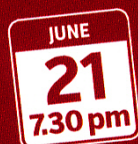


Graduate Singers presents

Bruckner Mass in E minor

and chamber works for wind and brass with
special guests the **Adelaide Wind Orchestra**

Karl Geiger Conductor



St Augustine's Church
183 Unley Road, Unley

The Program

Fanfare for the Common Man Aaron Copland (1900–1990)

Rondino in E flat major for Wind Octet WoO 25 Ludwig van Beethoven (1770–1827)

Mass No. 2 in E minor WAB 27 Anton Bruckner (1824–1896)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Acknowledgements

As well as our talented musicians, Graduate Singers would like to thank all those behind the scenes who have helped bring this concert to fruition, in particular:

Aldis Sils—sectional conductor
Meredith Wilson and Andrew Georg—rehearsal pianists
The Adelaide Wind Orchestra and Ben Bersten
St Augustine’s Anglican Church
The Elder Conservatorium of Music and Carl Crossin
St Peter’s Cathedral and Leonie Hempton
Clive Conway—program and flyer
Ashleigh Geiger—program notes
Graham Yuile and the Grads committee—editing
Paddy McGee—recording
Our wonderful front of house crew and myriad helpers

Be a part of Graduate Singers!

Graduate Singers has been presenting high quality choral concerts to Adelaide audiences for almost 40 years. You can be a part of our exciting future in two ways:

Support us: If you enjoyed tonight’s music, you may wish to support us through donations or sponsorship. Every contribution, however large or small, will help us continue our tradition of fine music making.

Sing with us: If you’d like to sing with Graduate Singers, please contact us to arrange an audition.

For further information, email graduatesingers@gmail.com

Graduate Singers

Soprano

Susan Brooke-Smith
Brigid Bruer
Lisa Catinari
Dee Dooland
Alison Day
Cassia Flashtig
Alison Fleming
Nadia Gencarelli
Georgina Gold
Janet Henrie
Sue Hingston
Alison McDougall
Mary Sandwell
Jula Szuster

Alto

Corinna Bennett
Linda Brugman
Janet Buchan
Annie Douglas
Ashleigh Geiger
Alison Hansen
Cathy Lock
Susan Murdoch
Sarah O'Brien
Melinda Pike
Rosemary Pimlott
Margaret Rawlinson
Deb Tranter
Michelle Zweck

Tenor

Peter Bleby
Josh Caddies
Martin Day
Ilan Holland
Lou McGee
Jo Pike
Rob Ranzjin
Colin Telfer
Graham Yuile

Bass

Patrick Carrig
Clive Conway
Rob Cox
Ryan Cuthbertson
Jack de la Lande
Phil Lock
Paul Henning
David Rohrsheim
Mark Sales
Bill Schwenker
Chris Steketee

Adelaide Wind Orchestra

Oboe

An Nguyen
Kathleen Fong

Bassoon

Tim Rosen
Daniel Handsworth

Trumpet

Tim Frahn
Rachel Downey

Clarinet

Amanda Lovelock
Samantha Webber

French Horn

Ben Bersten
Thalia Huston
Paul Hampton-Smith
Natalie Williams

Trombone

Edward Koltun
Thomas Greer
Brad Turner

Program Notes

Fanfare for the Common Man.....Aaron Copland (1900–1990)

American composer Aaron Copland described in his autobiography the circumstances under which his famous *Fanfare for the Common Man* was conceived:

“Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942–43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers.”

Originally scored for both winds and percussion, the work was written in response to the US entry into the Second World War, with Copland drawing inspiration from Vice President Henry A. Wallace’s famous 1942 speech proclaiming the dawning of the ‘Century of the Common Man’. After receiving the work, Goossens wrote to the composer, “Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time”. Copland replied with, “I [am] all for honouring the common man at income tax time”.

Rondino in E flat major for Wind Octet WoO 25 Ludwig van Beethoven (1770–1827)

Whilst German composer Ludwig van Beethoven is perhaps best known for his symphonies, sonatas and string quartets, the composer also produced a small body of chamber works for (or including) wind instruments. These works date predominantly from Beethoven’s early and late periods, of which the Rondino in E flat major is a good example. Published posthumously by Diabelli in 1829, the work probably dates from 1792; this is the year of composition of Beethoven’s Wind Octet (rather confusingly given the Opus number of 103, despite the early composition date). Both works share instrumentation and tonality, leading musicologists to suggest that the Rondino was originally intended as either an alternate finale to the Octet, or, perhaps more likely, an additional penultimate movement.

The work, in Rondo form as the title suggests, is modest but full of charm, beginning with a lyrical and somewhat reflective theme in the horn. After the full ensemble takes up the melody, the first contrasting section features brief solos for clarinet, oboe and bassoon. Each time the initial theme repeats it is varied, with the second contrasting section modulating to a minor key. Beethoven creates a new sound for the coda, calling for the horns to be muted, leading to a gentle close.

Texts and translations

Mass No. 2 in E minor WAB 27Anton Bruckner (1824–1896)

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater

omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe

deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high

and on earth peace, good will towards men.

We praise thee. We bless thee.

We worship thee. We glorify thee.

We give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father

Almighty.

O Lord, the only-begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the

Father, that takest away the sins of the world, have

mercy upon us.

Thou that takest away the sins of the world, receive
our prayer.

Thou that sittest at the right hand of God the
Father, have mercy upon us.

For thou only art holy, thou only art the Lord. Thou
only, O Christ, with the Holy Ghost,

art most high in the glory of God the Father. Amen.

Credo

Credo in unum Deum.

Patrem omnipotentem,

factorem caeli et terrae,

visibilium omnium et invisibilium.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

God of God, light of light,

Very God of very God.

Begotten, not made,

being of one substance with the Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

And was crucified also for us under Pontius Pilate:
suffered, and was buried.

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

And the third day He rose again,
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur:

And the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:

Qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.

Who spake by the Prophets.
And in one holy catholic and apostolic Church.

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

Sanctus

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

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

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

Agnus Dei

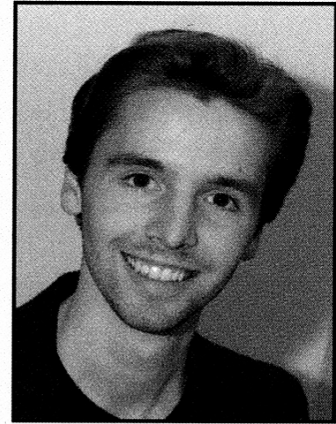
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

O Lamb of God, who takest away the sins of the
world, have mercy upon us.
O Lamb of God, who takest away the sins of the
world, have mercy upon us.
O Lamb of God, who takest away the sins of the
world, grant us thy peace.

Karl Geiger, Conductor

Karl Geiger is a pianist, organist, accompanist and conductor. A graduate of both the University of Melbourne and the Elder Conservatorium of Music (University of Adelaide), he has been involved in choral music his whole musical life, having sung in and played for many choirs.

An active accompanist, Karl was the inaugural winner of the Diana Harris Prize for Accompanying, and the winner of the 2010 Geoffrey Parsons Award for Accompaniment. He has had considerable experience as a vocal accompanist and orchestral continuo player (harpsichord and organ).



Karl's enthusiasm for vocal and choral music has led to extensive and varied involvement in the choral music scenes in both Adelaide and Melbourne. He was Organ Scholar at St Peter's Cathedral for two years, where he was heavily involved in the music program as both organist and chorister. Karl has been engaged by a wide range of ensembles, including The Royal Melbourne Philharmonic Choir, The Corinthian Singers, the Flinders, Adelaide and Melbourne University Choral Societies, the Adelaide Symphony and Festival Choruses and the Adelaide Chamber Singers.

Karl has been involved in choral music not only as an accompanist but also as a singer and director. He has taken part in many significant choral performances with the Adelaide Symphony Orchestra as a member of the Adelaide Symphony Chorus and the Adelaide Chamber Singers, including performances of Beethoven's *Symphony No. 9*, Brahms' *German Requiem*, Bach's *Magnificat in A*, Handel's *Messiah* and Mozart's *Requiem*.

Karl studied conducting under Carl Crossin, OAM at the Elder Conservatorium of Music, with a particular focus on choral direction. His activities as a choral conductor include directing the St Peter's Cathedral Choir, Elder Conservatorium opera productions, the Flinders and Melbourne University Choral Societies, the Australian Children's Choir (Melbourne) and the choirs of the Gondwana National Choral School.

Karl is currently the accompanist for the First Concert Choir of Young Adelaide Voices and for the two classical choirs of the Elder Conservatorium of Music—The Elder Conservatorium Chorale and Bella Voce.

Karl was appointed Director of Music of Graduate Singers in 2012.

Adelaide Wind Orchestra

The Adelaide Wind Orchestra exists to provide the wind instrumentalists of Adelaide the opportunity to collaborate with other like-minded musicians in an exciting new venture to reinvigorate Adelaide's classical orchestral scene. AWO aims to perform compositions written specifically for wind orchestra to give this genre the exposure it deserves. AWO seeks to perform regularly, usually in the form of a formal evening concert, at the highest possible standard. In order to achieve these goals, we have brought together some of the best musicians from past and current Elder Conservatorium students and community musicians, and we have incorporated under a constitution that clearly identifies and supports our goals.

AWO eagerly anticipates its collaboration with inaugural Musical Director, Peter Handsworth, to reintroduce wind orchestra music to the people of Adelaide and, in the future, the rest of Australia. After a successful inaugural concert in 2012, we ambitiously expanded our concept to 2013, with the five concerts in the 2013 concert series. The highlights of the 2013 series were certainly the well attended 'Journey to Jupiter' event, with its crowd-pleasing Star Wars rendition, and Gil Sullivan's rousing rendition of Stravinsky's Concerto for Piano and Wind Instruments. In 2014, we aim to continue the upward growth of our organisation with six concerts, five Australian Premieres, four pieces of core wind chamber music, three hours of John Williams, two Symphonies and one Violin Concerto, performed by none other than renowned virtuoso and Adelaide resident, Elizabeth Layton.

For more information about the Adelaide Wind Orchestra and its 2014 concert series, visit the AWO website at www.awo.org.au.

For your diary

We look forward to seeing you at the remaining performances in our 2014 concert series:

September 6 *Hymns of Praise* with the St Peter's Cathedral Choir

October 11 *Lux aeterna*—works by Lauridsen, Elgar, Whitacre and Gjeilo

December 13 & 14 *Cristemas*

Our program is published in good faith, but may be subject to change. For the latest information please visit our website at www.graduatesingers.com.au, or join our mailing list by emailing graduatesingers@gmail.com.

