

# GRADUATE SINGERS

present



**BYRD - STRAVINSKY - BACH**

**MUSICAL DIRECTOR: GRAHAM ABBOTT**

Saturday, 16th November 1991, 8.00pm

Sunday, 17th November 1991, 2.30pm

at

St John's Church, Halifax Street, Adelaide



# Programme

## Three Motets

Hæc Dies  
Ego Sum Panis Vivus  
Puer Natus Est Nobis

William Byrd  
(1543–1623)

## Cantata on Old English Texts (1952)

1. A Lyke-Wake Dirge: Versus I (Prelude)
2. Ricercar I (Soprano – Nicola Bevan)
3. A Lyke-Wake Dirge: Versus II (1st Interlude)
4. Ricercar II (Tenor – Craig Weatherill)
5. A Lyke-Wake Dirge: Versus III (2nd Interlude)
6. Westron Wind (Soprano – Jenn Tranter, Tenor – Craig Weatherill)
7. A Lyke-Wake Dirge: Versus IV (Postlude)

Igor Stravinsky  
(1882–1971)

## Interval

## Three Modern English Carols:

Twos in the year that King Uzziah died  
An Australian Carol  
Out of your sleep arise

Geoffrey Bush  
Malcolm Williamson  
Anthony Milner

## Organ Chorale:

“Wachet auf, ruft uns die Stimme” (BWV 645)

Johann Sebastian Bach  
(1685–1750)

## Motet:

Singet dem Herrn ein neues Lied (BWV 225)

Johann Sebastian Bach

Graduate Singers cordially invite you to join us for light refreshments  
in the hall behind the church after the concert.



## Programme Notes

The four segments of this programme are deliberately contrasting, and deliberately set out of chronological order. They show four vastly different approaches to the human voice in a choral context, and present for the singers a wide range of challenges in preparation and performance.

### Three motets

William Byrd

William Byrd (1543–1623) has an assured place in Western musical history as one of the supreme masters of the English Renaissance. His vast output includes well over 200 Latin motets and three great Masses, as well as a great deal of Anglican church music. His personal adherence to the Catholic faith often led him to encounter litigation in a period when doing so was a distinctly dangerous practice. However he remained in favour with Elizabeth I, and, with his older contemporary Thomas Tallis, was granted (in 1575) an exclusive licence for printing and selling music. His Catholic liturgical music (of which the three motets in this programme are an example) may have found private and clandestine performances in England, but more likely would have sold well in Catholic nations on the Continent.

The Lenten motet *Hæc dies* is in five parts (SSATB) and at once shows vigorous imitation between the parts and brief moments of homophony. The gentle *Ego sum panis vivus* in four parts (SATB) is of a denser nature, despite the fewer parts. The treatment of the word "alleluia" is interestingly different in both motets. Based on texts from Isaiah and the Psalms, *Puer natus est nobis* (also in four parts) falls into clearly defined sections. Its text, appropriate to Christmas, is crowned by a spectacular versus ("Cantate domino...") which is treated with exuberant rhythmic intricacies.

### Cantata on Old English Texts

Igor Stravinsky

The giant stature of Igor Stravinsky (1882–1971) still towers over music of our century and culture. His innovative skill is amply seen in the fact that works like *Le Sacre du Printemps* (The Rite of Spring) can still sound new and arresting almost eighty years after composition. Unfortunately, these great masterworks have tended to overshadow small-scale works of Stravinsky's later years, when, admittedly, his style became more introverted and acerbic. His choral works are relatively few, but range in scope from the overwhelming *Oedipus Rex* and *Symphony of Psalms* with full orchestra, to *Les Noces* with four pianos and percussion, the *Mass* and *Cantata* with chamber ensemble accompaniment, and a group of tiny unaccompanied works, such as the *Ave Maria*, *Pater Noster* and *Credo*.

The 1952 *Cantata* is scored for female chorus, soprano and tenor soloists, and five instruments: two flutes, oboe, cor anglais (who also plays second oboe in one movement) and cello. The texts are all anonymous English lyrics from the 15th and 16th centuries. Despite the apparently sacred nature of some of the poems, the composer himself regarded the work as totally secular, and avoids any emotional attachment to his subjects. The almost Cubist approach to individual words sets up traps for the singers, as syllables are stressed at times in unexpected ways.

The score of Stravinsky's *Cantata* bears the following inscription in the composer's hand: "This CANTATA is dedicated to the Los Angeles Symphony Society which performed it under my direction and for the first time on November 11th, 1952. Igor Stravinsky."

### Three Modern English Carols

Born in London in 1920, Geoffrey Bush is a composer who has a large and varied output to his credit, including operas, symphonies, concertos and many vocal works. His setting of the text from Isaiah 'Twas in the year that King Uzziah died takes a pre-existing chant for the Sanctus and weaves an intricate and demanding organ part around it. The harmony becomes increasingly chromatic, and the last line is completely polytonal.

Despite its title, and the composer's birthplace (Sydney, 1931), Malcolm Williamson's *An Australian Carol* is given as an example of a contemporary British carol because of his long association with the UK, and the fact that he has held the post of Master of the Queen's Music since 1975.

Anthony Milner (born 1925) has written much vocal music, as well as symphonies and other orchestral works. Like Bush in the first carol, he takes an ancient stimulus, in this case a 14th century poem, and sets it in virtuosic style, with the refrain ("Glory to God in the Highest") becoming more complex as each stanza proceeds. That the setting is dance-like is evident in the tempo marking—"Allegroissimo alla danza e ben ritmico" (very fast, like a dance, and with good rhythm)!

### Motet: Singet dem Herrn ein neues Lied Johann Sebastian Bach

J. S. Bach's six motets all date from his time as Cantor at St Thomas' Church Leipzig, and in the most part were written for funeral commemorations. The motet in this programme is the exception, written no earlier than 1726, and most likely to celebrate New Year. Like the majority of the motets, it is scored for double chorus (SATB/SATB), and has no indication of the instrumental accompaniment to be used, if any. Current thinking is that the motets were not performed unaccompanied, even though they work perfectly well that way (as the legendary recordings with David Willcocks and the Choir of King's College Cambridge show). Nikolaus Harnoncourt has recorded them with orchestral accompaniment, the instruments doubling the voices (strings for one choir, winds for the other), which is also perfectly acceptable. The other, simpler solution (adopted in this concert) is to use the organ as a continuo accompaniment, which was probably the method used by Bach if the motets were performed at the graveside (using a small portable instrument).

*Singet dem Herrn*, though, with its joyful text and music, is no funeral piece. Its three movements are dazzling examples of Bach's art and skill in counterpoint. The first movement consists of a free section where the two choirs answer and imitate each other, followed by a vast fugue (in choir 1, on the left) which is eventually taken up by the other choir. The second movement clearly separates the two choirs, with the hymn tune (chorale) in the second choir interrupted by a free setting in the first. In the third movement, the style returns to that of the first, antiphonal in nature but related, until both choirs join in a four-part fugue to bring this masterpiece to its exuberant conclusion.

Graham Abbott

Note: Early publicity for this concert showed Scarlatti's *Stabat Mater* as being on the programme. Due to relatively late difficulties with borrowing the scores for this work from a choir interstate, the Scarlatti work has been held over until a date to be fixed, and replaced here by the Bach motet.

### Texts

#### Hæc Dies

Hæc dies, quam fecit Dominus:  
exultemus, et lætemur in ea.

Confitemini Domino, quoniam bonus:  
quoniam in sæculum misericordia eius.  
Alleluia.

Pascha nostrum immolatus est Christus.

#### William Byrd

This is the day which the Lord hath made:  
Let us rejoice and be glad in it.

Acknowledge that the Lord alone is good:  
His mercy alone endures for ever.

Alleluia.

Christ our Passover has been sacrificed  
for us.

#### Ego Sum Panis Vivus

Ego, sum panis vivus,  
qui de cœlo descendi.  
Si quis manducaverit ex hoc pane,  
vivet in æternum.

Alleluia.

#### William Byrd

I am the living bread  
which came down from heaven.  
If any eat of this bread,  
he shall live for ever.

Alleluia.

#### Puer Natus Est Nobis

Puer natus est nobis,  
et filius datus est nobis:  
cuius imperium super humerum eius:

et vocabitur nomen eius  
magni consilii Angelus.

Cantate Domino canticum novum,  
quia mirabilia fecit.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper,  
et in secula seculorum. Amen.

#### William Byrd

Unto us a child is born,  
unto us is a son given:  
and the government shall be  
upon his shoulder:  
and his name shall be called  
great, councillor, messenger.

O sing ye to the Lord in a new song,  
for he hath accomplished wonders.

Praise to the Father, and to the Son,  
and to the Holy Spirit:

As it was in the beginning, is now and ever,  
world without end. Amen.

#### Cantata on Old English Texts

##### Prelude - Chorus

This æ nighte, this æ nighte, Every nighte and alle,  
Fire and sleet and candlelighte, And Christ receive thye saule.

When thou from hence away are past, Every nighte and alle,  
To Whinnymuir thou com'st at last; And Christ receive thye saule.

##### Ricercar I - Soprano solo

The maidens came when I was in my mother's bower, I had all that I wolde.  
The baily Berith the bell away, The lily, the rose I lay,  
The silver is whit, red is the golde, The robes that lay in fold.

#### Igor Stravinsky



And through the glass window shines the sone. How should I love, and I so young?  
The baily berith the bell ...

For to report it were now tedious: We will therefor now sing no more Of the games joyus.  
Right mighty and famus Elizabeth, our quen princis, Prepotent and eke victorius,  
Virtuos and benign, Lett us prey all to Christ Eternal, Which is the heavenly King,  
After ther liff grant them A place eternally to sing. Amen

**1st Interlude - Chorus**

If ever thou gav'st hos'n and shoon, Every nighte and alle,  
Sit thee down and put them on; And Christ receive thye saule.

If hos'n and shoon thou ne'er gav'st nane, Every nighte and alle,  
The whinnes shall pricke thee to the bare bane; And Christ receive thye saule.

**Ricercar II (Sacred History) - Tenor solo**

Tomorrow shall be my dancing day, I would my true love did so chance  
to see the legend of my play,  
To call my true love to my dance. Sing, oh my love, This have I done for my true love.

The was I born of a Virgin pure, of her I took fleshly substance:  
thus was I knit to man's nature, To call my true love ...

In a manger laid and wrapp'd I was, So very poor, this was my chance,  
Betwixt an ox and a silly poor ass, To call my true love ...

Then afterwards baptiz'd I was, The Holy Ghost on me did glance,  
my Father's voice heard from above, To call my true love ...

Into the desert I was led, where I fasted without substance;  
The Devil bade me make stones my bread, To have me break my true love's dance.

The Jews on me they made great suit, And with me made great variance;  
Because they love'd darkness rather than light, To call my true love ...

For thirty pence Judas me sold, His covetousness for to advance;  
Mark whom I kiss, the same do hold, The same is he shall lead the dance.

Before Pilate the Jews me brought, Where Barabbas had deliverance,  
they scourg'd me and set me at nought, Judg'd me to die to lead the dance.

Then on the cross hang'd I was, Where a spear to my heart did glance,  
There issu'd forth both water and blood, To call my true love ...

Then down to hell I took my way For my true love's deliverance,  
And rose again on the third day, Up to my true love and the dance.

Then up to Heav'n I did ascend, Where now I dwell in sure substance,  
On the right hand of God that man May come unto the general dance.

**2nd Interlude - Chorus**

From Whinnymuir when thou may'st pass, Every nighte and alle,  
To Brigg o' Dread thou com'st at last; And Christ receive thye saule.

From Brigg o' Dread when thou may'st pass, Every nighte and alle,  
To purgatory fire thou com'st at last; And Christ receive thye saule.

**"Westron Wind" - Soprano & Tenor duet**

Westron Wind, when will thou blow, The small rain down can rain,  
Crist, if my love were in my arms, And I in my bed again.

Westron Wind, when will thou blow, The small rain down can rain.

**Postlude - Chorus**

If ever thou gav'st meat or drink, Every nighte and alle,  
The fire shall never make thee shrink; And Christ receive thye saule.

If meat or drinke thou ne'er gav'st nane, Every nighte and alle,  
The fire will burn thee to the bare bane; And Christ receive thye saule.

This ae nighte, this ae nighte, Every nighte and alle,  
Fire and sleet and candlelighte, And Christ receive thye saule.

**'Twas in the year that King Uzziah died**

**Geoffrey Bush**

'Twas in the year that King Uzziah died, A vision by Isaiah was aspied:  
A lofty throne, the Lord was set thereon; And with his glory all the temple shone.

Bright Seraphim were standing round about. Six wings had every of that quire devout.  
With twain he awesome veil'd his face, and so With twain he dreadful veil'd his feet below.

With twain did he now hither, thither fly: And thus aloud did one to other cry:  
'Holy is God, the Lord of Sabaoth, Full of his glory, earth and heaven, both.'

And at their cry the lintels moved apace, And clouds of incense fill'd the Holy Place.

**An Australian Carol**

**Malcolm Williamson**

The thin distraction of a spider's web collects the clear, cold drops of night.  
Seeds falling on the water spread a rippling target for the light.

The rumour in the ear now murmurs less. The snail draws in its tender horn,  
The heart becomes a bare attentiveness, And in that bareness Light is born.

**Out of your sleep arise**

**Anthony Milner**

Out of your sleep arise and wake! For God mankind now hath y-take  
All of a maid without any make, Of all women she beareth the bell.  
Glory to God in the highest.

And through a maiden fair and wise Now man is made of full great price;  
Now angels kneelen to man's servyse, And at this time all this befell.  
Glory to God in the highest.

Now man is brighter than the sun; Now man in heaven on high shall won;  
Blessed be God this game is begun And his mother that beareth the bell.  
Glory to God in the highest.

That ever was thrall now is he free; That ever was small, now great is she;  
Now shall God deem both thee and me Unto his bliss if we do well.  
Glory to God in the highest.

Now blessed Brother, grant us grace At doomes day to see Thy face,  
And in Thy court to have a place That we may there sing Thee 'Nowell.'  
Glory to God in the highest.



## Motet: Singet dem Herrn

Johann Sebastian Bach

## Biographical Notes

### I

Singet dem Herrn ein neues Lied,  
die Gemeine der Heiligen sollen ihn loben,  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich  
über ihrem Könige,  
sie sollen loben seinen Namen im Reigen;  
mit Pauken und Harfen sollen sie  
ihm spielen.

Sing to the Lord a new song,  
and his praise in the congregation of saints.  
Let Israel rejoice in him that made him.  
Let the children of Zion be joyful  
in their King,  
let them praise his name in the dance;  
let them sing his praise with the timbrel  
and the harp.

(Psalm 149:1-3)

### II

(Chorale - Choir 2)

Wie sich ein Vater erbarmet  
über seine junge Kinderlein,  
so tut der Herr uns allen,  
so wir ihn kindlich fürchten rein.  
Er kennt das arm Gemächte,  
Gott weiss, wir sind nur Staub,  
gleich wie das Gras vom Rechen,  
ein Blum und fallen Laub!  
Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
also der Mensch vergehet,  
sein End das ist ihm nah.

As a father is merciful  
to his little children,  
so is the Lord to us all,  
as long as we are obedient and pure.  
He knows our frailty,  
God knows we are but dust,  
as the grass and flower and foliage,  
falling under the rake.  
Let but the wind breathe over it  
and it is gone.  
Thus man passes away,  
his end is at hand.

(Aria - Choir 1)

Gott nimm dich ferner unser an,  
denn ohne dich ist nichts getan  
mit allen unsern Sachen.  
Drum sei du unser Schirm und Licht,  
und trügt uns unsre Hoffnung nicht,  
so wirst du's ferner machen.  
Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verlässt.

Oh Lord, continue to care for us  
for without thee all our striving  
comes to nothing.  
Be then our shield and light,  
and if our hope does not deceive us  
then thou shalt continue to be so.  
Happy is he who, without wavering,  
puts his trust in thee and thy bounty.

### III

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner grossen Herrlichkeit.

Praise the Lord for his mighty acts,  
praise him according to his  
excellent greatness.

Alles, was Odem hat, lobe den Herrn.

Let everything that hath breath,  
praise the Lord.

Hallelujah!

Hallelujah!

(Psalm 150:2,6)

### Graham Abbott

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 Otterlo 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 Abbott 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.

Since his return from a three month study tour to Britain in 1989, Mr. Abbott 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. Graham Abbott conducted Britten's *War Requiem* on Hiroshima Day 1990 at Newcastle University, and was chorus master for the Australian Opera's 1990 season of *Les Huguenots*. He has conducted Handel's *Messiah* for the ABC in Sydney, Hobart and Launceston, as well as in Adelaide with Adelaide Chorus and Graduate Singers. He recently 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.

In 1992, Graham Abbott will conduct the Camerata of the Australian Youth Orchestra in a tour of Indonesia, and act as assistant conductor for *Nixon in China* for the Adelaide Festival, as well as presenting concerts with Adelaide Chorus and Ensemble Fleurieu, and continuing as Musical Director of Graduate Singers.

### Melville Waters

Melville Waters studied at the Elder Conservatorium of Music, graduating with a Masters Degree in organ performance. In 1985, he was awarded an S. A. Education Department Scholarship to study conducting at the Elder Conservatorium under Jonathon 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 choirmaster of St Francis Xavier Cathedral in 1984, and has been principal organist and harpsichordist with both 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 this 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.

### Nicola Bevan

Nicola graduated in 1983 with a Bachelor of Music (Performance) from the South Australian College of Education. She has been a member of Graduate Singers since its inception, and has been a frequent soloist with them in recent years. As a soloist she has also performed with Flinders University Choral Society and Adelaide University Choral Society, and she was a founding member of Adelaide Chamber Singers.



Nicola is employed as a primary school music specialist, while she continues her vocal studies with John Morgan. She has been elected to Honorary Life Membership of Graduate Singers, in recognition of her long and outstanding service to the choir.

### **Jenn Tranter**

Jenn Tranter has been a regular member of Graduate Singers and Adelaide Chamber Singers for many years. After early studies in singing with John Morgan, she now enjoys juggling her singing commitments with those of a busy school counsellor aspiring to permanent placement.

### **Craig Weatherill**

Craig has considerable experience in Adelaide's choirs, having sung with Adelaide University Choral Society, Adelaide Chamber Singers, Graduate Singers, Corinthian Singers, Pro Canto Singers and Bach Choir. As well as this, he has been a member of the SA State Opera Chorus since 1987, with whom he has sung in productions such as *Sweeney Todd*, *Carmen*, and most recently in *Madama Butterfly* under the baton of Richard Bonyngé.

## **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 other programmes. 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 this year.

Graduate Singers has sung under a number of conductors including Jonathon Draper, Ann Hoban, Carl Crossin, Hilary Weiland and Graeme Quinn. We are enthusiastic about the recent appointment of Graham Abbott as our Musical Director.



## Choir Members

### Choir 1

#### Sopranos

Rosemary Byron-Scott  
Nicola Bevan  
Helen Carrig  
Robyn Francis  
Bronwyn Gell  
Philippa Horton  
Sue Nichols  
Jenn Tranter

#### Altos

Helen Claridge  
Penny Dally  
Mary Doube  
Vera Green  
Cathy Lock  
Penny Tranter

#### Tenors

Richard Black  
Sarah Tunbridge

#### Basses

Peter Ashenden  
Mark Hastings  
Neil Piggott  
Mark Roberts  
Terry Werner

### Choir 2

#### Sopranos

Christine Beal  
Brigid Bruer  
Julie Claridge  
Margaret Rawlinson  
Christabel Saddler  
Susan Tonkin  
Michelle Zweck

#### Altos

Cathy Cox  
Katrina Matthews  
Sherry Proferes  
Sandra Sears  
Deb Tranter

#### Tenors

Bill Bennett  
Martin Dooland  
Martin Penhale  
Louise Tunbridge

#### Basses

Phil Lock  
Paul Smith  
Chris Steketee  
Fred Stoddard

## Instrumentalists

Jennifer Newsome – flute  
Karen Fletcher – flute  
Alison Both – 'cello

Grant Dickson – cor anglais & oboe  
Rosemary Stimson – oboe  
Melville Waters – organ



## Acknowledgements

The University of Adelaide, Department of Computer Science  
Carclew Youth Performing Arts Centre, Inc  
Allans Music

Marryatville High School (Special Interest Music Centre)  
St John's Anglican Church

Stacey Bartsch and Jason Hammond (repetiteurs)  
Front of House Staff: Colin Telfer, Sue Arnold,  
Michael Giddings, Michael Flaherty, Daryl Zeuner

### For Your Diary

#### *Graduate Singers concerts in 1992*

11 April, Elder Hall  
**Handel's *Messiah*** – 250th anniversary  
reconstruction of Dublin premiere

4, 5 & 6 June: ABC Master's Series, with ASO  
**Kodaly *Psalmus Hungaricus***

5 September, Masonic Hall  
**Italian Choral Music**

November/December (date to be advised)  
**Elgar *Dream of Gerontius***

If you would like to receive further information about these concerts,  
please fill out the enclosed form and leave it in the box near the door.

Tonight's concert has been presented by

**Graduate Singers Incorporated**

PO Box 768, Unley SA 5061

President: Michelle Zweck

General Enquiries: 276 9028

Bookings Enquiries:

80 Richmond Ave, Col. Light Gardens SA 5041

Phone 276 9028