



Graduate Singers

under the auspices of
ANCA
presents

Dance of the Muse

Music of:
Glass, Pärt, Tavener, Stewart
Directed by Timothy Marks

Saturday June 1st, 2002 —7.30 pm
Sunday June 2nd, 2002 —3.30 pm

Dance of the Muse

Ut queant laxis	Plainchant
Solfeggio	Arvo Pärt
7 Magnificat Antiphons	Arvo Pärt
O Weisheit	
O Adonai	
O Sproß	
O Schlüssel	
O Morgenstern	
O König	
O Immanuel	
Pari Intervallo*	Arvo Pärt
God is with us+	John Tavener
Three Choral Pieces	Philip Glass
There are some men	
Quand les hommes vivront	
Piere de Soleil	
5 Finnish folksongs	Traditional
Tulaan Tei	
Arvon Mekin	
Täälä Pohjantähden	
Talvihalla	
Helmikuu on tullut	
3 Blake Poems	
London	Bruce Stewart
The Lamb	John Tavener
Jerusalem	Bruce Stewart
Kepler's Dream	Bruce Stewart

* Peter Kelsall—Organ
+ Ben Whittall—Tenor soloist



Solfa

Guido Aretinus, c.990–1050, Italian Benedictine monk, known for his contributions to musical notation and theory. His theoretical work *Micrologus* (c.1025) is one of the principal sources of our knowledge of organum, an early form of polyphony. His work in musical notation included the addition of two lines (one red, one yellow) to the two already serving as a staff and the use of both the lines and the spaces.

Also important was his system of solmization (sometimes called, after him, Aretinian syllables), whereby the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la* are used as names for the six tones, C to A, known as the hexachord. As the octave replaced the hexachord, an additional syllable, *si* or *ti*, was added, and eventually *ut* was replaced by the more singable *do*. Other revisions of Guido's system that have been suggested from time to time have not survived.

Paolo Diacono (c 720 - 799)

The Latin words "*Ut queant laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Solve polluti, Labii reatum,*" translate to "So that Your servants may sing at the top of one's voices the wonders of Your Acts, absolve the fault from their stained lips."

Arvo Pärt

Born in Paide, Estonia in 1935, Pärt's musical studies were interrupted while he fulfilled his National Service obligation as oboist and side-drummer in an army band. Living in the old Soviet Union, official judgement of Pärt's music veered between extremes, with certain works being praised while others, for example the Credo of 1968, were banned. Pärt turned to self-imposed silence, during which time he delved back through medievalism and through plainchant to the very dawn of musical invention.

"Gregorian chant has taught me what a cosmic secret is hidden in the art of combining two or three notes."

He re-emerged in 1976 after a transformation so radical as to make his previous music almost unrecognisable as that of same composer. The technique he invented, or discovered, and to which he has remained loyal, practically without exception, he calls *tintinnabuli* (from the Latin, little bells), which he describes thus:

"I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation."

Philip Glass

The *Three Songs* were commissioned for the 350th Anniversary of Quebec in 1984 and, like *Songs from liquid days*, the *Three Songs* set words from a wide variety of sources. Perhaps because they are sung a cappella, they are tighter, more concise. And if anyone doubted Glass's ability to write powerful, melodic (non-minimalist) music they need look no further than the first of these songs, *There are some men*.

John Tavener

At the debut concert of the London Sinfonietta in 1968, John Tavener's dramatic cantata *The Whale* took its audience by storm. Since that time Tavener has continued to show an originality of concept and an intensely personal idiom making his a voice quite distinct from those of his contemporaries. His growing interest in the Russian Orthodox Church, which he

joined in 1977, marked a significant change in his style of composition and increasingly, his influences looked back to ancient traditions. *God is with us* is one such example. Tavener received a Knighthood in the 2000 New Year's Honours list for "Services to Music."

Bruce Stewart

Bruce is a freelance oboist, tutor and composer resident in Adelaide. He studied oboe with Jiri Tancibudek at the Elder Conservatorium and went on to perform with many professional ensembles including the Adelaide Symphony, the Adelaide Chamber Orchestra and the Australian Brandenburg Orchestra. He has been a member of Graduate Singers for the last two years.

Kepler's Dream was commissioned and first performed by the 52nd Intersivity Choral Festival in Bonython Hall in February 2001. The text is adapted from "Harmonices Mundi" (Harmonies of the World) by the great 17th century astronomer and mathematician Johannes Kepler.

Timothy Marks

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 and Adelaide Chamber Orchestras. His interest in early music performance led him to become principal player for Ensemble Esterhaza (Melbourne), New Holland Baroque (Adelaide), and he is a member of 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 is also a member of CoOpera, a touring opera company and a member of Syntony, vocal ensemble.

Timothy's credits as Musical Director include The Graduate Singers (since 2000), the Pembroke Choral Society (In Unitate), and the Australian Youth Choir of which he has been the State Director since 1996. In this role he has performed in concerts with the Vienna Boys Choir, Philadelphia Boys Choir and the English Chamber Singers. He has been involved in several International tours performing throughout the United States, the United Kingdom and Europe, and the Mediterranean; including performances in Disneyland, Independence Hall (Philadelphia), St Paul's Cathedral and Shakespeare's Globe Theatre (London), St Marks (Venice) and New Yorks Carnegie Hall.

Next Graduate Singers Concert:
October 26th & 27th
Madrigalia

Featuring Mass in G minor by Vaughan Williams and including music of Stanford and Gibbons.

For further information:
email: graduatesingers@yahoo.com.au