerdick

### Organ

Peter Kelsall

## Acknowledgements

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As well as our talented musicians, Graduate Singers would like to thank all those behind the scenes who have helped bring this concert to fruition, in particular:

Leonie Hempton

St Peter's Cathedral

Aldis Sills, Maryatville High School

The Elder Conservatorium of Music

Paddy McGee, Recording Engineer

Our front of house staff, Carl Brugman, Gillian Dooley, Jon Hogan-Doran,  
Hamish Madden and Lou McGee

## The Program

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**Te Deum in C Major**..... Benjamin Britten  
soloist: Amelia Holds

**Lux Aurumque** ..... Eric Whitacre

**Ubi Caritas** ..... Ola Gjeilo

**Magnificat and Nunc Dimittis in D Minor**..... Thomas Attwood Walmisley

**Faire is the Heaven**..... William Harris

*[There will be a short break at this point for the stage to be reset]*

**Gloria**..... John Rutter

I. Allegro vivace      II. Andante      III. Vivace e ritmico

soloists: Jemma Matthews, Verity Colyer and Mel Pike

### **Karl Geiger, Conductor**

Karl Geiger is a graduate of both the Elder Conservatorium of Music and the University of Melbourne. An active accompanist, Karl was the inaugural winner of the Diana Harris Prize for Accompanying and the winner of the 2010 Geoffrey Parsons Award for Accompaniment.

Karl's passion for vocal and choral music has led to extensive and varied involvement in the choral music scenes in both Adelaide and Melbourne as an accompanist and performance pianist and organist. He was Organ Scholar at St Peter's Cathedral in 2005 and 2006 where he was heavily involved in the music program as both organist and chorister. He has enjoyed considerable success as a guest choral accompanist, having been engaged by a wide range of ensembles including The Corinthian Singers, the Flinders, Adelaide and Melbourne University Choral Societies, the Australian Children's Choir, the Royal Melbourne Philharmonic Society and the Adelaide Chamber Singers.

Karl has also been actively involved in choral music as a singer and director. He studied conducting under Carl Crossin at the Elder Conservatorium of Music, with particular focus on choral direction. His activities as a choral director include directing the St Peter's Cathedral Choir of Adelaide in rehearsal, services and weddings; Elder Conservatorium opera productions; guest rehearsal director for choirs including the Flinders and Melbourne University Choral Societies and the Australian Children's Choir.

Karl is currently the accompanist for the three classical choirs of the Elder Conservatorium of Music and the First Concert Choir of Young Adelaide Voices.

## Program notes and texts

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### Te Deum in C Major

Benjamin Britten (1913–1976)

English composer Britten wrote his first Te Deum in 1934 for the Choir of St. Mark's, North Audley Street, London. Once described by Vaughan Williams, somewhat unfairly, as “eight minutes of C major,” it is in fact an exultant work of praise, using harmony economically as an expressive device. The first section is harmonically static, the choir building a simple C major chord throughout. This allows Britten to place dramatic emphasis on the words “Holy, Holy, Holy, Lord God of Sabaoth” by introducing the first change of harmony. A lyrical treble solo personalises the setting of “Thou art the King of Glory,” before a return of the original triumphant material gives way to a peaceful close.

*We praise Thee, O God, we acknowledge Thee to be the Lord.  
All the earth doth worship Thee, the Father everlasting.  
To Thee all Angels cry aloud, the Heavens, and all the Powers therein.  
To Thee Cherubim and Seraphim continually do cry,  
Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of thy glory.  
The glorious company of the Apostles praise Thee.  
The goodly fellowship of the Prophets praise Thee.  
The noble army of Martyrs praise Thee.  
The holy Church throughout all the world doth acknowledge Thee;  
The Father of an infinite Majesty;  
Thine honourable, true and only Son;  
Also the Holy Ghost, the Comforter.  
Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When Thou tookest upon Thee to deliver man,  
Thou didst not abhor the Virgin's womb.  
When Thou hadst overcome the sharpness of death,  
Thou didst open the Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God in the glory of the Father.  
We believe that Thou shalt come to be our Judge.  
We therefore pray Thee, help thy servants  
whom Thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints in glory everlasting.  
O Lord, save thy people and bless thine heritage.  
Govern them and lift them up for ever.*

*Day by day we magnify Thee,  
 And we worship thy Name, ever world without end.  
 Vouchsafe, O Lord to keep us this day without sin.  
 O Lord, have mercy upon us, have mercy upon us.  
 O Lord, let thy mercy lighten upon us, As our trust is in Thee.  
 O Lord, in Thee have I trusted, Let me never be confounded.*

**Lux Aurumque**

Eric Whitacre (b.1970)

Acclaimed American choral composer Eric Whitacre came to composition relatively late in his musical education, inspired to write his first work—Go, Lovely Rose—at the age of 21 after singing Mozart’s Requiem. Of his music, Robert Hollingworth has said, “what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile”.

Of the Lux Aurumque, Whitacre has written, “After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow”.

*Lux,  
 calida gravisque pura velut aurum  
 et canunt angeli molliter  
 modo natum  
 —trans. Charles Anthony Silvestri*

Light,  
 warm and heavy as pure gold  
 and the angels sing softly  
 to the new-born baby  
 —Edward Esch

**For your diary**

**'The Second Concert'** .....8pm August 25, St Peter's Cathedral  
 Peter Kelsall will be our guest conductor for this soon-to be announced program.

**Cristemas concert** .....8pm December 8, St Peter's Cathedral  
 Our traditional Christmas concert remains an audience favourite.

For more details or to get on our mailing list, email [graduatesingers@gmail.com](mailto:graduatesingers@gmail.com)

## Ubi Caritas

Ola Gjeilo (b. 1978)

Ubi Caritas is one of Norwegian composer Ola Gjeilo's earliest works. The original Ubi Caritas is an example of Gregorian Chant, thought to be composed sometime between the fourth and tenth centuries. Though Gjeilo's setting is undoubtedly more modern, the work recalls medieval plainchant with its disarmingly simple yet lush choral textures and harmonies, exemplified in the opening utterance of the text—"Where charity and love are, God is there."

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus et in ipso jucundemur.  
Timeamus et ameamus Deum vivum.  
Et ex corde diligamus nos sincero.  
Ubi caritas et amor, Deus ibi est.  
Amen.*

Where there is charity and love, God is there.  
Love brings us together in one Christ.  
We therefore rejoice in it.  
Let us fear and love the living God.  
And from the heart let us devote ourselves with sincerity.  
Where there is charity and love,  
God is there. Amen.

## Magnificat and Nunc Dimittis

Thomas Attwood Walmisley (1814–1856)

Despite a large and varied compositional output, English composer Walmisley's music has fallen into obscurity with the notable exception of the Magnificat and Nunc Dimittis. Written in 1855, this late work is one of the most mature service settings of a composer who has been credited, along with Wesley, with reviving English church music after in the 19th century. This evening service, set in D Minor, is expressive but not sentimental, exemplifying the text to the full.

### *Magnificat*

*My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me and holy is his Name.  
And his mercy is on them that fear him throughout all generations.  
He hath shewed strength with his arm he hath scattered the proud in the imagination of their hearts.  
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.  
He remembering his mercy hath holpen his servant Israel as he promised to our forefathers, Abraham and his seed for ever.*

*Glory be to the Father, and to the Son and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be world without end. Amen.*

## *Nunc Dimittis*

*Lord, now lettest thou thy servant depart in peace : according to thy word.  
For mine eyes have seen : thy salvation,  
Which thou hast prepared : before the face of all people;  
To be a light to lighten the Gentiles : and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son : and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be : world without end. Amen.*

## **Faire is the Heaven**

William Harris (1883–1973)

Composed in 1925 and dedicated to New College professor Sir Hugh Allen, Harris' *Faire is the Heaven* is an evocative, lyrical work for double choir. Based upon three verses of the poem "A Hymne of Heavenly Beautie" by Edmund Spenser (1552 – 1559), the work is rich with Romantic harmony, pivoting enharmonically to keys seemingly far away. Through the ever-changing harmonic progression, Harris gradually brings us home to D flat major (where we began), to reflect upon "the image of such endless perfectnesse".

*Faire is the heav'n, where happy soules have place  
In full enjoyment of felicitie;  
Whence they doe still behold the glorious face  
Of the Divine Eternall Majestie;  
Yet farre more faire be those bright Cherubins  
Which all with golden wings are overdight,  
And those eternall burning Seraphins,  
Which from their faces dart out fiery light;  
Yet fairer than they both and much more bright,  
Be th' Angels and Archangels, which attend  
On God's owne person without rest or end.  
These then in faire each other farre excelling,  
As to the Highest they approach more neare,  
Yet is the Highest farre beyond all telling,  
Fairer than all the rest which there appeare,  
Though all their beauties joynd together were;  
How then can mortall tongue hope to expresse  
The image of such endlesse perfectnesse?*

## Gloria

John Rutter (b. 1943)

Composed for the concert hall rather than the church, Rutter's Gloria is a jubilant work, pleasingly contemporary despite its basis on Gregorian Chant. Ever changing time signatures and punchy rhythms bring an exhalant buzz to the outer movements, whilst the middle movement is more reflective and calm.

Of the work, the composer has said, "My setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure. The accompaniment is for brass ensemble with timpani, percussion and organ - a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement".

*Glória in excélsis Deo  
et in terra pax homínibus bonae voluntátis.  
Laudámus te, benedícimus te,  
adorámus te, glorificámus te,  
grátias ágimus tibi propter magnam glóriam tuam,  
Dómine Deus, Rex cæléstis, Deus Pater omnípotens.  
Dómine Fili Unigénite, Jesu Christe,  
Dómine Deus, Agnus Dei, Fílius Patris,  
qui tollis peccáta mundi, miserére nobis;  
qui tollis peccáta mundi, súscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserére nobis.  
Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus,  
Jesu Christe, cum Sancto Spíritu: in glória Dei Patris. Amen.*

Glory be to God on high.  
And in earth peace towards men of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee for thy great glory.  
O Lord God, heavenly King, God the Father almighty.  
O Lord, the only-begotten Son Jesus Christ.  
O Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right of the Father, have mercy upon us.  
For thou only art Holy. Thou only art the Lord. Thou only art the Most High.  
Jesus Christ, with the Holy Ghost, art Most High in the glory of God the Father.  
Amen.