

GRADUATE SINGERS

***ST. CECILIA'S DAY
CELEBRATION***



a programme of music by

***PURCELL
MOZART
MENDELSSOHN
BRITTEN***

ST. CECILIA'S DAY CELEBRATION

Graduate Singers

Ashleigh Tobin - organ

Carolyn Wilkins - soprano

Vanessa Benger - mezzo-soprano

Tasso Bouyessis - tenor

Alan M^cKie - bass

conductor

David Blight

Elder Hall, The University of Adelaide
Sunday November 22nd, 1992, 3.30 pm

— Programme —

Purcell

Anthem "O sing unto the Lord"

Mozart

"Laudate Dominum"

from *Vesperæ solennes de confessore*, K339

Missa Brevis in C, K258

"Spaurmesse"

— Interval (20 minutes) —

Mendelssohn

Sonata No. 2 in C minor

Grave

Adagio

Allegro maestoso e vivace

Allegro moderato

Britten

The Hymn to Saint Cecilia

Rejoice in the Lamb



Programme Notes

Today is the 22nd of November: Saint Cecilia's Day, Saint Cecilia being the patron saint of music. It is also Benjamin Britten's birthday. Today's concert celebrates both the Saint's day and the birthday, and the celebration is the theme of the concert. Our centrepiece is Britten's *Hymn to Saint Cecilia*, and we include another piece by Britten with a strong theme of celebration. This is his cantata *Rejoice in the Lamb* on a text by Christopher Smart. The poem celebrates God's creatures, and recognises that they celebrate God through their everyday behaviour.

Who was Saint Cecilia? Legend and sketchy historical detail give widely differing stories. That she was an early Christian martyr seems to be historically established. Legend tells us that she sang even as she was being martyred. Another legend attributes to her the invention of the organ, and yet another, in testimony of her purity, tells of her body being discovered "uncorrupt in her tomb" long after her death. Some of these legends are celebrated in the poem *Hymn to Saint Cecilia*.

Purcell – Anthem "O sing unto the Lord"

Purcell's setting of verses from Psalm 96 is in tune with the theme of celebration. It is a relatively late work, and shows Purcell in his Italian style with vigorous antiphony between voices and instruments and also between a prominent solo bass and the choir. The writing for strings is full of variety and harmonic colour. Choral and purely instrumental sections freely borrow each other's thematic material. Purcell employs in rapid succession the forms of choral counterpoint, accompanied recitative and a homophonic choral declamation. Perhaps the emotional high point of the anthem is the slow choral section "O worship the Lord in the beauty of holiness", full of expressive suspensions and false relations. To conclude, the style of antiphony between soloist, choir and orchestra returns ("Tell it out among the heathen").

Mozart – Missa Brevis "Spaurmesse"

Mozart's composition in his early years came under limitations imposed by Archbishop Colloredo of Salzburg. These limitations, (to quote from Alfred Beaujean), "...were not the arbitrary views of a Philistine, but can be seen as consistent with the 'enlightened' spirit of the time. The church asked of its liturgical music clarity and simplicity above all. So the Missa Brevis came to the fore. It

was through-composed, renouncing the cantata-like succession of movements." The Archbishop had imposed restrictions on length. This meant that those Mass sections with lengthy texts, the *Gloria* and *Credo*, would largely avoid repetition of words.

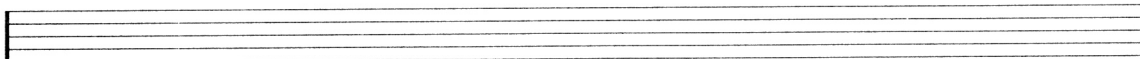
Mozart's "Spaur-Mass" was his eleventh contribution to the Mass form. The autograph is signed "Salzburg – 1776". In this setting, K258, Mozart's *Gloria* is through-composed, and there is no repetition of words except the closing fugato "Cum sancto spiritu". The *Credo*, by contrast, he has set in an A B A form: C major Allegro—A minor Adagio—C major Allegro, thus highlighting the central "Et incarnatus est". It is here that he makes dramatic use of repetition where the chromatic forte "Crucifixus" entries of the basses cut across and through the texture of piano orchestra and solo voices. The return of the "A" material and the tonic key highlights "Et resurrexit". The limits imposed at the time of writing seem to have restricted Mozart to trumpets, timpani, strings and continuo for his orchestra. He returned to the Mass later and added oboe parts. It is in the A minor "Et incarnatus est" that they add a magical contribution.

Britten – The Hymn to Saint Cecilia

W. H. Auden's poem which forms the text of this piece is in fact three linked poems. The theme of celebration is central to the first poem. Auden praises Cecilia in her innocence and alludes to the legends of her musical death and her invention of the organ. The invocation which closes the first poem, and which Britten has used in a unifying musical refrain closing each of his three sections, elevates her to the status of the composer's inspiring muse. Auden's second poem, which to me seems to possess a strangely nervous and uneasy mood, Britten has set as a kind of Scherzo. Auden's third poem is dark and mysterious, touching on guilt and on the theme of innocence besmirched. Britten has set it with great power and passion. The final twelve lines of the poem evoke images of musical instruments, and Britten has found startling ways to suggest, by means of isolated vocal solos the timbre or melodic characters of violin, timpani, flute and trumpet.

Britten – Rejoice in the Lamb

This cantata was composed in 1943. The commission to write it came from the Rev. Canon



Walter Hussey. The following is part of the introductory note that Canon Hussey wrote for the first performance.

The words of the Cantata—"Rejoice in the Lamb"—are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.



"Rejoice in the Lamb" was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme

of the poem, and that of the Cantata, is the worship of God, by all created beings and things, each in its own way.

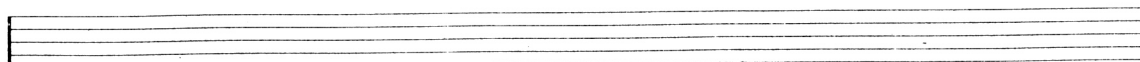
The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be.

David Blight

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Programme Texts

Purcell – Anthem “O sing unto the Lord”

O sing unto the Lord a new song: sing unto the Lord, all the whole earth.
 Sing unto the Lord, and praise his Name: be telling of his salvation, from day to day.
 Declare his honour unto the heathen, and his wonders unto all people.
 Glory and worship are before him: pow’r and honour are in his sanctuary.
 The Lord is great, and cannot worthily be praised: he is more to be feared than all gods.
 As for all the gods of the heathen, they are but idols: but it is the Lord that made the heav’ns.
 O worship the Lord in the beauty of holiness: let the whole earth stand in awe of him.
 Tell it out among the heathen that the Lord is King: and that it is he who hath made the round world so sure
 that it cannot be moved: and how that he shall judge the people righteously.
 Alleluja.

Mozart – “Laudate Dominum” from *Vesperæ solennes de confessore*, K339

Psalm 116 (Vulgate)

Laudate Dominum omnes gentes,
 laudate eum omnes populi.

Quoniam confirmata est super nos
 misericordia ejus,
 et veritas Domini manet in æternum.

Gloria patri et filio et spiritui sancto,

sicut erat in principio, et nunc et semper
 et in sæcula sæculorum. Amen.

O praise the Lord, all ye nations,
 praise him, all ye people.

For his mercy is confirmed upon us,

and the truth of the Lord remaineth for ever.

Glory be to the father, and to the son,
 and to the holy ghost,
 as it was in the beginning, is now and ever shall be,
 world without end. Amen.

Britten – The Hymn to Saint Cecilia

In a garden shady this holy lady
 With reverent cadence and subtle psalm,
 Like a black swan as death came on
 Poured forth her song in perfect calm:
 And by ocean’s margin this innocent virgin
 Constructed an organ to enlarge her prayer,
 And notes tremendous from her great engine
 Thundered out on the Roman air.

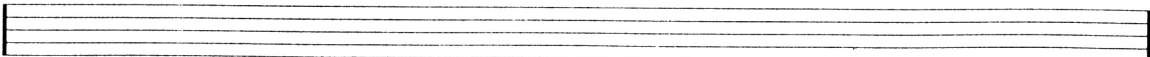
Blonde Aphrodite rose up excited,
 Moved to delight by the melody,
 White as an orchid she rose quite naked
 In an oyster shell on top of the sea;
 At sounds so entrancing the angels dancing
 Came out of their trance into time again,
 And around the wicked in Hell’s abysses
 The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

I cannot grow;
 I have no shadow
 To run away from,
 I only play.

I cannot err;
 There is no creature
 Whom I belong to,
 Whom I could wrong.

I am defeat
 When it knows it
 Can now do nothing
 By suffering.



All you live through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia, appear in visions...

Chorus:

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself forgetting all
The gaucheness of her adolescent state,
Where hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore out fallen day, O re-arrange.

Solo:

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain.

Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

Chorus:

O cry created as the bow of sin
Is drawn across our trembling violin.

Solo:

O weep, child, weep, O weep away the stain.

Chorus:

O law drummed out by hearts against the still
Long winter of our intellectual will.

Solo:

That what has been may never be again.

Chorus:

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

Solo:

O bless the freedom that you never chose.

Chorus:

O trumpets that unguarded children blow
About the fortress of their inner foe.

Solo:

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions...

Britten - Rejoice in the Lamb

Text from *Jubilate Agno* by Christopher Smart

Chorus:

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.

Let Nimrod, the might hunter, bind a Leopard to the alter, and consecrate his spear to the Lord.
Let Ishmail dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that clotheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear—The beginning of victory to the Lord—
to the Lord the perfection of excellence

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnificent and mighty.

Treble solo:

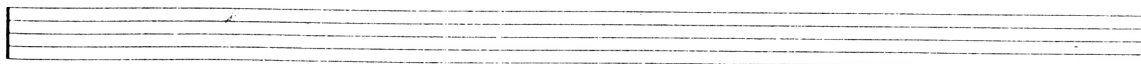
For I will consider my Cat Jeoffry.

For he is the servant of the Living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his saviour.



For God has blessed him in the variety of his movements.
 For there is nothing sweeter than his peace when at rest.
 For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Alto solo:

For the mouse is a creature of great personal valour.
 For—this is a true case—Cat takes female mouse—male mouse will not depart, but stands threat'ning and daring. ... If you will let her go, I will engage you, as prodigious a creature as you are.
 For the mouse is of an hospitable disposition.

Tenor solo:

For the flowers are great blessings.
 For the flowers have their angels even the words of Gods creation.
 For the flower glorifies God and the root parries the adversary.
 For there is a language of flowers.
 For flowers are peculiarly to poetry of Christ.

Chorus:

For I am under the same accusation with my saviour—
 For they said, he is besides himself.
 For the officers of the peace are at variance with me, and the watchman smites me with his staff.
 For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.
 For I am in twelve HARSHIPS, but he that was born of a virgin shall deliver me out of all.

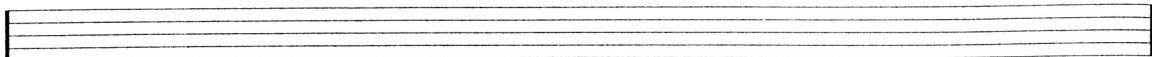
Recitative (Bass solo) and Chorus:

For H is a spirit and therefore he is God.
 For K is king and therefore he is God.
 For L is love and therefore he is God.
 For M is musick and therefore he is God.

For the instruments are by their rhimes.
 For the Shawm rhimes are lawn fawn moon boon and the like.
 For the harp rhimes are sing ring string and the like.
 For the cymbal rhimes are bell well toll soul and the like.
 For the flute rhimes are tooth youth suit mute and the like.
 For the Bassoon rhimes are pass class and the like.
 For the dulcimer rhimes are grace place beat heat and the like.
 For the Clarinet rhimes are clean seen and the like.
 For the trumpet rhimes are sound bound soar more and the like.
 For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
 For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
 For at that time malignity ceases and the devils themselves are at peace.
 For this time is perceptible to man by a remarkable stillness and serenity of soul.

Chorus:

Hallelujah from the heart of God, and from the hand of the artist inimitable,
 and from the echo of the heavenly harp in sweetness magnificent and mighty.



Biographical Notes

David Blight studied singing at Elder Conservatorium of Music under Gwenyth Annear and David Galliver. He won the Clement Williams Lieder Prize, the Frederick Bevan Exhibition for Singing and a Commonwealth Government grant for further study. He studied violin with Ronald Woodcock and Beryl Kimber. In 1978 he graduated with Honours in performance (voice).

David studied in London for two years with Paul Hamburger (Music Supervisor B.B.C. and a celebrated coach) and with Morag Noble at Trinity College, London. He gained professional experience in the fields of oratorio and early music. He has sung as a professional soloist at St Paul's Cathedral and as a member of several professional choirs in London.

In 1983 David completed a Diploma of Education. He began conducting training with Dean Patterson, and took on the job of conductor for the Noarlunga City Choir, which he held for three years. He also worked briefly with the South Coast Choral and Arts Society, the Woodville Choral Group, the Camerata Singers and the Intervarsity Choral Festival. He assisted Hilary Weiland in preparing concerts with Adelaide University Choral Society and with Graduate Singers. In 1991 he was chorus master for AUCS' highly successful presentation of *Elijah*.

David spent three and a half years as assistant conductor, under the training of Mel Waters, for St. Francis Xavier Cathedral Choir. This involved the opportunity to work with orchestras for High Masses. In January 1991 the choir made a three-week musical tour involving London, Rome, Florence, Venice, Innsbruck, Augsburg, Munich and Salzburg. David had the opportunity to conduct the Sunday 11am Mass at St Peter's in Rome, and to conduct a Mozart Mass in Salzburg on Mozart's birthday during the city's celebrations for the 200th anniversary of his death. In Adelaide he directed a performance of Mozart's Mass K220 with Adelaide Youth Orchestra for Professor Andrew McCreddie's international Musicological Symposium, and also a performance of Vivaldi's *Gloria*. This year David has been conductor of the Morialta High School Senior Choir and Jazz Choir, and has worked on preparing Adelaide Chorus, Graduate Singers and the Festival Chorus.

Ashleigh Tobin is one of Australia's most distinguished organists. He graduated from the University of Adelaide with first class honours, and later completed the degree of Master of Music. He has appeared as soloist with various Australian orchestras (both as pianist and organist) under conductors such as Malko, van Otterloo, Tzipine, Henry Krips and Patrick Thomas.

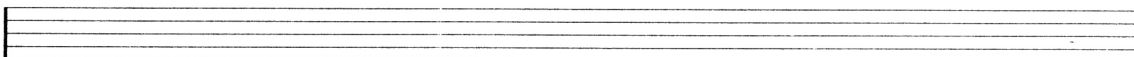
After winning an overseas scholarship he studied and taught in the United Kingdom where he was awarded a Fellowship of the Royal College of Organists, played at the St. Alban's International Organ Festival, and was on the staff of Monkton Combe School, near Bath. He was Adelaide City Organist from 1973 until May 1985.

He has given many recitals for organizations such as the ABC, the University of Adelaide, the Melbourne Festival of Organ and Harpsichord and the Adelaide Festival of Arts. He played the especially commissioned fanfare by Nigel Butterley for the opening of the Festival Theatre organ. As part of the joint sesquicentenary celebrations of South Australia and Texas, he toured Texas last year with the Adelaide Harmony Choir.

At present, he is a Senior Lecturer at the School of Music of Adelaide College of TAFE, and Organist of the Church of the Epiphany Crafers.

Carolyn Wilkins is currently studying singing with renowned soprano Rae Cocking. Previous engagements have included Bach's *Magnificat* and Handel's *Messiah* with Graduate Singers, Haydn's *Mass in Time of War* with Adelaide Chorus, Fauré's *Requiem* with Corinthian Singers and the St. Francis Xavier Cathedral Choir, and the Allegri *Miserere* and Pärt's *Stabat Mater* with the Adelaide Chamber Singers. She is currently a member of the Adelaide Chamber Singers, and will be travelling overseas to England next year to continue her singing career.

Vanessa Bengier was mezzo-soprano soloist for the Pembroke Girls Choir on their 1984-85 European Tour, and began singing tuition with Guila Tiver at the age of fifteen. She graduated from the University of Adelaide with a Bachelor of Music (Performance) Honours Degree in 1990, and has appeared in seven productions for the Elder Conservatorium Opera School in various



roles. In 1988 she joined the State Opera of SA, and has sung in fourteen productions for the company to date, recently appearing as one of the Spirits in Mozart's *The Magic Flute* directed by Gale Edwards. A regular soloist for choirs in Adelaide, she has also had considerable success in various local and interstate competitions, this year being a semi-finalist in the Sydney McDonalds Aria adjudicated by Dame Joan Sutherland, and winning the Arnold Matters Vocal Scholarship at the Adelaide Eisteddfod. Vanessa has been a violin and singing teacher at Pembroke School since 1988.

Tasso Bouyessis studies singing with John Morgan, and is a member of the State Opera Chorus, where he has also performed as a minor principal and understudied various roles. He completed his Bachelor of Music degree at the South Australian College of Advanced Education, and is a teacher of

singing at Cabra Dominican College. Tasso's oratorio roles include tenor solos in Handel's *Messiah*, Rossini's *Messe Solonelle*, Haydn's *Creation Oratorio*, Mendelssohn's *Elija*, Dvorak's *Requiem Mass* and Britten's *Saint Nicholas*.

Alan McKie has featured as a soloist or chorister with Graduate Singers on numerous occasions, and is honoured to have been made a Life Member of the choir. This year has been another busy year for Alan as a regular member of Adelaide Chamber Singers and as Musical Director for both of the Gilbert and Sullivan Society's 1992 productions: *Engaged* and *Gondoliers*. He has also had several bass solo engagements this year, including Handel's *Messiah* with Graduate Singers in April, and in Bach's *St. John Passion* with Corinthian Singers in September.

Graduate Singers

Graduate Singers was formed in 1977, and has grown steadily in number and stature to its present membership of about fifty singers. It has sung under a number of conductors, including Jonathon Draper, Ann Hoban, Carl Crossin, Hilary Weiland and Graeme Quinn and Graham Abbott. 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*. Graduate Singers has performed for the ABC on many occasions and has broadcast on "In Tempo" and on ABC-FM. Graduate Singers has also 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 last year. This year the choir performed with the ASO again in June, in a Masters Series concert including Haydn's *Te Deum* and Kodály's *Psalmus Hungaricus*, conducted by János Fűrst. In April, Graduate Singers presented the Australian premiere of the complete autograph version of Handel's *Messiah*, directed by Graham Abbott from the harpsichord, and in September presented a program of choral works by Palestrina, Scarlatti and Verdi. Later this year the choir will perform *Messiah* again with the ASO.



Graduate Singers

Sopranos

Christine Beal
Alison Both
Brigid Bruer
Rosemary Byron-Scott
Philippa Horton
Sue Nichols
Margaret Rawlinson
Brenda Rayner
Imogen Roose
Christabel Saddler
Sue Smith
Lynne Smythe
Jenn Tranter

Altos

Helen Clarke
Helen Claridge
Penny Dally
Mary Doube
Vera Green
Marjolijn Jones
Cathy Lock
Katrina Matthews
Sherry Proferes
Marti Ruys
Sandra Sears
Deborah Tranter
Penelope Tranter

Tenors

Richard Black
Martin Dooland
Martin Penhale
Sarah Ströher
Colin Telfer
Louise Tunbridge

Basses

Peter Ashenden
Bill Jackson
Phil Lock
Paddy M'Gee
Paul Mitchell
Paul Smith
Chris Steketee
Peter Watt
Terry Werner

Orchestra

Violin I

Julie Ransom
Sirlin Lim
Kemer Hastings
Hilary Bruer-Jones

Violin II

Marie-Louise Slaytor
Ann Axelby
Jenny Newman

Cello

Alison Both
Jackie Walkden

Double Bass

Robert Nairne

Oboe

Alison Stewart

Bassoon

Grant Scobie

Trumpet

Colin Doley
Michael Flaherty

Timpani

Robert Hutcheson

Harpsichord

Lesley Lewis

Organ

Ashleigh Tobin

CORRIGENDA - Orchestra

"Sirlin Lim" should read "Shirin Lim".

Jillian Braithwaite is playing First Violin at short notice because of Kemer Hastings' inability to play.

Rosemary Stimson is playing 2nd Oboe.

Acknowledgments

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

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Alison Baere

Elder Conservatorium of Music

Jason Hammond

Front of House Staff:

Susan Arnold, Trudie Austin, Theodore McCall,
Carol & Jim McHugh, Alison Ridnell, Daryl Zeuner

We gratefully acknowledge the assistance of the South Australian Government
through the Department for the Arts and Cultural Heritage

Tonight's concert has been presented by:

Graduate Singers Incorporated

PO Box 768, Unley SA 5061

President: Peter Ashenden

Bookings and General Enquiries: Ph 274 1435

