

Graduate Singers

Graduate Singers was formed in 1977 and has sung under a number of musical directors including Carl Crossin, Hilary Weiland, Graham Abbott and Jason Shute. Andrew Close has been musical director since 1997.

Graduate singers has performed for the ABC on many occasions and has broadcast on ABC-FM and 5MBS. The choir gained critical acclaim for concerts with the Adelaide Symphony Orchestra and has enjoyed the opportunity of working with Australian and international conductors including Nicholas Braithwaite, Janos Furst, David Porcelijn, Vladimir Verbitsky, and Yaron Traub.

The choir performs many styles of music – chamber music from all periods, modern music and major classical works. Major works performed include Bach's Mass in B Minor and Magnificat, Handel's Messiah and Samson, Monteverdi's 1610 Vespers, Mozart's Requiem and the Duruflé Requiem. Recent concerts have included Fanshawe's African Sanctus and Rachmaninoff's Vespers, and three concerts of music by South Australian composers. Graduate Singers has premiered works by Matthew Atherton, Jason Shute and Andrew Close.

This is a special concert for Graduate Singers, as it is the last concert with Andrew Close as musical director.

Graduate Singers' next concert will be conducted by Tim Marks at St. John's Anglican Church, Halifax St, Adelaide on October 21st.

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
<i>Trudie Austin</i>	<i>Mary Doube</i>	<i>Rob Ranzijn</i>	<i>Robert Cox</i>
<i>Brigid Bruer</i>	<i>Amy Hilditch</i>	<i>Sarah Stroeher</i>	<i>Bill Jackson</i>
<i>Margaret Cunningham</i>	<i>Cathy Lock</i>	<i>Louise Tunbridge</i>	<i>Phil Lock</i>
<i>Raechel Damarell</i>	<i>Katrina Matthews</i>	<i>David Visentin</i>	<i>Paddy McGee</i>
<i>Alison Day</i>	<i>Susan Murdoch</i>		<i>Gavin Pearce</i>
<i>Alison Fleming</i>	<i>Sherry Proferes</i>		<i>David Rohrsheim</i>
<i>Brenda Rayner</i>	<i>Deb Tranter</i>		<i>Chris Steketee</i>
<i>Margaret Steuart</i>			
<i>Alicia Tsogas</i>			

<i>1st Violins</i>	<i>2nd Violins</i>	<i>Gabrielle Bond</i>	<i>Gleny</i>
<i>Carolyn Lam</i>	<i>Sally Cooper</i>	<i>Double Bass</i>	<i>s</i>
<i>Melanie Jose</i>	<i>Frances Davies</i>	<i>Rosemary</i>	<i>Marc</i>
<i>Dominic Glynn</i>	<i>Ailsa Paterson</i>	<i>McWhirter -</i>	<i>h</i>
<i>Cello</i>	<i>Violas</i>	<i>Whitelock</i>	
<i>Zoë Barry</i>	<i>Tim Marks</i>	<i>Harpsichord</i>	

Stabat Mater *Giovanni Battista Pergolesi 1736*

The setting of Stabat Mater was one of the last works of the outstandingly gifted and influential Neapolitan, Pergolesi. The pathos of the theme is mirrored in the composer's own tragically short life. He died at the age of 26. In his unrewarded, but influential career he composed the opera 'La Serva Padrona' which later became the flagship in the battle for ascendancy between French and Italian opera. The effects of this are still with us. Stabat Mater is a setting of the Catholic text describing Mary at the foot of the cross. Set for two sopranos, the work begins with a tragically beautiful lamenting duet and builds in twelve movements through despair then anger, to moods of acceptance, resolution and hope.

Duet	Stabat Mater dolorosa Juxta crucem lacrimosa Dum pendebat Filius.	A sorrowing Mother stood Weeping beside the cross While her Son hangs before her.
Sop 1	Cuius animam gementem Contristatam et dolentem Pertransivit gladius.	Her grieving heart So full of tears and anguish Pierced as though with a sword.
Duet	O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti!	Oh how sad and afflicted Was that blessed Mother Of her only Son!
Sop 2	Quae morebat et dolebat Et tremebat cum videbat Nati poenas incliti.	How she mourned and grieved And trembled watching the suffering Of her glorious Son.
Duet	Quis est homo qui non fleret Matrem Christi si videret In tanto supplicio? Quis non posset contristari Matrem Christi contemplari Dolentem cum Filio? Pro peccatis suae gentis Vidit Jesum in tormentis Et flagellis subditum.	Who is he that would not weep Seeing the mother of Christ In such distress? Who could not feel compassion At the sight of Christ's Mother Grieving beside her Son? For the sins of His people She saw Jesus tormented And subjected to scourging.
Sop 1	Vidit suum dulcem Natum Moriendo desolatum Dum emisit spiritum.	She watched her dear Son Dying forsaken As He yielded up His spirit.
Sop 2	Eia Mater, fons amoris, Me sentire vim doloris Fac ut tecum lugeam.	O Mother, thou font of love, Share the depth of your suffering with me That I may mourn with thee.
Duet	Fac ut ardeat cor meum In amando Christum Deum Ut sibi complaceam.	Kindle within my heart Such love for Christ my God That I may be worthy of Him.
Duet	Sancta mater, istud agas, Crucifixi fige plagas Cordi meo valide. Tui nati vulnerati Tam dignati pro me pati	Holy Mother, grant this favour Imprint the wounds of the Crucified Deeply in my heart. Share with me the agony Of thy wounded Son

	Poenas mecum divide. Fac me vere tecum flere Crucifixo condolere Donec ego vixero. Juxta crucem tecum stare, Te libenter sociare, In planctu desidero. Virgo virginum praeclara Mihi iam non sis amara Fac me tecum plangere.	Who deigned to suffer so much for me. Let me weep with thee And share the agony of the crucifixion As long as I live. To stand with thee beside the cross And to join thee in my weeping That is my wish. Oh Virgin pre-eminent among virgins Be not disdainful toward me Let me weep with thee.
Sop 2	Fac ut portem Christi mortem Passionis fac consortem Et plagas recolare. Fac me plagis vulnerari Cruce hac inebriari Ob amorem Filii.	Grant that I may bear Christ's death Let me share in His passion And remember His suffering. Let me be wounded by His wounds Enraptured by His cross For love of your Son.
Duet	Inflammatum et accensus Per te, Virgo, sum defensus In die iudicii. Fac me cruce custodiri Morte Christi praemuniri Confoveri gratia.	Though I burn and am aflame May I be defended by thee, O Virgin At the day of judgement. Let me be protected by the cross Strengthened by the death of Christ Thankful in His love.
Duet	Quando corpus morietur Fac ut animae donetur Paradisi gloria. Amen.	When my body dies Let my soul be granted The glory of Paradise. Amen.

Interval

The Concert will resume in 15 minutes.

Dixit Dominus Georg Friedrich Handel, Rome 1707

Dixit Dominus is a product of Handel's time in Italy in 1706 and 1707. The youthful prodigy, when not in good natured competition with the Scarlatti family, completed settings of three Latin Psalms, Dixit Dominus, Nisi Dominus and Laudate Pueri. It was a case of the protestant northerner doing as the Romans whilst in Rome. In this he made obeisance to the prevailing Roman tastes and liturgical conventions whilst unable and probably unwilling to suppress his own developing genius. Dixit Dominus (Psalm 110) is a psalm of King David which attempts to place the divine stamp of authority on the accession of the outsider, Simon the Maccabee, to the dual roles of High Priest and civil governor. In 'Juravit Dominus' the secular power is proclaimed in a forceful declamatory style followed by the confirmation of his priestly status in 'Secundum ordinem Melchisedech'. The robust and martial themes of the text are amply reflected in Handel's setting in nine movements. The sibilant and almost spiteful setting of 'Conquasabit' encapsulates the Old Testament values of authority cruelly enforced. Even where the mood is more contemplative as in the duet 'De Torrente', the tenors and basses enter with a simple underlying line that puts one in mind of Teddy Roosevelt's saying 'Talk softly, but carry a big stick'.

The final triumphal movement 'Gloria Patri' is fugue that develops into a marathon of virtuosic singing and playing that qualifies this as a masterpiece of the baroque.

Choir	Dixit Dominus Domino meo: Sede a dextris meis Donec ponam inimicos tuos scabellum pedum tuorum. Mezzo Virgam virtutis, virtutis tuae emittet Dominus ex Sion: Dominare in medio inimicorum tuorum.	The Lord says to my Lord: "Sit at my right hand, Till I make your enemies your foot- stool." The Lord sends forth from Zion your mighty sceptre. Rule in the midst of your foes!
Sopr	Tecum principium in die virtutis, virtutis tuae. In splendoribus sanctorum: Ex utero ante luciferum genui te.	A prince from the day of your birth. Amid the splendour of the holy places: From the womb before daybreak have I begotten you.
Choir	Juravit Dominus, et non penitebit eum	The Lord has sworn and will not change his mind,
Choir	"Tu es sacerdos in aeternum, secundum ordinem Melchisedech."	"You are a priest for ever after the or- der of Melchizedek".
Soloists and Choir	Dominus a dextris tuis; confregit in die irae suae reges. Judicabit in nationibus, Implebit ruinas. Conquassabit capita in terra multorum.	The Lord is at your right hand; he will shatter kings on the day of his wrath. He will execute judgment among the nations, Filling them with corpses. He will shatter chiefs over the wide earth.
Soloists and Choir	De torrente in via bibet; Propterea exaltabit caput.	He will drink from the brook by the way; Therefore he will lift up his head.
Choir	Gloria Patri et Filio et Spiritu Sancto, Sicut erat in principio et nunc et semper. Et in saecula saeculorum, Amen.	Glory be to the Father, and to the Son and to the Holy Spirit, As it was in the beginning, is now and ever shall be For ever and ever, Amen.

Andrew Close – Musical Director

Following studies both in Adelaide and for a short time in London, Andrew Close gained a Masters Degree in Music (performance) in 1991 at the Elder Conservatorium. As a conductor, he has built a widely regarded reputation through his directorship of both Noarlunga and Hills Choirs, and has been the Musical Director of the Graduate Singers since 1997.

Andrew is a music teacher at Pembroke School. His other abilities include performing as a member of the Cameo Trio and composing, for both of which he says he never finds enough time! His song-cycle *Blossomfall* will be featured in a live-to-air broadcast on Friday, August 18 on ABC-FM.

Teresa La Rocca - Soprano

Teresa La Rocca completed a drama degree in 1991 at Adelaide University and a music degree in 1994. She has been awarded prizes including the 1995 State Opera Aria and the Herald Sun Aria in 1999. In 1999 she was the Regional finals winner of the Metropolitan Opera Auditions and won the second prize in the Covent Garden Scholarship. Earlier this year she returned from a period of study in New York with distinguished vocal coach Daniel Ferro from the Julliard School of Music. This year she has represented Australia at the international finals of the Metropolitan Opera Awards in March, and in May, at the Cleveland International Song Festival in Ohio.

Teresa is a principal singer with Co*Opera. Her roles include Pamina in *Magic Flute*, Musetta in *La Boheme*, Micaela in *Carmen*, Susanna in *The Marriage of Figaro* and Violetta in *La Traviata*. She appeared in the movie *Shine* and was one of the 1996 Young Artists with the State Opera of South Australia. In 1998 Teresa performed the roles of Norina in *Don Pasquale* and Parasha in Stravinsky's *Mavra*, and sang the soprano solo in the highly acclaimed *Flamma Flamma* for the opening of the Adelaide Festival. Her 1999 engagements in Australia included Yum Yum in the *Mikado* for State Opera of SA and a Viennese concert with the Adelaide Symphony Orchestra.

In 2000 Teresa will sing the role of Despina in *Così fan Tutte* for State Opera, Mimi and Musetta for Co*Opera's touring production of *La Boheme*, as well as several concert engagements with the Adelaide and Melbourne Symphony Orchestras.

Emma Foster – Mezzo-Soprano

Emma Foster studied singing under Karen Lettice and John Morgan, and graduated with a Bachelor of Music from the Elder Conservatorium in 1994. She is a young artist with the SA State Opera and is a member of the Adelaide Chamber Singers. She has won many local and national competitions. In 1999 Emma was a semi-finalist in the prestigious Mathy Awards and also in the ABC Young Performer of the Year competition. In 2000 she has been nominated State Opera for the Opera Awards in the Australian Singing Competitions. She is currently a singing teacher at St. Andrew's School and Scotch College

Emma's opera performances include Clarina in Rossini's *La Cambiolo di Matrimonia*, Brigitta in Tchaikovsky's *Yolanta*, and Philadel in Purcell's *King Arthur*. She has performed in the Adelaide Prom concerts, and has been a soloist in performances of Handel's *Messiah*.

Trudie Austin – Soprano

Singing in choirs since the age of 14, Trudie has been involved in numerous church and community projects, as both soloist and chorister. She is a member of Graduate Singers, the Choir of St Francis Xavier's Cathedral and Adelaide Vocal Project. Trudie is also an administrator for Adelaide's Cameo Trio.

Her solo performances include Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Coronation Mass* and his *Beatus Vir* from *Vesperae Solennes de Confessore*, Atherton's *Requiem to the Unknown* and Allegri's *Miserere*.

Trudie has studied both piano and voice and during 1993 and 1994, she undertook a Single Study in Voice at the Elder Conservatorium with Rae Cocking. She recently began lessons with Norma Hunter. Trudie holds a Bachelor of Economics and Bachelor of Commerce from Adelaide University and works in the Music and Publications Departments at Pembroke School.

David Visentin – Tenor

David received a Bachelor of Music from Elder Conservatorium in 1994. He has performed with companies including Co*Opera, Veronica Vargas Flamenco Company and the Gilbert and Sullivan Society. In 1999 he sang the role of the Duke in *Pirates of Penzance*, and he has just performed Ralph in the 2000 production of *HMS Pinafore*. David sings with both Graduate Singers and the choir of St. Francis Xavier Cathedral.

Bill Jackson – Bass-Baritone

Bill has sung with a number of Adelaide choirs including Graduate Singers, Adelaide University Choral Society, Corinthian Singers, St Francis Xavier's Cathedral Choir and St David's Anglican Church, Burnside. He has sung a number of solos with Graduate Singers and St David's including Duruflé *Requiem*, Fauré *Requiem*, Schütz *St Matthew Passion*, PDQ Bach *The Seasonings*, Stainer *Crucifixion* and Wood *St Mark Passion*. Bill has studied voice with Norma Hunter since 1995.

Acknowledgments

Accompanist – Emma Barson

Pembroke School

The Venerable John Collas,

Christ Church North Adelaide

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