

GRADUATE SINGERS

1995 SUBSCRIPTION SERIES



ST MATTHEW PASSION

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Graduate Singers

Brian Gilbertson – tenor

Alan McKie – bass

Matthew Atherton – organ

Steffan Shute and Jason Shute – violins

Elen Shute – cello

conductor

Jason Shute

St Peter's Cathedral, North Adelaide

Saturday April 8th, 1995 8.00pm

The Programme

Heinrich Schütz
St Matthew Passion

— *Interval* —
(20 minutes)

Henry Purcell
Jehova, quam multi sunt hostes mei

Jason Shute
Lief

Felix Mendelssohn
Sechs Sprüche

Matthew Atherton
Requiem Aeternam

Felix Mendelssohn
Ave Maria

Programme Notes

The Passion of Our Lord according to the gospel of St Matthew **Schütz**
Commemorative recitations of the events surrounding the death of Christ have a long history. One such was witnessed at Passiontide in Jerusalem itself by the pilgrim Egeria during the Fourth Century. Recitals of the story were used for didactic purposes in the Western Church at a similar era. St Augustine favoured a solemn delivery, which might tend to suggest that a more emotional style had been prevalent. It was Pope Leo "The Great" who linked the version contained in St Matthew's gospel to retellings on Palm Sunday, reserving St John's, the most tightly dramatic version, for Good Friday itself.

It would appear that one voice was entrusted with the delivery of the story but, by the Ninth Century, manuscript texts included letter markings indicating pitch, tempo, volume and mood (eg "sweetly", "suavely", "enlarge"). Markings, like *Voce Basso* for the words of Christ, began to suggest the involvement of other voices representing the characters involved and this is confirmed in the Thirteenth Century. The words of the crowd (*Turbæ*) are required to be delivered in coarse tones and there is sometimes a further differentiation for the words spoken on the Cross. In the Fourteenth and Fifteenth centuries, three voices are regularly employed and there are indications as early as 1348 for a choral representation of the *Turbæ* section, though still in monody. St Bernard of Clavaux' 'mysticism of suffering' opened the door for the new dramatic element of "Compassio" to infuse the didactic style. This was further personalised in the Fifteenth century with the concept of "Imitatio Christi", when Passion plays became more extensive and the *Turbæ* of Passions proper flowered into choral polyphony. An *Exordio*, on a composed text not derived from the gospel narrative, was introduced and, later, a *Conclusio* was also included. Choral polyphony was so developed that, by the 1540s, even the words of Christ were being rendered in polyphonic settings, though with admirable dramatic declamation as in the style of contemporary madrigals. Until this point, the Passion story had been retold through the medium of the Roman Church's Latin.

Though Luther expressed himself in favour of "living the story of Easter" rather than just listening to it, his musical associate Walther produced the first Passion in the German language in 1530. He used a modified plainsong for the narrative and employed simple harmonies for his *Turbæ*. Other German masters followed in Walther's footsteps, while the Latin tradition was still being upheld, at around the time of the birth of Schütz, by great names like Lassus and Victoria, both striving after dramatic retellings of the story. In England, Byrd set the *Turbæ* chorally in 1607, though the absence of a narrative would tend to suggest that the Evangelist's part was intended to be rendered in plainsong form.

Protestant Germany remained the home of Liturgical Passion music, through the next century and more, as opera's first cousin, Oratorio, took over the Passion's didactic role in the Seventeenth Century in Italy.

Heinrich Schütz, steeped in the older Italian style which he had studied under Giovanni Gabrieli in the early 1600s, was none the less eager to study the new Italian operatic style under Monteverdi, to whom he travelled from his employment in the Dresden Court in 1628. The previous year, he had adapted Peri's 1597 opera *Daphne* to a German text, probably with some musical interpolations of his own, for a Saxon royal wedding. This demonstrates his interest in the contemporary form, adapted to his native language's requirements. Now lost, it is a lone example, for, on his return from Italy, Schütz himself encouraged the predominance of Italian Opera and its executants, which remained popular in Germany to the detriment of the home-grown variety.

From that time on, Schütz' output was almost exclusively sacred in character. In his *Resurrection History* of 1623, Schütz still adhered to the choral representation of some of the characters, though the Evangelist's part was accompanied by a consort of viols. This incursion of operatic influences was evident by mid-century in a number of German composers' Passion settings, which had become non-liturgical. In his *Seven Last Words* of 1645 and *Christmas Story* (published 1664) this new style is evident, where the narrator sings recitative with continuo support, and orchestral colours lend vivid touches to the various characterisations.

At the ripe age of eighty, Schütz provided a suddenly highly focussed rendering of the Passion story, as it were, stripped of "modern" trappings. His setting of St John's narrative was given at Easter, 1665, and then revised for the following year's Passiontide, when it was preceded by a new and even greater setting of the story of St Matthew. Between these two performances, on the intervening weekend, his setting according to St Luke, possibly of an earlier period, was also sung.

The traditional silence of instruments in the Dresden court chapel in the lead up to Easter is the most likely reason for the totally unaccompanied nature of these Passion settings. Schütz discards the new, depriving the Evangelist of even the rudimentary accompaniment of continuo for his recitative, yet it is the free-ranging, expressive recitative; he does not revert to the older plainsong recitation.

As with each version of the story being linked to certain days of the church year, so each of these settings is written in its appropriate church mode. The Dorian mode (transposed to G) for the St Matthew gives rise to a wider range of expressive modulations than do either the Lydian for the St Luke or the Phrygian for the St John. The voices and tessituras for the individual characters are carefully chosen and Schütz' injunction to his Evangelist, in the preface to his *Christmas Story*, is worth noting, in connection with the unspecified note values in which the recitative is notated: "The Evangelist takes a part by himself and recites it without any fixed bar measures, in which way seems suitable to him, without holding any one syllable any longer than he would ordinarily do in slow, comprehensible speech."

By the day of Bach and Handel (both born a hundred years after Schütz) poetic accretions to the telling of the Passion story had gone beyond the *Exordio* and *Conclusio* (in the case of the present work, a free setting of the words of the last verse of a Passion chorale *Ach, wir arme Sunder*). The *Oratorio Passion* had taken over from the purely liturgical. Brockes of Hamburg's poetic paraphrase of the story was set by numbers of German composers, including Handel (1717) with some passages utilised by Bach in his settings. An Italian poetic rendering (1730, the year after Bach's St Matthew) by the great opera librettist, Metastasio was set by the likes of Caldara and Jomeli. The tradition continued, not only with *Seven Last Words* (Haydn) and settings of the *Stabat Mater* (by Haydn, Rossini, Schubert and Verdi) but such works as Beethoven's *Mount of Olives*, Spohr's *Last Hours of the Saviour*, and Liszt's *Christus* led, through smaller-scale imitations like Stainer's *Crucifixion* or Maunder's *Olivet to Calvary*, to Frank Martin's *Golgotha* as late as 1949.

Jehova, quam multi sunt hostes mei

This motet is one of a select few sacred works set to a Latin text amongst the composer's sizeable output of English anthems. It is a setting of words from Psalm iii for five-part chorus, with solo passages for tenor and bass. It is believed to date from the year 1680 and was probably intended for the catholic chapel of Charles II's Portuguese queen, Catherine of Braganza, in Somerset House. The text has particular significance for this period as it was a time when, post the Titus Oates plot, and with a virulently anti-catholic parliament that called for the exile of the king's catholic brother, later

Purcell

James II, and with judicially murdered alleged catholic "agents", the very queen's position was far from inviolable.

Purcell had succeeded Matthew Locke as 'Composer in Ordinary for the Violins' at court in 1677 (at the age of about nineteen) and, in 1679, he was appointed organist of Westminster Abbey in succession to John Blow. His earliest traceable compositions go back no further than 1680, though he had already published once as an eight-year-old. This Boy of the Chapel Royal had apparently written a three-part song entitled *Sweet Tyranness*.

Equally at home in the theatre pit as in the organ loft, Purcell here achieves a vivid setting of the Psalm text. The sustained Italianate opening is later balanced by the fleet-footed section in three time, with its characteristic dotted figures, derived from French influences, which are considered so "Purcellian" and for which he professed dislike. In his writings, he admires the smoothness of the Italian masters, intending to move away from the angularities of melody and the pungencies of the harmonic language of his youth—perhaps the qualities for which his music is most valued today.

Chorale Meditation on the Welsh hymn tune *Llef* (A Cry)

Jason Shute

I began working upon this piece in late 1994, about five months after the death of my mother, Margaret Ann Shute, for whom it is *In Memoriam*. It was she who inculcated into me a love of music and, as a piano teacher herself, started me off in musical study. She also fostered in me a pride in being Welsh, particularly as she was bringing me up in England, and I have many early memories of sing-songs around our hotel's piano, sometimes with the vocal help some of our Welsh visitors, which acquainted me with the sound of the language. On visits "home", I became familiar with the impassioned renderings of well-loved hymns, many in heart-warmingly melancholy minor keys, such as *Aberystwyth*, *Ebenezer* and *Bryn Calfaria* so beloved of the chapel-goers, who still thronged those less than grand edifices, before the age of television, the car, and a general secularisation reduced their congregations to a remnant in many cases.

The choice of *Llef*, both for its simply effective line with Pavane-like rhythm and the meaning of its verses, seemed an apt theme for a memorial to my mother, who had accompanied our family to Australia at the age of 82 and in declining health. Though not at all an "excitable" Christian, her hope was always in Heaven, where she always believed she would see again those familiar faces from her young days.

The work started out as a free chorale prelude just for the string trio of my son, daughter and myself, which we formed, in the first instance, to perform Welsh folk melody arrangements at the various Celtic Festivals we discovered on our arrival here. The inclusion of varied harmonisations of the hymn's three verses seemed a logical growth as the piece developed. Graduate Singers are now old hands at singing in Welsh as they have already sung my arrangements of the celebrated *Counting the Goats* and *My love is like Venus* folk songs. The unusual sound of the Welsh 'Ll' holds very little fear for these seasoned linguists.

Sechs Sprüche and Ave Maria

Mendelssohn

That Felix Mendelssohn should have written Church Music at all, let alone one of the most popular oratorios, was almost what one might describe as an accident of birth. Had not his grandfather, a German philosopher of the Enlightenment, been leading his family's thoughts towards Christian Liberalism, it is unlikely that Felix' father would have had his children baptised in 1816. There may have been a slight element of political opportunism in this as well, though—despite the fact that

constraints upon the Jewish community had been eased in Germany as a result of French influence during the Napoleonic period, certain pressures made life difficult, particularly in Prussia.

The whole-hearted embracing of the new faith was an important feature in Mendelssohn's musical life. At the age of twenty, and with the aid of his actor friend Devrient, he managed to persuade his composition teacher Zelter to let him resurrect Bach's *St Matthew Passion*, on the centenary of its first performance, using Zelter's Berliner Singakademie. Against even Zelter's opinion that the project was totally impractical, Mendelssohn began the process of the continuing Bach revival and was particularly proud that this great Christian monument had been exhumed and a performance effected, against all the odds by, as he put it, "a Jew-boy and a Comedian".

At the age of twelve though, he was not only experienced in choral music from the "inside", as a member of the Singakademie, he had already composed quite large-scale settings of the *Magnificat* and *Psalms 66*, and his interest in the works of Handel and earlier Italian masters was awakened by the musical antiquarian, Thibaut of Heidelberg. One is reminded of the connection of Handel's *Messiah* with the support of the charitable institution, the Foundling Hospital, in noting that the second and third Mendelssohn performances of the *St. Matthew* were in the aid of needlework schools for girls "of a lower social position".

There are two settings of the *Ave Maria* by Mendelssohn, the one a solo song, the other a large scale setting for double-choir and organ, featuring a tenor soloist, whose Italianate line is worthy of the composer's Italian visit of 1830-1, where he encountered another young composer, whose music he was later to champion, Hector Berlioz, the guitar and flageolet-playing winner of the Paris Conservatoire's Prix de Rome. Both were imbibing the heady Italian atmosphere.

On his return, he was not voted to succeed Zelter as director of the Singakademie and this snub was not untainted by some racist slurs. His time at Düsseldorf which followed was profitable, with his responsibility for supervising the music of the catholic cathedral and his conducting of his own arrangements of the Handel oratorios. These were given with the added attraction of *tableaux vivants* as background and might, therefore, be taken as some sort of precedent for the erstwhile stagings, on occasion, of his own *Elijah*, which would doubtless would be looked on askance in these purist times.

Though Mendelssohn's efforts to upgrade both the standard and, unpopularly, the seat prices to pay for it, of the Düsseldorf Opera, which led to his resignation from the post of city music director, his connection there did not afford him the opportunity to produce his first oratorio on, what for him would be considered, the significant topic of conversation of St Paul. Its form was based on Handelian models but he also incorporated chorales as in the Bach Passions.

Leipzig was to be his next centre of activities where he experimented with novel concepts in programme planning for the Gewandhaus orchestra, when ad hoc collections of overtures, concertos, symphonic movements and operatic arias made way for carefully constructed programmes exploring older, unheard music, from Bach's orchestral suites, through a range of Mozart and Beethoven symphonies (he conducted the choral symphony six times in ten years) to works of his contemporaries. It must have given him a very special feeling to perform his own symphony with the choral finale *Hymn of Praise* in Bach's Thomaskirche, in 1840, celebrating the four hundredth anniversary of printing in Germany.

In the early 1840's, Frederick William IV of Prussia enlisted Mendelssohn to help him institute the projected reforms, at least as far as music was concerned, in Prussia. With responsibility again for music in the catholic church, this time in Berlin, Mendelssohn's inclination was towards *à capella* composition in a more clear-cut, simple style than his earlier church music. This accorded with the

enthusiasm for the style of Palestrina, which the organist of Berlin's Protestant cathedral Eduard Grell evinced. In response to the king's rules for both text and music for worship, Mendelssohn wrote the eight-part *Sprüche*, or Aphorisms for Grell's choir in the mid 1840s. They are related to the various festivals from Advent to Ascension. He put them forward for publication a year before his death but, for some reason, immediately withdrew them from Bote & Bock, and they appeared posthumously, in 1848, from the Leipzig house of Breitkopf & Härtel.

Jason Shute

Requiem Aeternam

Matthew Atherton

Motet for SATB choir unaccompanied

The writing of this motet began late one night in the first week of December 1992, when the opening motif was very persistently running through my head (and was keeping me awake). Whilst working on it over the following weeks, largely without the aid of any instrument, it adopted a quasi-rondo form, in that statements of the opening theme (or variations thereof) were being juxtaposed with semi-fugal treatments of some of the other lines, themselves borrowed from the opening "Requiem Aeternam" theme. No particular style was ever intended, rather, I wrote as my feelings dictated, incorporating a semi-modal tonality with elements of homophony and polyphony.

As persistent as the theme was when it "manifested" itself, so also were the words accompanying it, i.e., the first two words of the Latin Mass for the Dead. Due to the plainsong-like nature of the theme, the words were easily set to it, and I didn't really find it at all unusual that I was thinking of those words in particular, given my personal circumstances at the time. I believe that my almost subconscious choice of the text may have been answering some issues: the death of my second cousin a few months prior. He was barely in his twenties, and his funeral fell on the same day as the first anniversary of my wife's death. My faith had also died by then, and as I worked on the piece, I deliberately avoided using the word "Domine" (Lord), since the Christian God meant nothing, and so the work really became *my own* wish that some people and things finally be put to rest. On New Year's Day 1993, it was completed as if like a New Year's resolution.

This motet is the first choral work I have written and to date, the only complete one, although other parts of the Requiem Mass are currently being put to music, as there is much poetry in drama in the old Latin texts. The organ prelude uses some of these newer ideas, as well as some parts from this motet. I suspect that eventually this will grow into a larger scale "Requiem", however, until then, I hope that this motet can be appreciated, and I couldn't be more grateful to Graduate Singers for this opportunity. My heartfelt thanks to the whole choir.

Matthew Atherton



Programme Texts

Jehova, quam multi sunt hostes mei

Jehova, quam multi sunt hostes mei,
Quam multi insurgunt contra me!
Quam multi dicunt de anima mea
Non est ulla salus isti in Deo plane.

At Tu, Jehova, clypeus es circa me;
Gloria mea, et extollens caput meum.

Voce mea ad Jehovam clamanti,
respondit mihi e monte sanctitatis suae maxime
Ego cubui et dormivi;
ego expegefecit me; quia Jehova sustentat me.

Non timebo a myriadibus populi,
quas circum disposuerint metatores contra me.
Surge, Jehova; fac saluum me, Deus mi;
Qui percussisti omnes inimicos meos
maxillam,
dentes improborum confregisti.

Jehova est salus; super populum tuum
sit benedictio tua maxime.

Lord, how are mine enemies increased!
Many are they that rise up against me.
Many there be which say of my soul,
There is no help for him in God.

But thou, O Lord, art shield about me;
my glory, and the lifter up of my head.

I cry unto the Lord with my voice,
and he answereth me out of his holy hill.
I laid me down and slept;
I awaked, for the Lord sustaineth me.

I will not be afraid of ten thousands of people,
who surround me and set themselves against me.

Arise, O Lord; save me, O my God;
for thou hast smitten all mine enemies
upon the cheekbone;
thou hast broken the teeth of the ungodly.

Salvation belongeth to the Lord;
thy blessing is upon thy people.

Lief

O Iesu mawr, rho'thanian bur
I eiddil gwan mew'n anial dir;
I'w nerthu drwy'r holl rwystrau sy
A'r ddyrys daith i'r Ganaan fry.

Pob gras sydd yn yr Eglwys fawr,
Fry yn y nef neu ar y llawr,
Caf feddu'r oll a'u meddu'n un
Wrth feddu D'anian Di Dy hun.

Mi lyna'n dawel wrth Dy draed;
Mi ganaf am rinweddau'th waed;
Mi garia'r groes, Mi nofia'r don,
Ond cael Dy anian dan fy mron.

A Cry

O great Jesus who gavest a nature pure
To a feeble weak person in a desert land
To strengthen them through all hindrances
On the difficult journey to the Promised Land above.

There is every grace in the great church
Above in Heaven or on the ground
I will possess all, their possession is one,
By possessing Your own nature.

I quietly beheld at Your feet
I sang of the virtuousness of Your blood,
I will carry the cross, I will swim the wave,
Only to have Your nature in my breast.

Sechs Sprüche

Im Advent

Lasset uns frohlokken, es nahet der Heiland,
den Gott uns verheißen.
Der Name des Herrn sei gelobet in Ewigkeit;
Halleluja, Halleluja!

Advent

Let us all be joyful; the Saviour approaches,
whom God once had promised.
The name of the Lord be adored now and evermore.
Alleluia. Alleluia!

Weihnachten

Frohlokket, ihr Völker auf Erden,
und preiset Gott!
Der Heiland ist erschienen,
den der Herr verheißen.
Er hat seine Gerechtigkeit
der Welt offenbart.
Halleluja, Halleluja!

Am Neujahrstage

Herr Gott, du bist unsre Zuflucht für und für.
Ehe denn die Berge worden,
und die Erde und die Welt erschaffen worden,
Bist du Gott von Ewigkeit zu Ewigkeit.
Halleluja, Halleluja!

In der Passionzeit

Herr, gedenke nicht unsrer Übeltaten,
und erbarme dich unseres Elends.
Herr, der du unser Heiland bist, stehe uns bei,
Erlöse uns und vergib uns
unsere Sünden,
um der Herrlichkeit deines Namens willen.
Halleluja, Halleluja!

Am Karfreitage

Um unsrer Sünden willen
hat sich Christus erniedriget
Und ist gehorsam geworden
bis zum Tode am Kreuze;
Darum hat Gott ihn erhöht
und ihm einen Namen gegeben,
der über alle Namen ist.
Halleluja, Halleluja!

Am Himmelsfahrstage

Erhaben, o Herr über alles Lob,
über alle Herrlichkeit,
Herrschest du von Ewigkeit.
Halleluja, Halleluja!

Christmas

Rejoice, O ye lands and ye peoples,
and praise the Lord!
The Saviour comes among us,
whom the Lord has promised.
He has shown to the world his truth
and merciful kindness.
Alleluia, Alleluia!

New Year's Day

O Lord, thou art our strong refuge evermore.
Long before the hills existed,
or the earth and all the world had been created,
Thou art God eternally and evermore.
Alleluia, Alleluia!

Passiontide

Lord, take no remembrance of our misdoings,
and have mercy on us in our sorrow.
Lord, who sav'st and redeemest us, be thou with us.
O spare thou us and forgive us
all our transgressions,
through the majesty of the name most holy.
Alleluia, Alleluia!

Good Friday

Because of our transgressions
Christ became most obedient,
And even unto his death upon the cross
he was humbled.
Therefore the Lord did exalt him,
And a glorious name he did give him
greater than ev'ry other name.
Alleluia, Alleluia!

Ascension

Exalted, O Lord, over all our praise
and above all majesty,
Thou dost reign eternally.
Alleluia, Alleluia!



Biographical Notes

Jason Shute was born in "old" South Wales, though he gained his first musical experience where he was brought up on the south coast of England. At London's Royal College of Music, he studied Voice (with tenor, Wilfred Brown and baritone, Redvers Llewelyn), and Violin and was awarded GRSM and ARCM diplomas, also winning the Van Someren-Godfrey prize for English Song. There followed two years of full-time training at the RCM's Opera School and the Else Mayer-Liesmann Opera Workshop.

Jason's professional operatic debut was in the 1972 Patti Festival in the diva's own theatre in her Welsh mountain castle, Craig y nos, singing Mozart's *Figaro* (alongside Australia's own Geoffrey Chard as the Count). He immediately joined the D'Oyly Carte Opera Company and performed a number of the great G & S baritone roles at Sadler's Wells and throughout Great Britain.

Since the mid '70s Jason has pursued a free-lance career, embracing concert and recital work as well as opera, with appearances at some of Britain's leading festivals (such as Aldeburgh) and BBC radio and television broadcasts. His singing has taken him to Germany, Russia, Denmark and Malta.

In recent years, Jason has also been in increasing demand as a conductor—an interest begun in school days. Whilst a member of the Company, he conducted the D'Oyly Carte Singers, and later, went on to conduct, arrange and compose for the West Glamorgan County Youth Chamber Choir and youth orchestras. From 1984, he conducted University College Swansea's Choral Society, giving numerous first performances, and in 1988, he was invited to form Neath Chorale, performing the core choral repertoire. He has chorus-mastered the BBC Welsh Chorus on numerous occasions since its inception in the early '80s. He has conducted two seasons for Cadoxton Opera of *La Traviata* and *Faust*, whilst with the chamber orchestra Sinfonia Cambrensis, which he founded in 1979. He has given performances ranging from Baroque to middle Beethoven.

He made his South Australian debut in 1993 with Graduate Singers, of which he is Musical Director. Jason has conducted varied programmes, ranging from the early Baroque to the twentieth century, including a premiere of his own *Summer Noels*. He is pleased to be premiering another new composition with the choir in tonight's concert. He has also conducted a highly successful season of *Pirates of Penzance* for the Gilbert and Sullivan Society of South Australia. Most recently, Jason has been appointed conductor of the Adelaida Liedertafel, and will be touring with them in Germany in June.

Brian Gilbertson has worked as a principal tenor in Australia, Europe and America in opera, operetta and as a concert soloist. He studied vocal technique with Maestro Franz Schuch-Tovini in Vienna. In 1987 Brian returned to Australia. He is recognized and has received critical acclaim for his vocal versatility and meticulous character portrayals in opera and musical theatre. On the concert platform his works have ranged vocally from the baking swan in Orff's *Carmina Burana* to Handel's *Messiah* and *Evangelisti*. He has sung works from as early as Monteverdi and Palestrina, to as recent as Andrew Lloyd Webber's *Requiem*. His Evangelist in the 1992 *St John's Passion* sung in German at the Adelaide Town Hall with Graham Abbott conducting, was described as "... a mature and eloquent performance that held everything together." In the same year, his portrayal of the title role in Benjamin Britten's *St Nicolas* was described as "... one of his finest and most stylish performances to date." Brian last sang with Graduate Singers in Heinrich Schütz's *Christmas Story*, also in 1992. Tonight is his debut performance as the Evangelist in the *St Matthew Passion* by the same composer.

Alan McKie has been participating in vocal music endeavours around Adelaide for many years as a chorister, soloist or conductor. He has sung as bass/baritone soloist with numerous Adelaide choirs

in most of the standard choral repertoire, and in this sphere has earned a significant reputation as a Bach singer. He has been a member of the highly regarded Adelaide Chamber Singers since the group's inception in 1986. As a conductor of light operetta he has in the last eighteen months been involved in performances of *The Gypsy Baron*, *The Merry Widow* and *Yeoman of the Guard*.

Alan is (proudly) a life member of Graduate Singers. He works as a librarian with the University of South Australia, and has recently taken up picture framing as a therapeutic spare time activity (when he has any).

Matthew Atherton completed a Bachelor of Music (Performance) degree in 1987, and then Honours Performance in 1988. During tertiary education he received tuition from Christa Rumsey and David Swale, and had the immense privilege of participating in masterclasses and meetings with Gillian Weir, Thomas Trotter and Brett Leighton. In 1988-91 he was Organ Scholar at St Peter's Cathedral, and in 1989 he was appointed Assistant Organist at St Francis Xavier's Cathedral, a position he still holds.

Matthew has been rehearsal and performance accompanist for several Adelaide choirs. In addition he has given numerous public recitals including performing one of his own solo organ pieces at the Intervarsity Choral Festival in Adelaide in 1994. He enjoys composing for both traditional and electronic instruments, and has had a number of recitals and compositions performed on SUV and ABC-TV. He has also written music for video productions and computer software. He is particularly delighted both to be performing and to be performed in tonight's concert.

Steffan Shute began his violin studies with his father at the age of four, later pursuing them with Kenneth Watkin, Head of String Tuition for the Welsh county of West Glamorgan. Steffan toured Switzerland and Canada with the Rhymni Valley String Orchestra and gained his General Certificate of Secondary Education in Music two years early. He went on to study composition under Welsh composer, Dr Dalwyn Henshall, but moved to Australia in 1991. That year he won the ASME South Australian Young Composers Competition (Category C). He is currently a third year Law, Politics and Public Policy student at Flinders University.

Elen Shute began her cello studies with her father at an early age, later taking lessons in Cardiff with Canadian Sharon McKinley, a former principal cellist of the Academy of St. Martin-in-the-Fields. On coming to Australia, Elen was selected for the Primary Schools String Orchestra and led the cellos in the youngest orchestra on State Music Camp. She now has lessons with ASO cellist Chris Handley, and is a Year 9 student at Blackwood High School.

Graduate Singers

Graduate Singers was formed in 1977, and has grown steadily in number and stature to its present membership of about fifty singers. The group has sung under a number of conductors, including Jonathon Draper, Carl Crossin, Hilary Weiland, Graeme Quinn, Graham Abbott and David Blight. The choir has performed many different styles of music, ranging from successful chamber concerts of music from all periods, to more ambitious presentations of great choral classics, including Bach's *Mass in B Minor* and *Magnificat*, Handel's *Dixit Dominus* and Monteverdi's *1610 Vespers*.

Graduate Singers has performed for the ABC on many occasions and has broadcast on ABC-FM. Graduate Singers has also combined with other choirs to sing larger works, including Poulenc's *Gloria* and Beethoven's *Symphony No. 9* ("*Choral*") in the ABC Masters Series in 1989, and Britten's *War Requiem* in the ABC Choral Series in 1990. The choir has gained critical acclaim for its concerts

with Adelaide Symphony Orchestra, performing Handel's *Messiah* directed by Graham Abbott in December 1990 and 1992, and Mozart's *Kyrie* and *Requiem Mass* directed by Nicholas Braithwaite in May 1991. In June 1992 the choir performed with the ASO in a Masters Series Concert which included Haydn's *Te Deum* and Kodaly's *Psalmus Hungaricus*, conducted by Janos Fürst, and in 1993 joined with the ASO again to perform Faure's *Requiem* with David Porcelijn. Later the same year the choir joined forces with Adelaide and Flinders University Choral Societies to perform Beethoven's *Mass in C* conducted by John Grundy. Performances conducted by Jason Shute have covered a wide variety of works ranging from early Baroque to Twentieth Century, including a most successful performance of Handel's *Samson* in May last year with guest tenor Gregory Massingham.

Each year Graduate Singers has pleasure in presenting a series of concerts featuring quality performances of diverse selections from the choral repertoire. Tonight's offering is no exception. Later this year Graduate Singers is joining with other choirs to perform Berlioz' *Requiem* in June and Orff's *Carmina Burana* in September. In August, in conjunction with St Peter's Cathedral, we will be presenting a concert to commemorate the fiftieth anniversary of Hiroshima Day. Amongst the works performed will be the Fauré *Requiem*. Finally, we draw your attention to our exciting second subscription concert in December, when we will be performing Britten's *Sr Nicolas* with acclaimed tenor soloist Thomas Edmonds.

Sopranos

Christine Beal
Margaret Rawlinson
Rosemary Byron-Scott
Rosalyn Shute
Sue Nichols
Linda Saunders
Alison McDougall
Brenda Rayner
Trudie Austin
Joanna Black
Lynn Jones
Gillian Wilson
Michaela Webster

Altos

Mary Doube
Cathy Lock
Penny Tranter
Penny Dally
Deborah Tranter
Vera Green
Sandra Sears
Katrina Matthews
Meran Bow
Melissa Jones

Tenors

Martin Penhale
Timothy Muecke
Louise Tunbridge
Andrew Mair
Sarah Stroehler

Basses

Peter Watt
Phillip Lock
Peter Ashenden
Bill Jackson
Michael Wright
Chris Stekete
Timothy Stobie
Todd Martin

Acknowledgements

St Peter's Anglican Cathedral
Anna Goldsworthy – accompanist
Carolanne Ross
Ven. J. Collis – Christ Church, North Adelaide
Peter Watt, Graham Nerlich

Front of house – Daryl Zeuner, Neil Piggott, Sarah Wilmot, Michelle Zweck

Graduate Singers extends a special acknowledgement to Myer Fredman for the English Edition of St Matthew Passion used in tonight's performance. Myer Fredman produced this edition for the 1978 Adelaide Festival of Arts.



Soloists from the Choir

In Schütz *St Matthew Passion* and Mendelssohn *Ave Maria*

Sue Nichols
Martin Penhale
Bill Jackson
Gillian Wilson
Christine Beal

Michael Wright
Penny Dally
Linda Saunders
Rosemary Byron-Scott
Meran Bow



FOR YOUR DIARY

Berlioz — *Requiem*

Saturday 10th June, 8pm, Entertainment Centre

Peace Commemoration Service

Sunday 6th August, 3.30pm, St Peter's Cathedral

Orff — *Carmina Burana*

Saturday 30th September, 8pm, Festival Theatre

Britten — *St Nicolas*

Wednesday 6th December, 7.30pm, St Peter's Cathedral

Tonight's performance has been presented by:

Graduate Singers Incorporated

PO Box 768 Unley 5061

President: Martin Penhale

Bookings and General Enquiries: Ph 331 7118