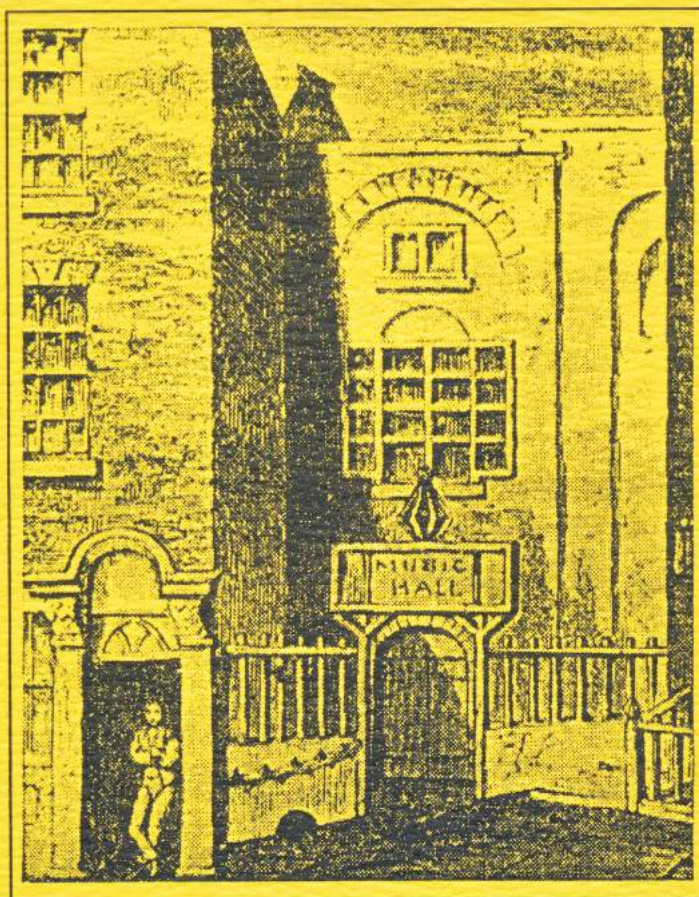


GRADUATE SINGERS

presents



MESSIAH

by

George Frideric Handel

*First Australian Performance of the Complete Autograph Score
To Commemorate the 250th Anniversary of the First Performance*

George Frideric Handel (1685–1759)

MESSIAH
A Grand Sacred Oratorio

Composed August/September 1741

First Performed April 13, 1742

Text compiled by Charles Jennens (1700–1773)

Graduate Singers
Ensemble Fleurieu

Soloists

Tessa Miller, soprano

Vanessa Bengier, mezzo-soprano

Tasso Bouyessis, tenor

Alan McKie, baritone

and

Carolyn Wilkins, soprano

Jenn Tranter, mezzo-soprano

Richard Black, tenor

Matthew Ruddy, bass

Conducted from the harpsichord by

Graham Abbott

First Australian Performance of the Complete Autograph Score
To Commemorate the 250th Anniversary of the First Performance

Elder Hall, University of Adelaide

Saturday April 11, 1992, 8.00 pm

Ensemble Fleurieu appears by arrangement with Baroque Music Promotions
Administrator: Jo Pike

- Part One -

Interval (20 minutes, refreshments available)

- Part Two -

Interval (10 minutes)

- Part Three -

Cover: Neal's Music Hall, Dublin. Venue for first performance.



“THE GENTILES SHALL COME TO THY LIGHT ...”

A Personal View of Handel's *Messiah*

According to my records, tonight's performance will be the nineteenth time I will have conducted *Messiah*. I have been involved in many other performances as a singer (in the chorus!), a viola player, an organist and a harpsichordist, and also as a chorusmaster for other conductors. It's the work which provided me with my first important conducting experience, and the work with which I made my professional conducting debut in 1987. In one year, 1990, I conducted it seven times in three weeks, with four choirs in four cities (but only three orchestras!). I often ask myself why it is that this work is in such demand, why it is as popular as ever two and a half centuries down the track.

Of course, it's a great work, and of course, even the greatest of works can suffer from over-exposure. And yet it survives performances good and bad, and (unfortunately) overshadows other great works from Handel's pen, and those of his contemporaries. What makes it special?

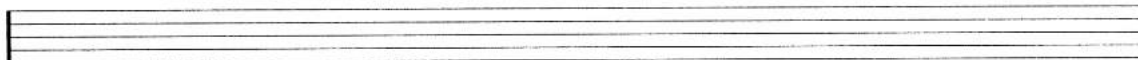
For a start, it's such a good sing for the chorus. Second only to *Israel in Egypt* for the sheer volume of choral music in Handel's oeuvre, *Messiah* is a great choral work. It is also a great work for the soloists, and was a vehicle in Handel's many performances for some of the great singers of his day, although it increasingly became a work identified with his English singers, as opposed to his (operatic) Italian ones. As for the orchestra, a slightly different position is held. Handel limited himself to a modest orchestra of strings and continuo, adding trumpets and drums at a few vital moments. The oboes and bassoon were added later in London (by Handel), but were not mentioned in the autograph, and therefore not used in Dublin at the premiere. Thus, it is an exhausting work for the orchestra—and by this I mean the strings—who rarely get the breaks the singers do.

But that's only half the story. The text is so well known by music lovers the world over that it is often overlooked how great a work it is in its own right. Jennens' masterly compilation from the Old and New Testaments is much more than a lot of Bible verses about Jesus. For a start, Jesus is never mentioned directly, apart from the verses from Luke which tell the story of his birth (“Christ, the Lord ...”). Otherwise it is generally the vaguer “he.” This made the work accessible to Christians of all persuasions, avoiding contentious doctrinal

issues and avoiding (as Bach did not avoid in the Passions) having Jesus speak directly. This didn't stop the work being controversial in Handel's day, with one newspaper correspondent asking “if the Playhouse is a fit Temple to perform it [church music] in, or a Company of Players fit Ministers of God's Word ...” Within a few years of the London premiere (which took place in March 1743), the controversy had died down however, and the work came full circle as the paragon of virtue and the summary of what “Englishmen are obliged to feel about God in public.”

Messiah had some 36 performances in Handel's lifetime, virtually all under his direction. As is well known, many of the movements underwent revision between its composition in 1741 and Handel's death in 1759, mostly to accommodate the solo singers available. Only recently have all these variations become available to buyers of recordings with the recent Harmonia Mundi recording. But what is not widely known is that it appears that Handel never performed the work as he originally wrote it. Even between the composition and the first performance revisions were made, mostly to simplify the more difficult arias into tiny recitatives because the soloists available were inadequate. For modern audiences, a performance of the version as presented at Dublin for the first time would be an interesting but ultimately disappointing experience. Handel of course reinstated these omitted arias when he had access to his professional soloists in London, but some elements of the original autograph, for one reason or another, were rarely heard, and never in the format in which they originally appeared. For a detailed summary of the work's fascinating history, I refer readers to the Cambridge Music Handbook on *Messiah* by Donald Burrows (Cambridge University Press, 1991).

In working out what was actually in the original autograph, in order to select what versions to perform tonight, I have used, among others, two invaluable resources. Firstly the Bärenreiter-Urtext edition of the score and parts contains all the important variants, with indications as to what was written when. And secondly, the Barr Smith Library at the University of Adelaide contains a facsimile of the original manuscript. What makes the latter difficult is that even it contains more than one



version of some of the movements, so some may disagree with my outcome! The chorus tonight is reading from Watkins Shaw (Novello) vocal scores, for reasons of availability, which have been corrected to conform to the Bärenreiter edition.

Partially, all of the above is what makes *Messiah* a great work for me: its scope for variety in presentation and format, a scope I try to explore in different ways each time I conduct the piece. But even more than this, I am amazed that a work so un-

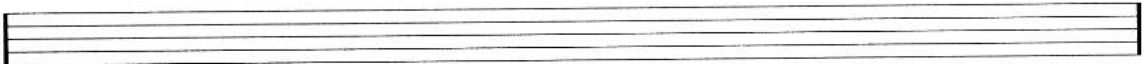
avoidably Christian can affect and excite people regardless of their personal religious persuasions, if any. Handel and Jennens somehow still conspire to bring musical Gentiles to the light. Perhaps, then, there is some substance to the story that after one performance of *Messiah* Handel was congratulated on providing a fine entertainment, only to reply: "I am sorry if I only entertained them. I should have hoped to make them better."

Graham Abbott



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MAJORA CANAMUS

And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

(Preface to the libretto by Charles Jennens)

- PART ONE -

1. SINFONY

Grave—Allegro moderato

2. ACCOMPAGNATO (TENOR)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. *(Isaiah 40:1-3)*

3. AIR (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. *(Isaiah 40:4)*

4. CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. *(Isaiah 40:5)*

5. ACCOMPAGNATO (BASS)

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come. *(Haggai 2:6-7)*

The Lord, whom ye seek, shall suddenly come to his temple, ev'n the messenger of the Covenant, whom ye delight in; behold he shall come, saith the Lord of Hosts. *(Malachi 3:1)*

6. AIR (BASS)

But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiner's fire. *(Malachi 3:2)*

7. CHORUS

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *(Malachi 3:3)*

8. RECITATIVE (ALTO)

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us." *(Isaiah 7:14, Matthew 1:23)*

9. AIR (ALTO) & CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain, O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid, say unto the cities of Judah: Behold your God!

O thou that tellest good tidings to Zion, arise, shine for thy light is come, and the glory of the Lord is risen upon thee. *(Isaiah 40:9, 60:1)*

10. ACCOMPAGNATO (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the gentiles shall come to thy light, and kings to the brightness of thy rising. *(Isaiah 60:2-3)*

11. AIR (BASS)

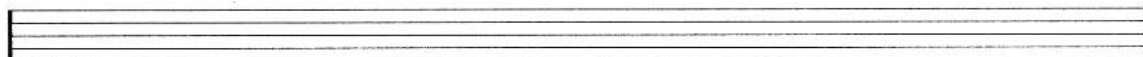
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. *(Isaiah 9:2)*

12. CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon his shoulder, and his Name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! *(Isaiah 9:6)*

13. PIFA (PASTORAL SYMPHONY)

Larghetto e mezzo piano



14. RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke 2:8*)

ARIOSO (SOPRANO)

But lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid. (*Luke 2:9*)

15. RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (*Luke 2:10-11*)

16. ACCOMPAGNATO (SOPRANO)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke 2:13*)

17. CHORUS

Glory to God in the highest, and peace on earth, good will towards men! (*Luke 2:14*)

18. AIR (SOPRANO)

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold, thy King cometh unto thee.

He is the righteous Saviour, and he shall speak peace unto the heathen. (*Zechariah 9:9-10*)

19. RECITATIVE (SOPRANO)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35:5-6*)

20. AIR (SOPRANO)

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm; and carry them in his bosom, and gently lead those that are with young. (*Isaiah 40:11*)

Come unto him all ye that labour, come unto him that are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls. (*Matthew 11:28-29*)

21. CHORUS

His yoke is easy, and his burthen is light. (*Matthew 11:30*)

Interval (20 minutes)

- PART TWO -

22. CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (*John 1:29*)

23. AIR (ALTO)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. (*Isaiah 53:3*)

He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah 50:6*)

24. CHORUS

Surely he hath borne our griefs and carried our sorrows; he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him. (*Isaiah 53:4-5*)

25. CHORUS

And with his stripes we are healed. (*Isaiah 53:5*)

26. CHORUS

All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on him the iniquity of us all. (*Isaiah 53:6*)

27. ACCOMPAGNATO (TENOR)

All they that see him, laugh him to scorn: they shoot out their lips, and shake their heads, saying: (*Psalms 22:7*)

28. CHORUS

He trusted in God that he would deliver him: let him deliver him, if he delight in him. (*Psalms 22:8*)



29. ACCOMPAGNATO (TENOR)

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him. *(Psalm 69:21)*

30. ARIOSO (TENOR)

Behold, and see if there be any sorrow like unto his sorrow! *(Lamentations 1:12)*

31. ACCOMPAGNATO (TENOR)

He was cut off out of the land of the living; for the transgression of thy people was he stricken. *(Isaiah 53:8)*

32. AIR (TENOR)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *(Psalm 16:10)*

33. CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in!

Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in! Who is the King of Glory? The Lord of Hosts, he is the King of Glory. *(Psalm 24:7-10)*

34. RECITATIVE (TENOR)

Unto which of the angels said he at any time: thou art my son, this day have I begotten thee? *(Hebrews 1:5)*

35. CHORUS

Let all the angels of God worship him. *(Hebrews 1:6)*

36. AIR (BASS)

Thou art gone up on high, thou hast led captivity captive, and received gifts for men, yea, even for

thine enemies, that the Lord God might dwell among them. *(Psalm 68:18)*

37. CHORUS

The Lord gave the word: Great was the company of the preachers. *(Psalm 68:11)*

38. AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. *(Romans 10:15)*

Their sound is gone out into all lands, and their words unto the ends of the world. *(Romans 10:18)*

39. AIR (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing; The kings of the earth rise up, and the rulers take counsel together against the Lord and against his anointed. *(Psalm 2:1-2)*

40. CHORUS

Let us break their bonds asunder, and cast away their yokes from us *(Psalm 2:3)*

41. RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. *(Psalm 2:4)*

42. AIR (TENOR)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *(Psalm 2:9)*

43. CHORUS

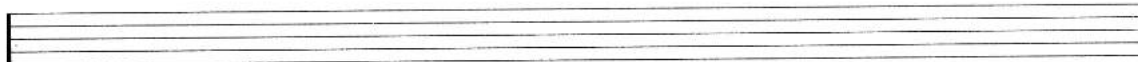
[Please remain seated]

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

The Kingdom of this world is become the Kingdom of our Lord and of his Christ, and he shall reign for ever and ever, Hallelujah!

King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah! *(Revelation 19:6, 11:15, 19:16)*

Interval (10 minutes)



- PART THREE -

44. AIR (SOPRANO)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. *(Job 19:25-26)*

For now is Christ risen from the dead, the first fruits of them that sleep. *(1 Corinthians 15:20)*

45. CHORUS

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive. *(1 Corinthians 15:21-22)*

46. RECITATIVE (BASS)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

(1 Corinthians 15:51-52)

47. AIR (BASS)

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.

For this corruptible must put on incorruption, and this mortal must put on immortality.

(1 Corinthians 15:52-53)

48. RECITATIVE (ALTO)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

(1 Corinthians 15:54)

49. DUET (ALTO, TENOR)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

(1 Corinthians 15: 55-56)

50. CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(1 Corinthians 15:57)

51. AIR (SOPRANO)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth?

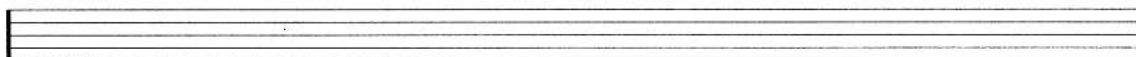
It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us. *(Romans 8:31/33-34)*

52. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5:12-14)



Biographical Notes

Graham Abbott was born in Sydney and is a graduate in Music Education of the Sydney Conservatorium. In 1985 he was awarded the ABC/Willem van Otterloo Conducting Scholarship, and returned to the Sydney Conservatorium to study with Myer Fredman. He also taught in the Opera School and degree courses, and worked frequently with the ABC Sinfonia. In 1986 Graham moved to Adelaide to take up the post of Conductor-in-Residence at the Elder Conservatorium, a post he held until late 1988. Since arriving in Adelaide, he has also been Musical Director of Adelaide Chorus.

After a three month study tour to Britain in 1989, Graham has worked frequently with the Adelaide Symphony Orchestra, and has appeared with the Adelaide Chamber Orchestra, contemporary music groups, and his own Ensemble Fleurieu, formed in 1990 to promote stylistically appropriate performances of 17th and 18th century music. He conducted Britten's *War Requiem* on Hiroshima Day 1990 at Newcastle University, and was chorus master for the Australian Opera's season of *Les Huguenots*. He has conducted Handel's *Messiah* for the ABC in Sydney, Hobart, Launceston and Perth, as well as in Adelaide with Adelaide Chorus and Graduate Singers. In 1991 he conducted a highly successful season of *The Marriage of Figaro* for the WA Opera, and an acclaimed performance of *Elijah* in Adelaide with the Adelaide University Choral Society.

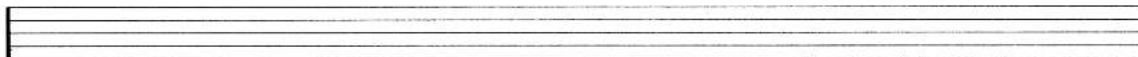
Earlier this year Graham conducted the Camera-ta of the Australian Youth Orchestra in concerts in Sydney and Indonesia. In the recent Adelaide Festival he conducted the Festival Chorus in a concert in St. Peter's Cathedral, as well as acting as assistant conductor for *Nixon in China* and *La Traviata*. Earlier this week he conducted Haydn's *Creation* for the ABC in Hobart, preceded by orchestral concerts with the Sydney Symphony Orchestra. Future engagements include a tour of *La Traviata* in regional centres for the Victorian State Opera, and choral and orchestral concerts in Queensland, New South Wales and Western Australia.

Melville Waters studied at the Elder Conservatorium of Music, graduating with a Masters Degree in organ performance. In 1985, he was awarded an SA Education Department Scholarship to study conducting at the Elder Conservatorium under Jo-

nathon Draper, and has since toured Europe, studying organ, harpsichord and continuo, and choral conducting, and presenting several acclaimed recitals. Mr Waters was appointed organist and choir-master of St Francis Xavier Cathedral in 1984, and has been principal organist and harpsichordist with the Adelaide Chamber Orchestra and Adelaide Symphony Orchestra since 1989. His performances include Saint-Saens' *Organ Symphony*, Bach's *Fifth Brandenburg Concerto*, and premiere performances of David Joseph's *Symphony for Organ and Strings* and Graeme Koehne's *Gothic Toccata*. In January last year, Mr Waters was Musical Director for the St Francis Xavier Cathedral Choir's triumphant European tour. He is currently lecturing in Music History at the TAFE School of Music, is principal conductor of the Adelaide Youth Orchestra II, and Assistant Chorus Master with the Adelaide Chorus.

Tessa Miller completed a Bachelor of Music Degree at the SA College of Advanced Education in 1981, and was awarded a three year scholarship to study at the Elder Conservatorium. During her professional career, Tessa has developed a wide range of styles from opera, oratorio and operetta to musicals and popular song. In recent years she has focussed on music from the Baroque and Classical periods, receiving much critical acclaim. Tessa has recently returned from Europe, where she studied the performance practice of early music as the recipient of a Churchill Fellowship.

Vanessa Bengner began piano tuition at the age of seven and violin at nine. A member of the Pembroke Girls Choir from 1981-85, she was their mezzo soloist on the 1984-85 European Tour, and commenced voice lessons with Guila Tiver at the age of fifteen. She completed a Bachelor of Music (Performance) Honours Degree at the Elder Conservatorium in 1990, and has appeared in six productions for the Elder Conservatorium Opera School to date. She also joined the State Opera of SA at age eighteen, and has worked as a chorister and minor principal for the company. She is a regular soloist for choirs in Adelaide, and teaches singing and violin at Pembroke School. Future engagements this year include the role of the Third Genii in the State Opera's August production of *The Magic Flute* directed by Gale Edwards.



Tasso Bouyessis is a member of the State Opera Chorus, where he has also sung numerous minor principal roles. In 1991, Tasso was the winner of the Adelaide Eistedfodd State Opera Aria Award. In 1992, he has been engaged to appear in all State Opera productions as well as a minor role in Mozart's *Magic Flute*.

Tasso Also enjoys oratorio, and has sung solo roles in Rossini's *Petite Messe Solonelle*, Mendelssohn's *Elijah*, Berlioz' *Childhood of Christ*, Britten's *Saint Nicholas*, Handel's *Æis and Galatea* and most recently J. S. Bach's *Palm Sunday Cantata* with the Elder Conservatorium Chamber Singers.

Alan McKie has featured as a soloist or chorister with Graduate Singers on numerous occasions., and is honoured to have been made a Life Member of the choir. He has been bass soloist for performances of *Messiah* in Adelaide many times, but is particularly looking forward to tonight's performance, with its challenge of recreating the style of the original Dublin performance.

This year will be another busy one for Alan as a regular member of Adelaide Chamber Singers and as Musical Director for both of the Gilbert and Sullivan Society's 1992 productions: *Engaged* in May and *Gondoliers* later in the year. Alan also has a number of other solo engagements coming up, including one with Corinthian Singers when they present Bach's *St John Passion* in September.

Carolyn Wilkins is currently studying singing with renowned soprano Rae Cocking. Previous engagements have included Bach's *Magnificat* with Graduate Singers, Haydn's *Mass in Time of War* with the Adelaide Chorus, and Fauré's *Requiem* with Corinthian Singers and the St Francis Xavier Cathedral Choir. She is currently a member of the Adelaide Chamber Singers, and will be travelling overseas to England next year to continue her singing career. Upcoming performances will include the Allegri *Miserere* and Pärt's *Stabat Mater* with Adelaide Chamber Singers.

Jenn Tranter is an experienced choral singer, having sung with Graduate Singers and other choirs for many years, both as soprano and alto. She also enjoys singing with Adelaide Chamber Singers, and working as Senior Student Counsellor at Smithfield Plains High School.

Richard Black has been studying with Norma Hunter for two years, having started in 1988 with the Adelaide University Choral Society. He now sings with Graduate Singers, and more recently with Adelaide Chamber Singers.

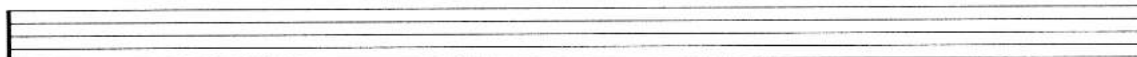
Matthew Rutty started singing as a boy treble in England. After a ten year break he was inspired by Hilary Weiland to take up singing again. He is currently studying with Robert Dawe and is privileged to sing with both Graduate Singers and Adelaide Chamber Singers.

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 choir has performed many different styles of music, ranging from its successful chamber concerts of music from all periods, to its more ambitious presentations of some of the great choral classics, including Bach's *Mass in B Minor* and *Magnificat*, Handel's *Dixit Dominus* and Monteverdi's *1610 Vespers*. The choir has performed for the ABC on many occasions and has broadcast on "In Tempo" and on ABC-FM. Graduate Singers has 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 the Adelaide Symphony Orchestra, performing Handel's *Messiah* directed by Graham Abbott in December 1990, and Mozart's *Kyrie* and *Requiem Mass* directed by Nicholas Braithwaite in May last year. This year will again see the choir performing with the ASO in June, in a Masters Series concert including Haydn's *Te Deum* and Kodály's *Psalmus Hungaricus*, to be conducted by János Füst.

Graduate Singers has sung under a number of conductors, including Jonathon Draper, Ann Hoban, Carl Crossin, Hilary Weiland and Graeme Quinn. Graham Abbott has been Musical Director of Graduate Singers since late 1991.



Graduate Singers

Sopranos

Christine Beal
 Brigid Bruer
 Rosemary Byron-Scott
 Helen Carrig
 Julie Claridge
 Joan Claring-Bould
 Bronwyn Gell
 Philippa Horton
 Sue Nichols
 Margaret Rawlinson
 Brenda Rayner
 Alison Ridnell
 Christabel Saddler
 Anita Sinclair
 Susan Tonkin
 Liz Vines
 Carolyn Wilkins

Altos

Sue Arnold
 Helen Claridge
 Cathy Cox
 Penny Dally
 Mary Doube
 Marjolijn Jones
 Cathy Lock
 Katrina Matthews
 Sherry Proferes
 Marti Ruys
 Sandra Sears
 Deborah Tranter
 Jenn Tranter
 Penny Tranter

Tenors

Bill Bennett
 Richard Black
 Martin Dooland
 Martin Penhale
 Mark Sinclair
 Chris Stevenson
 Colin Telfer
 Louise Tunbridge
 Sarah Tunbridge
 Craig Weatherill

Basses

Peter Ashenden
 Mark Hastings
 Phil Lock
 Theo McCall
 Paul Mitchell
 Matthew Ruddy
 Paul Smith
 Chris Steketee
 Peter Watt
 Terry Werner

Ensemble Fleurieu

Ensemble Fleurieu was formed in 1990 under the direction of Graham Abbott within the activities of Baroque Music Promotions Inc. An occasional string ensemble of professional musicians, augmented when necessary, the group limits its repertoire to Western music composed between 1600 and 1800, in an attempt to put into practice recent thought on performance practice of this period, within the confines of the use of modern instruments.

The Ensemble has given concerts on its own in St. Peter's Cathedral and in the Great Hall of the Adelaide Masonic Centre. In 1991 it also performed for the International Mozart Symposium at the University of Adelaide. Later in 1992 the Ensemble will undertake a series of performances in country South Australia, and play for the Corinthian Singers' performance of Bach's *St John Passion* in September.

Violins

Julie Ransom
 Dorothe Bor
 Dymphna Halls
 Brenton Edgecombe
 Andrew Forder
 Catriona McKenzie
 Tony Libregts

Violas

Paul McMillan
 Tim Marks

Celli

Alison Both
 Hilary Frost

Double Bass

John Smerdon

Trumpets

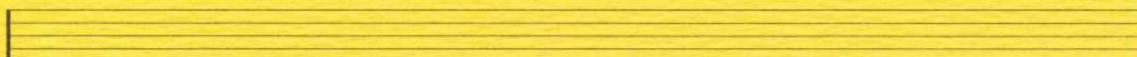
Greg Frick
 Nicholas van Graff

Timpani

Andrew Timko

Organ

Melville Waters



Acknowledgments

The University of Adelaide, Department of Computer Science
Carclew Youth Performing Arts Centre, Inc
Radio 5UV
Alison Beare
Jason Hammond, repetiteur
Russell Larkin, assistant chorusmaster
Front of House Staff:
Catherine Campbell, Trudi Austin, Kynan Johns, Daryl Zeuner,
Grant Thomas, Ilona Krasts, Chris Bridge, Carol M^cHugh, Jim M^cHugh

We gratefully acknowledge the assistance of the South Australian Government through
the Department for the Arts

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Graduate Singers subscription series 1992

Subscriptions for remaining 1992 concerts available
during first interval and after this evening's performance

Italian Masters

Scarlatti, Verdi, Palestrina

Saturday 5th September, St Francis Xavier Cathedral

St Cecilia's Day Celebration

Purcell, Britten, Mozart

Sunday 22nd November, Elder Hall

Tonight's concert has been presented by:

Graduate Singers Incorporated

PO Box 768, Unley SA 5061

President: Peter Ashenden

Bookings and General Enquiries: Ph 274 1435