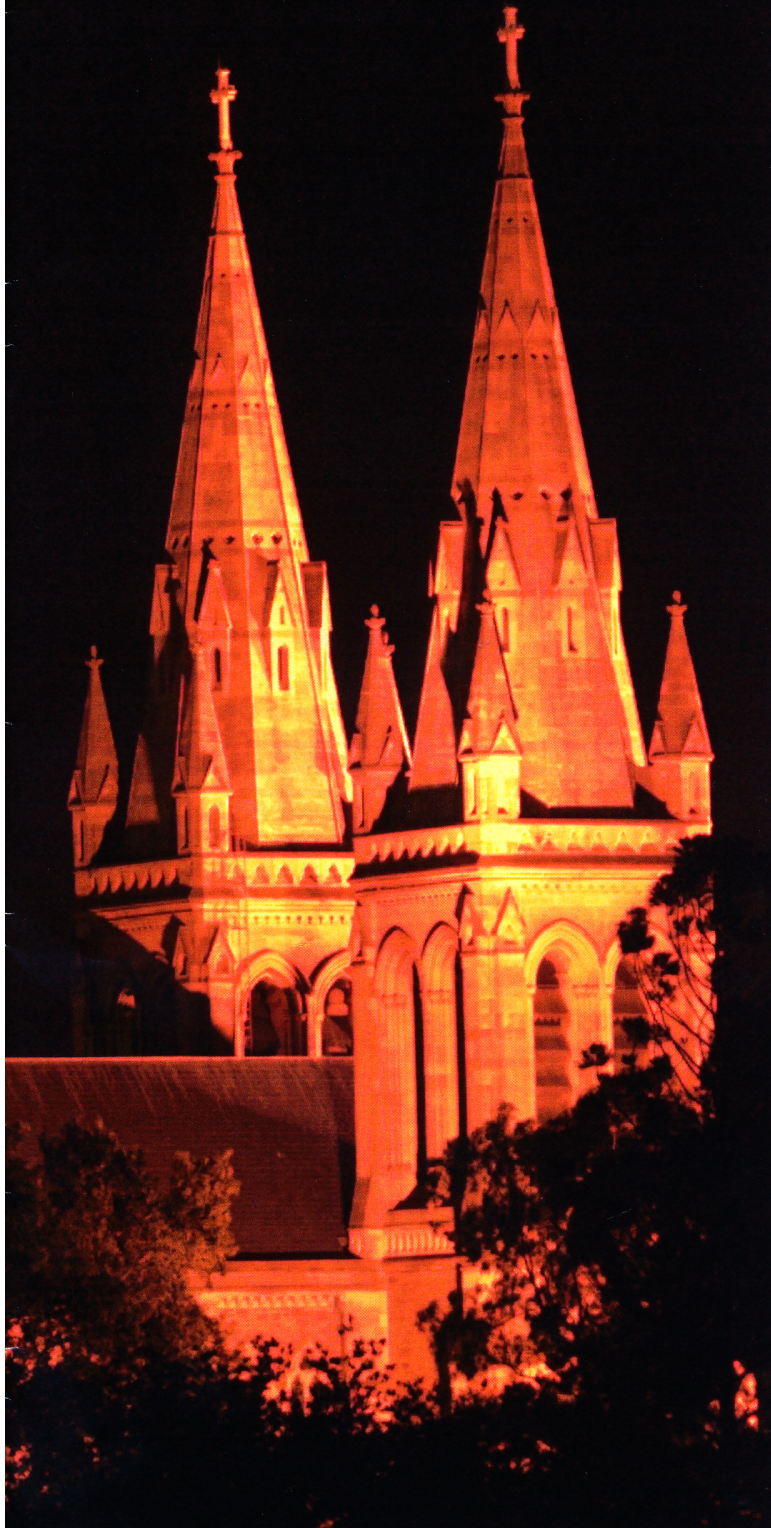


# 2007

concert series



graduate  
singers





www.gradsingers.com.au

## graduate singers

For 30 years, the Graduate Singers have been presenting fine choral concerts in Adelaide. During this time the choir has worked under the baton of many leading conductors including Graham Abbot, Carl Crossin and Hilary Weiland. Current director, Timothy Marks, has been with the choir since 2000.

The choir aims to provide a challenging musical environment in which choristers are able to further develop their vocal and technical skills. Recently the choir has received critical acclaim for its performances across a wide variety of musical styles. Concerts in 2006 included a programme celebrating the 250th anniversary of Mozarts birth, and a performance with the acclaimed Fullerton Chamber Singers from the United States.

## timothy marks - director

Tim graduated from the Elder Conservatorium with a Graduate Diploma in Music, Performance (Viola) where he studied with Keith Crellin. He has played with the Adelaide Symphony Orchestra and Chamber Orchestra. His interest in early music led him to become a principal player with Ensemble Esterhaza (Melbourne), New Holland Baroque (Adelaide), and the Australian Brandenburg Orchestra (Sydney).

He pursued his vocal studies under Robert Dawe and has been a soloist with many Adelaide choirs including the Festival Chorus and Adelaide Symphony Orchestra, Adelaide Philharmonia Chorus, Graduate Singers, Adelaide Harmony Choir and the University Choral Societies. He sang with CoOpera for several years and is currently a member of acclaimed vocal ensemble, Syntony.

Tim is sought after as a choral conductor, and in addition to the Graduate Singers, directs the Adelaide Philharmonia Chorus, In Unitate, and is the national director of the Australian Youth Choir. He has toured extensively overseas and in 2005 gave his debut performance at the Royal Albert Hall in London.



## A GLASS DARKLY

St Peter's Cathedral  
Saturday, 13 October 2007

*In tonight's performance, The Graduate Singers explore the theme of light and reflection in all its forms. From the unique light of dawn to the reflection of spirituality. From the literal reflection of a musical shape and phrase to the refraction of musical notes into their harmonics, and from Philip Glass to Crystal Spheres! We are fortunate to be performing during the Cathedral Art Show. What better environment to present a concert which invites thought, and perhaps even....reflection!*

**As this performance is being recorded please ensure that mobile phones have been switched off!**

**Solo Flute:** Samantha Hennessey  
**Solo oboe:** Bruce Stewart  
**Solo cello:** Yasuto Nakamura

### The Light of Dawn

#### **Lux Aeterna**

A pentatonic processional

Lux Aeterna  
*Eternal Light.*

#### **O Nata Lux**

Morten Lauridsen (1943 - )

O nata lux de lumine,  
Jesu redemptor saeculi,  
Dignare clemens supplicum  
Laudes preces que sumere.  
Qui carne quondam contegi  
Dignatus es pro perditis,  
Nos membra confer effici  
Tui beati corporis.



*O Light born of Light,  
Jesus, redeemer of the world,  
with loving-kindness deign to receive  
suppliant praise and prayer.  
Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.*

### **There is a light**

Words and music Bruce Stewart

There are some rare days when, soon after dawn, a form of sunlight exists for a short while that can only be described as uplifting. For some unexplainable reason this light seems to add a vibrancy to all that it shines upon - trees are more colourful and clearly outlined and the air seems to have a clarity that makes one feel good to be alive. I have attempted in this work to capture that feeling.

The opening of the work, a choral drone, is the stillness of the morning air but in this one note are subtle harmonics that show the life within that stillness. The central section avoids any of the conventional major or minor chords and consists only of layered intervals of perfect fourths - once again the music has a static quality but is charged with potential energy. Only in the final bars is a true tonality reached but the moment of beautiful light has passed, leaving only an air of wistfulness.

*Bruce Stewart*

There is a light,  
A certain light that warms the earth  
in the breaking day and gives it life.

There is a light that gives me life.  
My cares as though they've never been,  
The light without fill me within.

Can I capture this moment, this perfect time?  
But then the light is gone!  
It can never be mine.

There is a light, a perfect light.

### **Fifth Cello Suite - Prelude**

J.S Bach (1685 – 1750)

The Six Suites for Unaccompanied Cello by Johann Sebastian Bach are acclaimed as some of the greatest works ever written for solo cello. They were most likely composed during the period 1717–1723, when Bach served as a Kapellmeister in Cöthen. The suites contain a great variety of technical devices, a wide range of emotional content, and some of Bach's most compelling voice interactions and conversations.

Suite No. 5 was originally written in scordatura with the A-string tuned down to G, but nowadays a version for standard tuning is included in almost every edition of the suites along with the original version. Some chords must be simplified when playing with standard tuning, but some melodic lines become easier as well.

The Prelude is written in an A-B form, and is a French overture. It begins with a slow, emotional movement that explores the deep range of the cello. The second section is

a fast and demanding single-line fugue that leads to the powerful end.

## **The Sound of Glass**

### **There are some men**

Philip Glass (1937 - )

There are some men who should have mountains  
to bear their names to time.  
Grave markers are not high enough or green  
and sons go far away to lose the fist their fathers hand will  
always seem.

I had a friend he lived and died  
in mighty silence and with dignity.  
Left no book, son or lover to mourn.  
Nor is this a mourning song,  
but only the naming of this mountain  
on which I walk.

Fragrant, dark and softly white,  
under the pale of mist, I name this mountain  
after him.

### **Quand les hommes vivront D'amour**

Philip Glass (1937 - )

Raymond Levesque

Quand les hommes vivront d'amour  
Il n'y aura plus de misère  
Et commenceront les beaux jours  
Mais nous nous serons morts mon frère

Quand les hommes vivront d'amour  
Ce sera la paix sur la terre,  
Les soldats seront troubadours  
Mais nous nous serons morts mon frère

Dans la grande chaîne de la vie  
Ou il fallait que nous passions  
Ou il fallait que nous soyons  
Nous aurons eu la mauvaise partie.

Quand les hommes vivront d'amour  
Il n'y aura plus de misère  
Et commenceront les beaux jours  
Mais nous nous serons morts mon frère

Mais quand les hommes vivront d'amour  
Qu'il n'y'aura plus de misère  
Peut-être songeront-ils un jour  
A nous qui serons morts mon frère

Nous qui aurons aux mauvais jours  
Dans la haine et puis dans la guerre  
Chercher la paix chercher l'amour  
Qu'ils connaîtront alors mon frère

Dans la grande chaîne de la vie  
Pour qu'il ait un meilleur temps  
Il faut toujours quelque perdants  
De la sagesse ici bas c'est le prix

Quand les hommes vivront d'amour  
Il n'y aura plus de misère  
Et commenceront les beaux jours  
Mais nous nous serons morts mon frère

*When men live in brotherly love  
There will be no more misery  
And the good days will begin  
But as for us, we shall be long gone,  
my brother*

*When men live in brotherly love  
There will be peace on Earth  
Soldiers will be troubadours  
But as for us, we shall be long gone,  
my brother*

*Through the course of this life  
Which we had to experience  
In which we had to play a part  
We were dealt a bad hand  
When men live in brotherly love*

*There will be no more misery  
And the good days will begin  
But as for us, we shall be long gone,  
my brother*

*But when men live in brotherly love  
And there is no more misery  
Perhaps they will think one day  
Of us who are no longer my brother*

*Of us in bad times  
In hatred and then in war  
Looked for peace, looked for love  
Which they will know my brother*

*Through the course of this life  
To have a better time  
There always have to be some losers  
That's the price you pay for wisdom*

*When men live in brotherly love  
There will be no more misery  
And the good days will begin  
But as for us we shall be no longer  
my brother.*

### **Piere De Soleil**

Philip Glass (1937 - )  
Octavio Paz

La vie quand fut-elle vraiment notre  
quand sommes-nous vraiment ce que  
nous sommes  
en vérité seuls nous ne sommes pas  
nous ne sommes jamais sinon vertige  
et vide  
jamais la vie n'est nôtre  
elle est aux autres  
la vie n'est à personne  
nous sommes tous la vie  
pain de soleil pour les autres  
tous les autres que nous sommes  
sortir de moi me chercher parmi  
les autres  
les autres qui ne sont pas  
si je n'existe pas  
les autres qui me donnent existence  
les autres qui me donnent existence  
Il n'y a pas de moi  
toujours nous sommes nous autres

la vie est autres toujours la bas  
plus loin hors de toi de moi  
toujours horizon  
hors de toi de moi toujours horizon  
la vie quand fut-elle vraiment notre  
quand sommes nous vraiment ce que  
nous sommes

*When life was really ours  
When are we really what we are  
In truth as individuals we do not exist  
We never exist except as dizziness  
and emptiness  
life is never ours  
it belongs to others  
life doesn't belong to any one  
individual we are all life  
we nurture one another  
all the others whom we are  
let me come out of myself  
look for me amongst the others  
the others who are not  
if I don't exist  
the others who give me existence  
the others who give me existence  
there is no Me  
it is always Us  
life is others always over there  
further away beyond you beyond me  
always on the horizon  
beyond you beyond me always on the horizon  
when life was really ours  
when are we really what we are.*

### **"Piece" for Solo Flute**

Jaques Ibert (1890 – 1962)

Ibert, winner of the Prix de Rome at the Paris Conservatoire, was for a number of year's director of the French Academy in Rome. Versatile and prolific he wrote operas, ballets and music for the theatre, cinema and radio. This is in addition to vocal and instrumental works. All of them equally beautifully crafted, with particularly idiomatic handling of wind instruments.

"Piece" for Solo Flute has an expansive expressiveness, which is positively orchestral – rare in a solo piece. Both Louis Moyse (a much admired flautist of the early 20<sup>th</sup> century) and Ibert were at a Parisian party where someone asked Moyse to play something for them. Ibert observing Moyse's discomfort, offered to write something on the spot. Thus the "Piece" was written and premiered within the hour.

## **Spiritual Reflection**

### **Otche Nash**

Anthony Arensky (1861 – 1906)

(Transliteration)

Otche nash, izhe yessi na nyebye ssyekh,  
da svyatitsya imya Tvöye  
da priidyet tsarstviye Tvöye  
da budyet volya Tvöya  
yako na nyebye ss I na zymli  
khleyb nash nasushchnyi dazhd nam dnyess  
i östavinam dolgi nasha,



yakozhe i myi östvlyayem dolzhnikom nashim;  
i nyev vedi nasvo isskusheniye,  
no izbavinass öt lukavago,  
amin.

*Our Heavenly Father,  
hallowed be Thy Name.  
Thy Kingdom come, Thy Will be done,  
on Earth, as it is in Heaven.  
Give us this day our daily bread,  
and forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil.  
For thine is the kingdom, and the power, and the glory,  
for ever and ever.  
Amen.*

### **Cantate Domino**

Claudio Monteverdi (1567 – 1643)

Cantate Domino canticum novum,  
cantate et benedicite nomini ejus:  
Quia mirabilia fecit.  
Cantate et exultate et psallite  
in cithara et voce psalmi:  
Quia mirabilia fecit.

*Sing to the Lord a new song,  
sing and give praise to his name:  
for he has done marvelous deeds.  
Sing and exult and praise  
in songs with the harp and the voice:  
for he has done marvelous deeds.*

## **Reflection : noitcælfæR**

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### **“Narcissus” from Six Metamorphoses after Ovid**

Benjamin Britten (1913-1976)

Benjamin Britten was an enthusiastic composer of music for his close friends and colleagues. He composed six little pieces for solo oboe to be performed by Joy Boughton (daughter of the composer Rutland Boughton) during the Aldeburgh Festival. For these he turned for inspiration to Ovid, the exiled Roman poet who died in 17 A.D. in obscurity on the northwest coast of the Black Sea. Ovid's greatest work, *Metamorphoses*, is a fifteen volume treatise of the disillusionment of his generation described in terms of the instability of nature.

Narcissus, the fifth of the six *Metamorphoses*, tells the story of a young man who fell in love with his own reflection. The piece has two distinct parts which then gradually merge. This can be most easily seen in the printed score where Narcissus is represented by notes with stems downward while his reflection is notated with note stems upward.

### **Alleluia**

Joseph Gentry Stephens (1972 - )

Alleluia.

### **Through a glass darkly**

Rachel Sag  
Corinthians 13:12

When I was asked to write a piece for this concert I wanted to use the idea of reflections / refractions and reflected / refracted phrases because literally that is what happens when you look into a glass or mirror. So the main theme (and harmonies) are reflected (ie: the same forwards as backwards) or slightly changed from the original. Eg: widening of intervals/key changes/false relations (my musical version of refraction).

The text from Corinthians which I was requested to use (and from which the title of this concert is derived) seems to me quite mysterious and ambiguous and certainly was not a text with which I was previously familiar. My own understanding and interpretation of it relates to the quest of us (humankind) getting to know our Creator by seeing ourselves as the image of that creator. So the concept is one of humanity being a *reflection* of its Creator. Knowing our Creator completely may indeed be a never ending quest, but having moments of closeness or inspiration is certainly possible.

The basic structure of the piece sees the choir representing us (i.e. people on a quest to "know" the Creator) and the oboe representing The Creator (i.e. "God"). The choir is largely restricted to repetitive reflective phrases (representing the framework we are supposed to live by) with some moves toward breaking out of this mould (representing curiosity and perhaps even rebellion), as they find refracted glimpses of God. The oboe is largely independent and distinctive, soaring over the choir but also working with us at times quite closely.

There is a point in the piece where the main themes are swapped so that the choir has a fragment of the original "God" theme and the oboe has the "people" theme – this represents the mutual understanding of the implication of being created in the image of God (i.e. we are like God and God is like us). The final phrases and final chord particularly, represents the recognition and acceptance that although we may endeavour to see the face of God and yet never see it, learning to know ourselves and be more "God-like" is to be on the path to greater understanding of the mystery of creation.

*Rachel Sag*

Now we see through a glass darkly; but then face to face:  
now I know in part; but then I shall know even as also I am known;  
I will know myself as my God knows me, Now I see through the glass this is clear.

### **Fifth Cello Suite - Fuga**

J.S Bach (1685 – 1750)

## **Evening and “The Bigger Picture”**

### **Abendlied**

(Evening Song)  
Op.69. No. 3  
Josef Rheinberger (1839 – 1901)

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.



Bide with us, for evening shadows darken, and the day will soon be over.

## **Ring out, ye crystal spheres**

Bruce Stewart

Text: John Milton

Music and science have always been close cousins. Pythagoras (considered by many to be the first true scientist) in the 5th Century BC was the first to discover and define the relationship of harmonics within musical tones. His theories and philosophy laid the foundation of scientific belief well into the "Age of Enlightenment" in the 18th century. Up to the time of Isaac Newton it was believed by the majority that the Earth was the centre of the universe and that the planets and stars were placed on crystal spheres surrounding the Earth. The text of this piece is by John Milton, one of many poets through the ages who wrote on such a theme. The principal musical theme of this work is based on notes of the harmonic series - the notes within notes discovered by Pythagoras - and the use of the tuned wine glasses with their pure tones suggests the crystal spheres themselves. "Ring out ye Crystal Spheres" was commissioned and premiered at the Barossa Festival by the vocal quartet Syntony. Tonight sees the first performance of the work by large choral forces.

*Bruce Stewart*

Ring out, ye crystal spheres,  
Once bless our human ears,  
If ye have power to touch our senses so;  
And let your silver chime  
Move in melodious time,  
And let the base of heav'n's deep organ blow;  
And with your ninefold harmony  
Make up full consort to the angelic symphony.

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**Website: [www.gradsingers.com.au](http://www.gradsingers.com.au)**

**Email: [info@gradsingers.com.au](mailto:info@gradsingers.com.au)**

## **Bruce Stewart**

Composer and arranger Bruce Stewart has had a varied career in music. Beginning at the age of twelve in a highland pipe band, he moved to studies in "western art music" at the age of eighteen when he took up the clarinet. His first arrangement was a medley of Scottish folk songs and written for a mixed ensemble including clarinet, button accordion and zither! Switching from clarinet to oboe, Bruce enrolled at the Elder Conservatorium of Music where he studied under the renowned Czech oboist Jiri Tancibudek. Another profound influence on him at this time was the composer Tristram Carey.

As a performer he has played with the Adelaide Symphony Orchestra, the Manchester Camerata and the Australian Brandenburg Orchestra (on a baroque oboe of his own making.) His compositions include works for solo oboe, a suite for viola, chorus and orchestra and numerous vocal works. "The Ninth Hour", a setting of selected text from the Gospel of Matthew, has recently been recorded by the Cathedral Choir of St Peters Cathedral as well as being a staple in the repertoire of the Marryatville High School choir - winners of the ABC Choir Of The Year competition and the 10th International Choir Festival Tallinn 2007 in Estonia

He has produced numerous orchestral arrangements for the Adelaide Symphony Orchestra and his arrangements for "Zeppelin Flies Again" and "ASO plays Pink Floyd" were highly acclaimed. His interests outside of music include good food (with a leaning towards eastern cuisine), good wine (preferably South Australian reds) and an interest in cosmology - otherwise known as "the answer to life, the universe and everything"!

## **Rachel Sag**

Rachel studied composition with Carl Crossin at Brighton High School and continued in single studies at the conservatorium of music under Graham Koehne. Whilst still at school, she won 2 young composers awards, had her first choral work "Eli Eli" performed by the school choir on its first European tour and had her string quartet "Elegy and Dance" performed and recorded by the Australian String Quartet as part of their inaugural sting quartet workshop.

Rachel has been involved in choral singing since the age of 10 and has been a part of many well known adult choirs in Adelaide, Melbourne and United Kingdom. She has been singing with Graduate singers since 2004 and also currently sings with Lumina Vocal Ensemble and is involved with her Synagogue choir. Her love of choral music and desire for new repertoire have spurred her to turn her efforts to writing and arranging music for all her choirs. More recent compositions include "Behold A Silly Tender Babe" (premiered by Grads in 2006), "Psalm 150" (premiered by Beit Shalom Choir in 2007), "Ubir Rock" (premiered by Lumina in 2007) and "Through A Glass Darkly" which receives its premiere performance by Grads this evening



# graduate singers 2007

Peter Bleby  
Megan Boundey  
Carol Brugman  
Linda Brugman  
Janet Buchan  
Josh Caddies  
Penny Campbell  
Helen Carrig  
Ian Carrig  
Patrick Carrig  
Carmelita Coen  
Clive Conway  
Su Coutts  
Rob Cox  
Suzette Crees  
Hugh Cunningham  
Margaret Cunningham  
Deanne Dooland  
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Etienne Fennell  
Renate Fetzer  
Wolfgang Fetzner  
Nadia Gencarelli  
Lynn Hawkes  
Janet Henrie  
Anna Holdcroft  
Shelley Kirk  
Astrid Lane  
Karen Lewis  
Jasmine Lim  
Cathy Lock  
Phil Lock  
Katrina Matthews  
Yvette Mayfield  
Alison McDougall  
Susan Murdoch  
Sarah O'Brien  
Frances Owen  
David Rohrsheim  
Rachel Sag  
Collie Smith  
Roger Smith  
Chris Steketee  
Bruce Stewart  
Colin Telfer  
Neil Thomas  
Deb Tranter  
Ian Trethewey  
Louise Tunbridge  
Peter Watt  
Jo Zimmer

Special thanks to:

Susan Bleby, Melissa Jones, Amanda Lumsden, Paddy McGee, Meredith Potts

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