

GRADUATE SINGERS PREMIERES



MOON CANTICLES Atis Danckops

Narrator: PHILLIP SATCHELL

MISSA SCALA ARETINA Francisco Valls

Musical Director:

CARL CROSSIN

SUNDAY, MARCH 9 3PM

ST. PETERS CATHEDRAL

North Adelaide

Adults \$7.80 Concession \$4.80

Book at the Fringe Box Office or Bass



1986.

Graduate Singers

PREMIERES

"ASK THE EXPERTS"

**Metronome
Music Centre**

1st floor,
75 GRENFELL ST.,
ADELAIDE.

phone 223 2255

CONDUCTOR: CARL CROSSIN

MOON CANTICLES
ATIS DANCKOPS

NARRATOR: PHILLIP SATCHELL
SPEAKER:

MARGARET RAWLINDSON
CELLO OBBLIGATO:
CLAIRE OREMLAND

interval (15 minutes)

MISSA SCALA ARETINA
FRANCISCO VALLS

SOLO CHOIR

TESSA MILLER
BARBARA TURNER
BERNARD HULL
PETER DEANE

1986.

CARL CROSSIN

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

Mr. Crossin has had considerable experience as a choral director over the past ten years, conducting University, School, Community Choirs and Musical Societies in Sydney and Adelaide. He has been increasingly active as a guest conductor and teacher in Tasmania, Victoria and South Australia. Carl was the conductor of the 36th Intersarsity Choral Festival in Hobart in January 1985 and is currently preparing the chorus for the 1986 Adelaide Festival's production of Stravinsky's SYMPHONY OF PSALMS with the visiting Nederlands Dans Theatre.

In '85 Carl was awarded an international study grant by the Music Board of the Australia Council and subsequently undertook intensive choral studies at Westminster Choir College, Princeton, U.S.A.

ATIS DANCKOPS

Born in Rega, Latvia, ATIS DANCKOPS composed his first piece of music in his early teens and witnessed the first performance of his work at aged fourteen.

Mostly self-taught, Atis received his only formal training when he briefly studied composition with the late Dr. J.V. Peters. Not content to leave the arts alone, Mr. Danckops is also a painter, a writer and a radio broadcaster of long standing.

Atis considers the influences upon his composing to come from many sources. Indian music, early music as well as composers such as Debussy and Stravinsky play a large part in his music, as do theatre and literature of the ancient and modern worlds. Mr. Danckops' conception of music and theatre forms an integral part of the piece to be performed this afternoon.

PHILIP SATCHELL is well known to ABC Radio 5AN

listeners as an early morning talk-back broadcaster. He has worked for the ABC for nearly 30 years - most of them in Adelaide.

While best known for his radio work, Philip Satchell has also appeared on ABC television as the presenter of "The State We're In".

Although surrounded by a musical family at home, this performance sees Philip Satchell's world premiere as a concert performer.

TESSA MILLER

TESSA MILLER completed her B.A. Performing Arts (Music) in 1981 and was subsequently awarded the Elder Scholarship for three years further training with Gwenyth Annear at the Elder Conservatorium. During her studies she presented numerous recitals and performed many leading operatic roles.

Other solo engagements have included performances with the Gilbert and Sullivan Society of S.A. She has also been a finalist in the Shell Aria Competition, Adelaide Eisteddfods and other competitions.

Tessa is increasingly in demand as a chamber recitalist, having recently performed a number of highly successful concerts with Adelaide's Musica da Camera.

BARBARA TURNER

BARBARA TURNER studied at the Elder Conservatorium with Nancy Thomas and, in later years, with Arnold Matters. She has had considerable experience in oratorio, church music and concert performances and for many years was a member of the Adelaide Singers.

As a member of the Gilbert and Sullivan Society of S.A., Ms. Turner has sung all the major contralto leads as well as many of the mezzo-soprano roles. Barbara has been an Advertiser Aria finalist and has won many Eisteddfod competitions.

Barbara is currently a part-time school music teacher and part-time singing teacher.

BERNARD HULL

BERNARD HULL is one of South Australia's most promising young singers and received his training at the Flinders Street College of Music. Since then Bernard has sung with both the Australian Opera and the State Opera of South Australia.

Solo work has included J.S. Bach's ST. JOHN and ST. MATTHEW PASSIONS, MASS IN B MINOR, Handel's MESSIAH, Berlioz' CHILDHOOD OF CHRIST and lead tenor roles with the Gilbert and Sullivan Society of South Australia.

Bernard has received prizes at the Royal South Street competitions in Ballarat and has recently won the Stephan Beinl section of the Adelaide Eisteddfods.

He is currently performing with the Australian Opera in their Adelaide Festival production of VOSS.

PETER DEANE

PETER DEANE completed his honours degree in Music and his Diploma of Education in 1976 and since then has made a living as a singer, conductor and teacher.

Four years teaching at the Brighton High School Special Interest Music Centre was followed in 1981 by a year studying conducting at the University of Southern California with Rodney Eichenberger and Hans Beer.

Since his return to Adelaide, Peter has been employed by the Education Department and State Opera of S.A. He is currently senior choral teacher with the Music Branch of the Education Department and is a student of James Christiansen.

GRADUATE SINGERS

GRADUATE SINGERS was formed in 1977 and since then has performed a wide variety of styles.

Its repertoire over the last nine years has included such choral classics as Handel's ISRAEL AND EGYPT, Vaughan-Williams' MASS IN G MINOR, Orff's CARMINA BURANA (in conjunction with the Adelaide Chorus and the Adelaide Symphony Orchestra), J.S. Bach's MASS IN B MINOR, Stravinsky's LES NOCES, Vaughan-Williams' DONA NOBIS PACEM (in conjunction with Flinders and Adelaide University Choral Societies) and LUX AETERNA by New Zealand composer, David Hamilton.

Graduate Singers has worked under a number of conductors including Johannes Rcese, Jonathan Draper, Dean Patterson and Peter Deane. Since 1981 its Musical Director has been Carl Crossin.

The choir has in the past received generous assistance from the Arts Grants Advisory Council of S.A. and part of this afternoon's concert has been assisted by the Music Board of the Australia Council.

CHOIR

Alison McDougall
Tim Muecke
Sherry Proferes
Ingrid Vogelsang
Andrew Rankine
Mary Doube
Colin Telfer
Brenda Rayner
Stephen Millar
Vera Green
Kate Poynton
Andrew Hand
Robyn Haley
Dick Leeson
Barbara Sanderson
Marti Ruys
Michelle Zweck
Ruth Marshall
Lynne Smythe

Sue Pederson
Judy Both
Christabel Saddler
Mark Thompson
Cathy Cox
Helen Carrig
Marjolijn Jones
Margaret Rawlinson
Louise Persse
Philippa Horton
Martin Penhale
Jennifer Tranter
Jennifer Jones
Jan Twomey
Ewart Shaw
Deborah Tranter
Peter Watt
Daryl Colquhoun

ORCHESTRA

Violins	Verity Cruickshanks Stacey Bartsch
Oboes	Leanne Chesson Sarah Meagher
Bassoons	Belinda Edwards Catherine Watt
Cellos	Paquita Spurr Fotis Skordas
Bass	Dominic Gerace
Trumpets	Gary Mansell Bruce Raymond
Organ	John Hall
Harp	Carolyn Burgess
Chamber organ	Graeme Quinn

JOHN DAVIS RECORDS

TWIN PLAZA ARCADE
22 TWIN STREET, ADELAIDE.
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ATIS DANCKOPS' MOON CANTICLES

The moon has always fascinated man. His earliest drawings, rituals, calendars, religion and literature reveal it to have been a major consideration in his life and, in 1969, that fascination reached a new zenith. For thousands of years poets have sung the moon's praises, beginning their imagery where astrology, religion or superstition left off. MOON CANTICLES in paying homage to this poignant body of literature, combines 24 short quotations from eleven poets (among them Milton, Shelley, Theocritus, Shakespeare, Burton and Keats) along with texts by the composer, and focuses on five aspects of the moon and its mythology.

The FIRST movement praises the moon as a stately goddess who, rising at evening, casts her golden light and blessed silence over the earth.

The SECOND movement pictures the moon as a symbol of melancholy, a wanderer, companionless among the stars, weaving from climbing heaven and gazing on earth.

In the THIRD movement the moon becomes goddess of women. Her cycle is theirs, she watches over child birth, she is a gentle confidante and she comes to the aid of young ladies in love. Theocritus tells of a girl, deserted by her lover, pleads to the moon and furiously resorts to sorcery, preparing a potion with which to cast a spell over her lover.

The FOURTH movement presents the moon as a controlling factor in weather, quoting some old sailors' fears that such ominous signs as fog combined with a new moon, or a prime on Sunday, will surely bring deadly storms.

A FINAL movement expresses the gradual evolution over the years of the manner in which man has tended to view his satellite. From an "orbed maiden with white fire laden, wandering shrine of soft yet icy flame" it becomes "a ruined world, a globe burnt out, a corpse upon the road of night" that has finally been "violated by man". But the fascination continues.

(Atis Danckops)

ATIS DANCKOPS' MOON CANTICLES

INTRODUCTION AND HYMN

Narrator

Now came still evening
on
and twilight grey had
in her sober livery
all things clad
Silence accompanied:
for beast and bird, they
to their grassy couch,
these to their nests,
were slunk - all but
the wakeful
nightingale;
She all night long her
amorcus descant sung.
Silence was pleased
Now glowed the firmament
with living sapphires;
Hesperus, that led the
starry host rode
brightest.
'til the moon, rising
in clouded majesty,
at length apparent queen
unveiled her peerless
light, and o'er the
dark her mantle threw

Choir

Small sounds, setting sun,
summer scents, silence.
Twilight, tender, tawny,
tranquil
All things clad, silence,
beast, bird,
The nightingale her descant
sung.
Small sounds, sweet scents,
sapphires, stars
'til the moon o'er the dark
her mantle threw.
Hail.

Sing, sing the wide winged
moon
Hail, great moon, Queen,
white-armed divinity
fair-haired and favourable

around the earth from her
immortal head in Heav'n
far, light is
scattered
Boundless glory springs
Hail, hail, Queen,
Wonder and sign to mortal
men
Where'er she spreads her
beaming wings
The lampless air glows
round her holden crown.
Bright wanderer, great
moon
Shrine, white-armed goddess
Bright wanderer, golden
crown.
Sing
The Moon.

QUERY

Narrator

With how sad steps,
O Moon, you climb the skies!
How silently and with how
wan a face!

Choir

Art thou pale for weariness,
at climbing heaven and
gazing on earth,
wandering companionless
among the stars that
have a different birth,
And ever changing like a
joyless eye that finds
no object worth its
constancy.

INCANTATION

Narrator

Heaven's Queen and Mother
both
The moon, every woman's
friend

Choir

Bright moon,
I sing my song and plead my
wrong to thee.

*Simaetha, forsaken by
her lover, Delphis,
resorts to sorcery in
order to renew his
affection,
and applies herself to
the Moon, as powerful
goddess in both these
matters.*

Speaker

*Farewell, Queen,
turn your steeds to the
sea and I shall bear
my longing.*

*Farewell, shining Goddess
Moon.*

*Farewell, all you other
fires that follow the
chariot of tranquil
night.*

Where are my bay leaves?
Bring them, Thestylis!
And the love charms!
Wrap the bowl with crimson yarn,
That I may weave a spell against
my cruel lover!
For twelve days he has not come,
nor cares if I am alive or dead.
Not once has he knocked at my door.
Someone else holds his fickle
fantasy!

But I shall draw him again to my
desire with this potent fire!

Bright moon, I sing my song
and plead my wrong to thee.

Draw to her house, O Wheel, the
man she loves.

Bright moon, hear us.

Draw near, O Wheel, the man she
loves.

Draw to her house, O Wheel, the man
she loves.

Fiend!

Turn, Magic Wheel

Barley smoulders on the flame;

Spread the groats and name his name!

Delphis wrongs me,
so I burn bay leaves, more with
every turn.

Add some bran, and then this flower,
strike the bowl, insure their power.

I longed for him with whom I stayed;
not as his wife, no longer maid.

I melt this waxen ball
and pray Delphis at my door may fall.

Arcadian weed, which drives horses
mad, bring back my lover,
reluctant or glad.

This fringe from his coat I shred
and cast onto the flames, with all
that's past

I bray a lizard and prepare a
drink

with which none can compare.

Fire, herbs, magic groats
and bay leaves
This very night, about his
door
sorcery
blight.
Delphis. crushed be your bones

Alone at last:

How can I lament my loss?
I sing my song and plead my
wrong to thee

Her magic shall shall bind
him

Farewell, Queen;
turn your steeds to the sea
and I shall bear my longing
Farewell, shining Goddess Moon.
Farewell, all you other fires
that follow the chariot of
tranquil night.

FORECAST

Narrator

*Night inverts the sea,
and wished morn delays,
while overhead the Moon
sits arbitress,
and nearer to earth
wheels her pale
course.*

*The Moon is a ghostly
galleon tossed upon
cloudy seas.*

Choir

A fog and a small moon
bring easterly wind soon.
Just watch that moon, soon,
June, croon, spoon, tune, swoon.
A Saturday's change
and a Sunday's prime
Was niver a good moon
in neaman's time.

O ever alack, my master
dear

I fear a deadly storm

A fog and a small moon
bring easterly wind soon.

*Governess of Floods,
a sweeping scimitar dipped
in the stormy straits,
a lodestone of awesome
power.*

*The innocent Moon,
that nothing does but
shine,
moves all the labouring
surges of the world.*

CONCLUSION

Narrator

*What is there in thee, Moon
that thou shouldst move my
heart so potently?*

I saw the new moon
wi' the old moon in her arms;
and if ye gang to sea, master,
I fear we'll suffer harm.
Just watch that Moon!

Choir

Luna
Orbed maiden with white fire lade,
Wandering shrine of soft yet
icy flame,
Ever tranforming
yet still remains the same
and warms not but illumines.
Luna
The bent and broken moon,
all battered black as from a
thousand battles.
A ruined world,
A globe burnt out,
a corpse upon the road of night.
Luna
Violated by man.

The MISSA SCALA ARETINA or, loosely - MASS ON THE RISING SCALE - was composed in about 1702 for eleven vocal parts, orchestra and two organs. The voices and instruments are arranged thus: three choirs of voices (with continuo) and one choir of instruments. These choirs will be spatially arranged throughout the Cathedral today - making full use of the rich acoustic available and highlighting the original poly-choral nature of the work.

KYRIE
CHRISTE
KYRIE

GLORIA
GRATIAS
QUI TOLLIS
QUONIAM
CUM SANCTO SPIRITU

CREDO
ET INCARNATUS EST
CRUCIFIXUS
ET RESURREXIT
ET ASCENDIT
ET IN SPIRITUM
SANCTUS
AGNUS DEI

ACKNOWLEDGEMENTS

The Music Board of the Australia Council
Norwood High School
The Orphanage Curriculum Services
Hills Industries Ltd.
Radio 5UV
George Bloodstock
Cathy Cox
Brighton High School
Andrew Rankine
Peter Watt
Cathy Roberts
Robyn Francis
Nicola Bevan
Roger Jones
Judy Both
Elizabeth Wells
Thomas Bryant Wells
Christopher Stevenson
Margaret Rawlinson
David Bishop

FRANCISCO VALLS' MISSA SCALA ARETINA

Francisco Valls was born in about 1672. He gained the appointment of choirmaster at Barcelona Cathedral in 1696 at the age of 24. He died in 1747. Little more is known about him other than his best-known work, MISSA SCALA ARETINA, originally composed for liturgical use in Barcelona Cathedral.