

GRADUATE SINGERS



SATURDAY 15th AUGUST 1981

GRADUATE SINGERS

**Conducted by
CARL CROSSIN**

with

**THE BRIGHTON HIGH SCHOOL
CHAMBER ORCHESTRA**

**Conducted by
NEVILLE HANNAFORD**

PILGRIM CHURCH

8.00 P.M.

SATURDAY 15TH AUGUST 1981

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CARL CROSSIN graduated from the Sydney Conservatorium of Music (Music Education) in 1976. He subsequently taught at Whalan High School, Sydney for two years before moving to Adelaide at the beginning of 1978 to study at the University of Adelaide. He graduated in 1980 with a first class honours degree in Musicology.

He conducted choral and musical societies at the University of Sydney and New South Wales from 1975 until the end of 1977, and during the same period was founder and conductor of the Lachrymae Singers, a seven voice ensemble specializing in early music.

Since coming to Adelaide he has conducted the University of Adelaide Bach Choir, the Italian Chorale and Adelaide University Choral Society, and presently, besides Graduate Singers, is in his fourth consecutive year as conductor of Flinders University Choral Society. He is currently teaching at Brighton High School Music Centre.

NEVILLE HANNAFORD is a well known Music Educator in Adelaide. After several years teaching at Plympton High School and at schools and colleges in England, he became Head of the Brighton High School Special Interest Music Centre, the first of its type in South Australia. Since its opening in 1976 he has guided its many music programmes, one of which can be witnessed in the concert tonight.

PROGRAMME

All Creatures Now are Merry Minded.....*John Bennet*

O Lord, make Thy Servant Elizabeth.....*William Byrd*

As Vesta was from Latmos Hill.....*Thomas Weelkes*

Jesu Meine Freude.....*J.S. Bach*

John Hall - Organ Continuo
Jacki Curiel - Cello
Belinda Goffin - Bass

* * * INTERVAL * * *

Brandenburg Concerto No. 5.....*J.S. Bach*

Neville Hannaford - Conductor
Kate Brugger - Flute
Mary Raptis - Violin
Lois Anson - Harpsichord

Zadok the Priest.....*G.F. Handel*

John Hall - Organ Continuo

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All Creatures Now are Merry Minded
As Vesta was from Latmos Hill

In 1603 a collection of 29 madrigals composed in praise of Queen Elizabeth I was published under the title "The Triumphs of Oriana". 26 different composers contributed to the collection and the words of the madrigals have a common ending:

"Then sang the shepherds and nymphs of Diana,
Long live fair Oriana."

The madrigals to be performed tonight are those composed by two of the greatest exponents of the Elizabethan Madrigal, John Bennet and Thomas Weelkes.

O Lord, make Thy Servant Elizabeth

The theme of this short anthem by Byrd is a prayer for the health and prosperity of Queen Elizabeth I. It was intended for use in the Chapel Royal where for a period Byrd held the post of organist jointly with Tallis, and first appeared in a volume of motets published by them and dedicated to the monarch.

C. Rawlinson

Jesu Meine Freude

Jesu Meine Freude is at once the most intimately expressive and symmetrically constructed of Bach's six motets.

In five parts, Jesu Meine Freude was composed in July 1723 for the funeral of Frau Kees, the wife of a prominent Leipzig official. Appropriately, the underlying idea is the opposition of the body and the soul, and the piece consists of a set of variations on the chorale, alternating with free choruses whose German texts are chosen from the eight chapters of Romans. The entire motet revolves around the figure "Ihr aber seid nicht fleischlich sondern geistlich" (You are not of the flesh but of the spirit) which forms both the physical and philosophical centrepiece to this remarkably beautiful work.

It is not certain whether Bach intended his motets to be performed a capella or with some limited accompaniment, doubling the voices. The view prevalent in the 19th Century that this choral music had to be sung unaccompanied is rapidly being abandoned in our day. More and more editions of "a capella" choral music now include accompaniments written in a manner which conforms to the best conditions of the era. Tonight's performance uses the accompaniment written by Dr Fritz Oberdoerffer.

The organ to be used tonight was built in Adelaide by Roger Jones, and was inspired by a Renaissance table organ which is now in Basel.

Brandenburg Concerto No. 5 M. Dooland

Bach wrote the six Brandenburg Concertos while Kapellmeister at Cothen court, a post he held from 1717 to 1723. He dedicated them to Margrave Christian Ludwig of Brandenburg. The concertos were written over two years, from 1719 to 1721. These concertos, along with Handel's opus 6 concertos, are said to be the peaks of concerto grosso form in the Baroque era.

Around 1600, "contrast" (of volume, texture, timbre, pitch and the like) became an important element in composition. A style, based on contrast and "competition" developed, referred to as "concerto style".

In the 17th Century, a concerto was usually a work for string orchestra with a small, often virtuoso group, contrasted with it. In Bach's fifth Brandenburg the larger group, or ripieno consists of a string orchestra (with only one violin part), and the small group, or concertino, comprises a harpsichord, flute and violin. The harpsichord has a virtuoso part and this concerto can be considered a concerto for solo harpsichord.

The first Allegro is in ritornello form. The flute, violin and harpsichord all have some solo material but gradually the harpsichord takes over and embarks on a vast cadenza. This was the first cadenza for solo instrument written out in full.

The Affetuoso (with feeling) in B minor, is for the soloists alone.

The finale starts as a four-part fugue for the soloists. This movement is partly a fugue, partly in ritornello form. The orchestra takes up the fugue from the soloists. Eventually more lyrical music is heard, interspersed with the fugue subject.

The harpsichord, with a D major chord, brings us back to the opening theme, which is played again as an ending.

Andra Darzins

Zadok the Priest

This setting of a text from I Kings 1 is one of four anthems written for the Coronation of George II and Queen Caroline in 1727. It has been performed at every English coronation since. Harmonically it is simple, rarely modulating from D major, and using very little counterpoint. Its major effects are achieved through richness of orchestration and choral writing.

The size and composition of the Orchestra for tonight's performances has been determined largely by what is known of Bach and Handel's own preferences in these matters. In particular, the balance of choir to orchestra takes into consideration a contemporary account of the first performance of Zadok the Priest: a choir of 40 and an orchestra of 160.

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GRADUATE SINGERS

Sopranos

Brigid Bruer
Helen Carrig
Gillian Dooley
Philippa Horton
Brenda Nettle
Brenda Rayner
Barbara Rennison
Jennifer Tranter

Tenors

Bernard McGeean
Christopher Rawlinson
Mark Thompson

Altos

Mary Doube
Marjolijn Jones
Joan Juniper
Mary Lyster
Jane Mann
Helga Linnaert

Basses

Peter Deane
Martin Dooland
Andrew Hand
Mark Hastings
Matthew Mitchell
Neil Piggot
Colin Telfer

BRIGHTON HIGH SCHOOL CHAMBER ORCHESTRA

Violins

Mary Raptis
(Leader)
Kate Brugger
Davina Roje
Wendy Wakefield
Craig Milne
Andrea Aldam
Julie Hudson
Belinda Leigh
Juliet Hancock
Warick Jenkin
Tammy Bailey
Lisa McDonald

Violas

Andra Darzins
Anita Spratt
Paul Leask
Stuart Robison

Cellos

Jacki Curiel
Andrew Weller
Fotis Skordas
Victoria Moore

Bass

Belinda Goffin
Mark Roberts

Oboes

Emma Roberts
Cathy Permezel
Sue Pederson
Lynda Heinemen
Alison Clarke

Bassoons

Heather Brook
Sharon Thomas

Trumpets

Colin Archibald
Wayne Jackson
Paul Hosking

Timpani

Stephen Miller

Continuo Harpsichord

Lois Anson

GRADUATE SINGERS is composed mainly of graduates from various universities and colleges in Australia and Britain. A broad spectrum of disciplines is represented but the members share a lively interest in choral singing. Many different styles of music have been performed since the group began in 1977, ranging from delicate Elizabethan madrigals sung as part of an afternoon of poetry and music in Carclew, to Carl Orff's energetic *Carmina Burana* in which the group joined with the Adelaide Chorus and the Elder Conservatorium Symphony Orchestra for a concert in the Adelaide Town Hall.

Membership of the group is open to anyone over 21.
For further information contact the President -

Colin Telfer,
3/30 Henry Street,
Payneham 5070
Telephone: 336 2727

THE BRIGHTON HIGH SCHOOL CHAMBER ORCHESTRA is one of the seasonal performing ensembles at the school, and is comprised of music students from years nine to twelve inclusive.

As a string orchestra, it has had continued success over the last five years in a variety of Festivals, including the S.A.P.S. Music Festival, the Adelaide Festival of Arts and the Australian Society for Music Education Conference in Canberra. In addition, two works by Adelaide composers have been commissioned and performed by this group.

In May of this year the Chamber Orchestra performed at the Cornish Festival at Kadina, and at the A.S.M.E. Conference in Melbourne, where it performed, among other works, Camille Saint-Saens' "Carnival of the Animals".

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Adelaide University Choral Society

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