



REQUIEM

7:30 PM • Saturday, 5 August 2023
Elder Hall



SEASON 2023



We acknowledge that we are on Kurna Miyurna land. We respect the ongoing spiritual relationship of the Kurna people with their country, and recognise their cultural and heritage beliefs, as well as their custodianship of the Adelaide region. We also pay our respect to the cultural authority of Aboriginal people attending from other areas of Australia.

We thank everyone who helped bring this concert to fruition, particularly:

Dr Carl Crossin OAM, our patron • Matīss Reinhards from Latvian Hall, our rehearsal venue • Nerissa Pearce and Michael Ierace, our répétiteurs • Emma Borgas, for assisting with sectionals • Verity Colyer, for loaning her piano for rehearsals and for video footage of the choir • Padric McGee, our sound engineer • Andrew Moschou, for graphic design • Genevieve Spalding and Riana Chakravarti, for our program notes • Neil Ward Publicity, for publicity and marketing • Jeffrey Nohl and Ilona Harris for photographs of the choir • All our front-of-house volunteers • The Grads committee—Nicky Bevan, Susan Brooke-Smith, Riana Chakravarti, Nadia Gencarelli, Sarah O'Brien, Genevieve Spalding, Madeline Turnbull and Michelle Zweck

Lux Aeterna

MORTEN LAURIDSEN *b.* 1943

Composed 1997

Introitus

In te, Domine, speravi

O nata lux

Veni, Sancte Spiritus

Agnus Dei—Lux aeterna

INTERMISSION

Requiem

WOLFGANG AMADEUS MOZART 1756–1791

Completed by Franz Xaver Süssmayr 1792

Introitus

Requiem

Kyrie

Sequenz

Dies iræ Tuba mirum Rex tremendæ

Recordare Confutatis Lacrimosa

Offertorium

Domine Jesu Hostias

Sanctus

Sanctus Benedictus

Agnus Dei

Communio

Lux æterna



Karl Geiger Conductor

Karl Geiger is a pianist and conductor who relishes creating music with others. As a young musician, he was drawn to one of the first collaborative activities he was exposed to—choral music—and hasn't looked back since.

Moving from chorister to accompanist to conductor was a natural progression. With this complementary set of skills, he often wears several hats, moving with ease between the podium and the keyboard. As a choral accompanist, Karl's principal long-term roles include the First Concert Choir of Young Adelaide Voices (2010–2016) and the choirs of the Elder Conservatorium of Music, in particular the Elder Conservatorium Chorale (since 2011). A versatile accompanist, Karl regularly performs as pianist, organist and harpsichordist.

He was the inaugural winner of the Diana Harris Prize for Accompanying, and the winner of the 2010 Geoffrey Parsons Award for Accompaniment. Karl was Organ Scholar at St Peter's Cathedral for two years, and has had extensive experience as a collaborative pianist and orchestral continuo player.

Karl first studied conducting under Carl Crossin OAM at the Elder Conservatorium of Music. He participated in the Gondwana National Choral School conductor's development program and has conducted in masterclasses with the King's Singers, Stephen Cleobury (Choir of Kings College, Cambridge), and Stephen Layton (Choir of Trinity College, Cambridge).

Karl's principal role as a choral conductor has been as Director of Music of Graduate Singers since 2012. In this time, Karl has enjoyed conducting the choir's annual subscription concerts, as well as numerous other engagements, highlights of which include chorus-mastering for the 2015 *Doctor Who Symphonic Spectacular*, and for the Adelaide Symphony Orchestra's *Harry Potter in Concert* series.

Brooke Window

Soprano



Soprano Brooke Window graduated with a Bachelor of Music (Honours First Class) from the Elder Conservatorium of Music, University of Adelaide in 2013, studying under the guidance of Guila Tiver. She was awarded the George Boland Scholarship upon completion of her studies, enabling her to undertake further vocal tuition in Baroque repertoire in Europe with Dame Emma Kirkby, Nicholas Clapton, Andreas Scholl and Sheila Barnes. Brooke has a passion for ensemble singing and is a member of the Adelaide Chamber Singers and State Opera of South Australia Chorus. She has toured and competed internationally with the Adelaide Chamber Singers, recorded and performed with a number of internationally renowned artists, and performed in many Adelaide Festival programs, including the award-winning *Watershed* (2022). A highly regarded and confident concert soloist, Brooke regularly performs as a guest artist with a number of Adelaide's leading ensembles including Graduate Singers, Adelaide Cantata Band and Adelaide Hills Chamber Players, primarily in Baroque repertoire.

Emma Woehle

Mezzo-soprano



Emma has extensive experience as an opera and concert performer. She has graced the stage not only in Australia but also in the UK, Germany, Sweden, China and Japan. Her expansive career of over 25 years has been filled with various roles including the title role of *Tancredi* in the

Australian premiere of the Rossini opera to critical acclaim with the Australian Opera Studio. She has also performed internationally as Hänsel in *Hänsel und Gretel*, Suzuki in *Madama Butterfly*, Cherubino in *The Marriage of Figaro*, Maddalena in *Rigoletto* to name a few as well as multiple performances of oratorio and concert programs. Since returning to Australia and raising a family, Emma has performed predominantly concert works including Mozart's *Requiem*, the Sorceress in *Dido and Aeneas*, Bach's *Johannes Passion*, Verdi's *Requiem* and Duruflé's *Requiem*. Emma performs regularly with the Adelaide Cantata Band and she is currently a core member of the world-renowned and award winning Adelaide Chamber Singers. Future performances include Dvořák's *Stabat Mater*, *Messiah*, Bach's cantatas, and in 2024 Emma is performing in Stravinsky's, *The Nightingale and other fables* for the Adelaide Festival as well as with the Australian Chamber Orchestra.



Kit Tonkin

Tenor

Kit Tonkin is an Adelaide-based lyric tenor and a graduate from the post-graduate diploma program at the Western Australian Academy of Performing Arts. After studying violin, flute and guitar as part of Marryatville High School's Specialist Music Program in Adelaide, Kit pursued training as a classical singer at the Elder Conservatorium of Music in Adelaide.

They have a particular affinity for English song and German Lieder, receiving the Joan Arnold Memorial Encouragement Award at the 2015 National Liederfest and performing with Dr Graham Johnson OBE as part of the WAAPA International Art Song Academy. They have performed as a soloist in works such as Bach's *St Matthew Passion*, Handel's *Messiah* and Mozart's *Requiem*. Previous operatic experience includes singing the title role in *Albert Herring*, as well as work with the State Opera of South Australia in the chorus for stage productions such as *Sweeney Todd* and *HMS Pinafore*. They are a core member of the Adelaide Chamber Singers, having joined them on tour to France in late 2014.

Alex Roose Baritone



Born and raised in Adelaide, Alex has performed as a chorister, soloist and conductor throughout Australia, the United Kingdom and continental Europe. Since returning to Adelaide in 2017, he has performed with State Opera South Australia and Adelaide Festival choruses, and has been a soloist with Adelaide Baroque, Adelaide Cantata Band, Ensemble Galante, and Adelaide Philharmonia Chorus, amongst others.

Before returning to Adelaide, Alex spent ten years in the UK, where he enjoyed a varied performance career including over 100 concerts at St Martin-in-the Fields and regular broadcasts on BBC radio and television. As a professional Church musician he was a member of Guildford Cathedral Choir for five years, and has performed at many other British churches and Cathedrals, including St Paul's Cathedral, Westminster Abbey, and Rochester Cathedral. He has also made recordings for Chandos, Hyperion, Delphian, and Signum records. He was the bass soloist appearing alongside Dame Emma Kirkby and James Bowman for the 2012 Brighton Fringe and sang regularly with the Oxford Bach Ensemble and Philharmonia Voices.

Alex is also Director of Music at Epiphany Church, Crafers, and conducts the Fleurieu Singers (Aldinga) and the Lobethal Harmony Club.



Grads' CD *Jubilate in Musica* is available from our website and in the foyer at interval and after the concert. It features many of our favourites and the first recording of Carl Crossin's *Jubilate in Musica*, commissioned and premiered in 2017 to celebrate our 40th birthday. At \$20 each or \$30 for two, why not get one for home, one for the beach house, then grab a few more as gifts!

Graduate Singers

Graduate Singers, or 'Grads', is one of Adelaide's finest choirs (*The Advertiser*) and has been a dynamic member of the vibrant local choral music scene for 40 years. Grads has received critical acclaim as an exponent of fine choral music and enjoys a reputation for high standards of excellence throughout every aspect of presentation and performance.

Grads is committed to presenting high quality, accessible and diverse concerts, keeping the choral tradition alive and fresh. Grads prides itself on its versatility, being equally at home with large-scale choral standards as with intimate chamber works. Grads consists of some of Adelaide's most experienced choral singers, many of whom frequently sing in major choral productions. With strong ties to the local music community, Grads regularly collaborates with other artists and organisations, established and emerging.

In addition to presenting its own concert series, Grads maintains a busy schedule of freelance engagements. Recent highlights include collaborations with the Adelaide Symphony Orchestra such as *Doctor Who Symphonic Spectacular* (2015), *Last Night of the Proms* (2016, 2019), *Scotland the Brave* (2017), *Carmina Burana* as part of the 2021 Festival of Orchestra, and the 2021 world premiere of *Nativity*, commissioned from Australian composer Richard Mills, alongside Adelaide Chamber Singers and Young Adelaide Voices. In March 2022, Graduate Singers was thrilled to join the Adelaide Symphony Orchestra and Elder Conservatorium Chorale to perform *Prayer for the Living*, the Adelaide Festival's closing event, presenting works by Lili Boulanger, Francis Poulenc, and Pēteris Vasks.

Upcoming engagements for Grads include joining the Elder Conservatorium Chorale and the Adelaide Symphony Orchestra for two performances of *Christmas Unwrapped*, conducted by Guy Noble and featuring soloist Desiree Frahn.

SOPRANO

Alison Fleming
Eleanor Cargill
Emma Chesterman*
Frances Robinson
Jackie Eldridge
Katharine Lahn
Lauren Driver
Lisa Catinari
Nadia Gencarelli
Nicola Bevan
Sarah O'Brien
Susan Brooke-Smith
Verity Colyer

ALTO

Ali Tamanui
Alison Hansen
Annie Douglas
Carrie Lam
Deborah Tranter
Frances Owen
Genevieve Spalding
Karen Watson
Karen Yau
Madeline Turnbull
Marijke Mellor
Melinda Pike
Michelle Zweck
Riana Chakravarti
Stephanie Neale
Susan Murdoch

TENOR

Alexandra Cunningham*
Christopher Simpson
Craig Weatherill

Gabriel Azpilcueta

Graham Yuile*

Jo Pike

John Statton

Lou McGee

Philip Moxham

BASS

Andrew Moschou

Bryce Winter

Chris Steketee

Damien Day

David Rohrsheim

David Shields

David Vinall

Greg John*

Mark Roberts*

Neil Piggott

Patrick Carrig

Paul Henning

Robert Cox

Scott Gunn

Stuart Carter

Timothy Pietsch

Timothy Sheehan

FLUTE

Gemma King

OBOE

Charles Klein

CLARINET

Katie Marshall

William Branson

BASSOON

Timothy Rosen

Josie Hawkes

HORN

Samson Peng

Liam McBride

TRUMPET

Timothy Frahn

Hayden King

TROMBONE

Amanda Tillett

Charles Marshall

BJ O'Donovan

TIMPANI

Jack de la Lande

ORGAN

Coby Mellor

VIOLIN I

Sarah Wozniak

Paris Netting

Tom Helps

Erna Berberyan

VIOLIN II

Emma McMurray

Veronica Ryan

Tahlia Williams

Angela Reis

VIOLA

Natalie Maegraith

Georgie Price

VIOLONCELLO

Briohny Taylor

Hamish Netting

DOUBLE BASS

Georgia Gamble

Greg Perkins

*Not performing in tonight's concert

Program notes

Tonight we welcome you to *Requiem*, a performance that promises dramatic and reflective music from two composers of incredible skill and renown. These works were written two centuries apart, and while both are spectacular in their own right, it is their relationship to each other, and the comparisons between them, that make this program so compelling.

Mozart's *Requiem* is one of the most famous compositions in the Western classical repertoire, widely beloved for the intensity and beauty of its music. The story of its existence is shrouded in mystery, making the work all the more captivating for performers and audiences alike.

It is said that the piece was commissioned by a stranger who visited Mozart late at night and requested a setting of the *Requiem*, the traditional Mass for the dead, on behalf of a mysterious benefactor. Mozart's health was already in decline and he passed away before the composition was finished, reportedly believing that he had been cursed to write it as a swansong.

Morten Lauridsen wrote *Lux Aeterna* during a time of significant mourning, in the wake of his mother's death. Lauridsen was first introduced to music by his mother when he was a child, and in her passing she became the muse for this heartfelt work, which offers consolation and comfort in a time of grief.

Mozart's setting follows a traditional pathway for a Requiem Mass, but his choice of text may also allow us some insight into his thoughts about death, and the divine judgement and sorrow that seem integral to it. The 'Dies iræ' conjures images of destruction and fear, with thundering orchestra and text that describes the world 'dissolving in ash', and the 'Lacrimosa' speaks of 'tears and mourning' while all humanity is judged. While Mozart courts doom and desolation, Lauridsen seeks to reassure in *Lux Aeterna*, choosing to set texts such as 'O nata lux' (O Light of light), with its message of mercy and redemption, and 'In te, Domine, speravi' (Lord, I have hoped

in you), which portrays God's love and deliverance of his people. The dread and terror of our own mortality in the Mozart contrast with the hope and solace we seek for others in the Lauridsen—a duality in our view of death that sees it as both foe and friend.

The instrumentation is also a point of interest when examining these two works, particularly that of the wind forces. Mozart calls for a woodwind section consisting of predominantly darker tones—clarinets (originally basset horns) and bassoons—and a robust brass section of trumpets and trombones, with the more dramatic moments punctuated by timpani. This orchestration provides a strong foundation for the piece, giving it a sense of enduring solidity, grounded in the traditional sound of the liturgical Mass.

Lauridsen's orchestration favours warm, lush textures, with the mellower tones of French horns in place of trumpets and trombones, and the addition of the brighter, more lyrical sounds of the oboe and flute. The string writing is richer and exploits the full range of the section—from the lowest tones of the double bass to the highest, shimmering harmonics of the violins. The effect is one of optimism, lifting the sound and reflecting the overall message of rising to join with God.

While there are clearly some fundamental differences, there are also some fascinating technical similarities between these two works. Both composers strategically harken back to earlier musical periods, introducing deliberately archaic influences and musical ideas to their own compositional styles. This approach gives the works an ageless quality and keeps them from being swept up in the fleeting nature of popular music.

Mozart had a great love for the Baroque period, and often incorporated Baroque-style polyphonic writing into his work. This influence can be traced throughout his Requiem, with several memorable fugues—sections where melodic lines are layered and woven together to create a greater harmonic tapestry. He also employs dissonances and resolution to great effect, a popular Baroque technique that attained its height in the hands of masters like JS Bach and Händel—both composers Mozart greatly admired. As Mozart paid homage to the greats who came before him, so did his successors look back to his *Requiem* as a source of inspiration—the apocalyptic awe and foreboding in his setting of the 'Dies iræ' form a direct link to the Requiem settings of later Romantic composers, including Verdi and Berlioz.

Lauridsen also looks to the past when writing sections of *Lux Aeterna*,

incorporating influences from Gregorian chant to Renaissance polyphony, and combining them with his own modern sound world of soft dissonance, clustered chords, and ethereal harmonies. A striking example is the barely-perceptible setting of the Baroque Passion hymn 'Herzliebster Jesu' (Beloved Jesus) in the trombone and horn parts of the second movement, setting the choir's very personal supplication against an older, more communal plea for justice. The influence of organum, a Mediaeval technique that anchors a held note with other parts moving around it, can be felt throughout *Lux Aeterna*, and contributes to the austere purity of its soundscape.

Ultimately, both of tonight's pieces amount to an earnest prayer, both for those we have lost and for ourselves who remain. They strive to make peace with loss and uncertainty, all the while appealing to a higher power to provide blessings and comfort. And while these two great composers explore very different musical journeys in their works, they both manage to find their way back to the comforting warmth and forgiveness of eternal light.



Texts and translations

Lux Aeterna Morten Lauridsen

Introitus

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

In te, Domine, speravi

Tu, ad liberandum
suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna cælorum.

Exortum est in tenebris lumen rectis.

Miserere nostri, Domine,
miserere nostri.

Fiat misericordia tua, Domine,
super nos,
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in æternum.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

*A hymn is fitting for you, God, in Zion,
and a vow will be restored to you
in Jerusalem.*

*Hear my prayer:
all flesh will come to you.*

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

*When you resolved
to save the human race,
you did not spurn the Virgin's womb;
you overcame the sting of death
and opened wide
the Kingdom of Heaven
to those who put their faith in you.*

*A light has risen in the darkness
for the upright.*

*Have mercy on us, Lord
have mercy on us.
May your mercy, Lord, be upon us,
just as we have hoped in you.
In you, Lord, have I hoped;
let me never be put to shame.*

O nata lux

O nata lux de lumine,
Jesu, redemptor sæculi,
dignare clemens supplicum
laudes precesque sumere.

Qui carne quondam contegi
dignatus es pro perditis,
nos membra confer effici
tui beati corporis.

Veni, Sancte Spiritus

Veni, Sancte Spiritus,
et emitte cælitus
lucis tuæ radium.

Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.

Consolator optime,
dulcis hospes animæ,
dulce refrigerium.

In labore requies,
in æstu temperies,
in fletu solacium.

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

*O Jesus, born true Light from Light,
Redeemer of the passing world,
with tender mercy hear our plea,
receive our humble prayer and praise.*

*As once it was your gracious will
to come in flesh and save the lost,
so, in your mystic Body, Lord,
grant us as members to remain.*

*Come, Holy Spirit, come!
and from your celestial home
shed a ray of light divine!*

*Come, Father of the poor!
come, source of all our store!
come, within our bosoms shine.*

*You, of comforters the best;
you, the soul's most welcome guest;
sweet refreshment here below;*

*In our labour, rest most sweet;
grateful coolness in the heat;
solace in the midst of woe.*

*O most blessed Light divine,
Shine within these hearts of yours,
and our inmost being fill!*

*Where you are not, we have naught,
nothing good in deed or thought,
nothing free from taint of ill.*

*Heal our wounds, our strength renew;
on our dryness pour your dew;
wash the stains of guilt away:*

*Bend the stubborn heart and will;
melt the frozen, warm the chill;
guide the steps that go astray.*

*On the faithful, who adore
and confess you, evermore
in your sevenfold gift descend:*

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

*Give them virtue's sure reward;
give them your salvation, Lord;
give them joys that never end.*

Agnus Dei—Lux aeterna

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem sempiternam.

*Lamb of God,
you take away the sins of the world,
grant them rest.*

*Lamb of God,
you take away the sins of the world,
grant them rest.*

*Lamb of God,
you take away the sins of the world,
grant them everlasting rest.*

Lux aeterna luceat eis, Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Let eternal light shine upon them, Lord,
with your Saints for ever,
for you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

Alleluia. Amen.

Alleluia. Amen.

Requiem Wolfgang Amadeus Mozart

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

*A hymn is fitting for you, God, in Zion,
and a vow will be restored to you
in Jerusalem,
hear my prayer:
all flesh will come to you.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

Kyrie

Kyrie, eleison.
Christie, eleison.
Kyrie, eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Sequenz

Dies iræ, dies illa
solvet sæclum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coet omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura
iudicanti responsura.

Liber scriptus proferetur,
in quo totum continetur
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet apparebit;
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuæ viæ,
ne me perdas illa die.

Quærens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

*Day of wrath, that day shall render
all the world to ash and cinder,
seen by David and the Sybil:*

*O what dread and fearful trembling
when the Judge shall come in glory,
scrutinising all with rigour!*

*Trumpets blare with wondrous clamour
through the tombs of every region
all before the throne compelling.*

*Death and nature shall, confounded,
watch as every creature rises,
yielding to the Judge's summons.*

*Then the book shall be brought forward
where all deeds have been recorded,
held before the world in judgment.*

*When the Judge is therefore seated
and all hidden things uncovered,
nothing shall remain unpunished.*

*What, then, shall I plead, so wretched,
whom shall I implore as patron,
since the just are scarce in safety?*

*King of fearsome power and glory,
freely saving all the faithful,
save me, fount of love and pity.*

*Call to mind, most loving Jesus,
that for me you lived and suffered;
on that day do not forsake me.*

*Seeking me, you once sat weary,
suffering on the Cross, redeemed me;
shall such labour now be fruitless?*

*Righteous judge of retribution,
grant the gift of full remission
now before the day of reckoning.*

Ingemisco tamquam reus,
culpa rubet vultus meus;
supplici parce, Deus.

Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
sed tu, bonus, fac benigne
ne perenni cremer igne.

Inter oves locum præsta
et ab hædis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:
huic ergo parce, Deus.

Pie Jesu Domine,
dona eis requiem. Amen.

Offertorium

Domine, Jesu Christe, Rex gloriæ,
libera animas
 omnium fidelium defunctorum
 de pœnis inferni
 et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michaël
 repræsentet eas in lucem sanctam:
Quam olim Abrahæ promisisti
 et semini ejus.

*Groaning like a guilty sinner,
blushing at my faults and failings,
I beseech you, God, to spare me.*

*When you freed the sinful woman,
when you heard the thief's entreaty,
hope to me was also given.*

*Though my prayers are all unworthy,
in your goodness show me kindness,
lest I burn in fire eternal.*

*From the wayward goats divide me,
with the sheep give me a portion,
on your right let me be stationed.*

*When the wicked are confounded,
doomed to fierce, relentless burning,
summon me to join the blessed.*

*Bending low, now I implore you,
with my heart reduced to ashes,
care for me as life is ending.*

*Day of tears, that day of sorrow,
when shall rise from ash and ember,
guilty mortals called to judgment:
O God, spare them, grant them pardon.*

*Merciful Lord Jesus,
grant them rest. Amen.*

*Lord Jesus Christ, King of glory,
deliver the souls
 of all the faithful departed
 from infernal punishment
 and from the deep pit;
deliver them from the lion's mouth,
do not let Tartarus devour them,
do not let them fall into darkness;
but may the standard-bearer
 Saint Michael
 present them into holy light;
As you once promised to Abraham
 and to his descendants.*

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahæ promisisti
et semini ejus.

*We offer you, Lord,
sacrifices and prayers of praise;
accept them for those souls
whose memorial we observe today;
lead them, Lord,
to pass from death to life.
As you once promised to Abraham
and to his descendants.*

Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy Lord God of hosts.
Heaven and earth are
full of your glory.
Hosanna in the highest.*

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.

*Lamb of God,
you take away the sins of the world,
grant them rest.*

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.

*Lamb of God,
you take away the sins of the world,
grant them rest.*

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem sempiternam.

*Lamb of God,
you take away the sins of the world,
grant them everlasting rest.*

Communio

Lux æterna luceat eis, Domine,
cum Sanctis tuis in æternum,
quia pius es.

*Let eternal light shine upon them, Lord,
with your Saints for ever,
for you are merciful.*

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis,
cum Sanctis tuis in æternum,
quia pius es.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them,
with your Saints for ever,
for you are merciful.*

ENGLISH TRANSLATIONS 'O nata lux', 'Dies iræ' and the non-scriptural verses from 'In te, Domine, speravi' taken from 'Te Deum' are from *The Liturgy of the Hours* © 2023 International Commission on English in the Liturgy Corporation (ICEL); the ordinary texts of the Requiem Mass are from *The Roman Missal* © 2010 ICEL. All rights reserved. 'Veni, Sancte Spiritus' is from *The Roman Missal* approved by the National Conference of Catholic Bishops of the United States © 1964 The National Catholic Welfare Conference, Inc. All rights reserved. The proper texts of the Requiem Mass and the scriptural verses from 'In te, Domine, speravi' are by Andrew Moschou.



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FRONT COVER *Sound II*, sculpture by Sir Antony Gormley installed in the crypt at Winchester Cathedral; Photograph by Adrian Farwell.

MANUSCRIPTS 1 Beginning of the autograph 'Lacrimosa' fragment by Mozart. 2 First sketch of the *et lux perpetua* canon by Lauridsen.

This concert of modern music embraces earthly things in Ticheli's *There will be Rest*, before transporting us beyond the 'dome of heaven' with Ešenvalds' *Stars*. Navigate the dark and the light in the passion of Gjeilo's *Dark Night of the Soul* as well as his serene *Luminous Night of the Soul*.



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