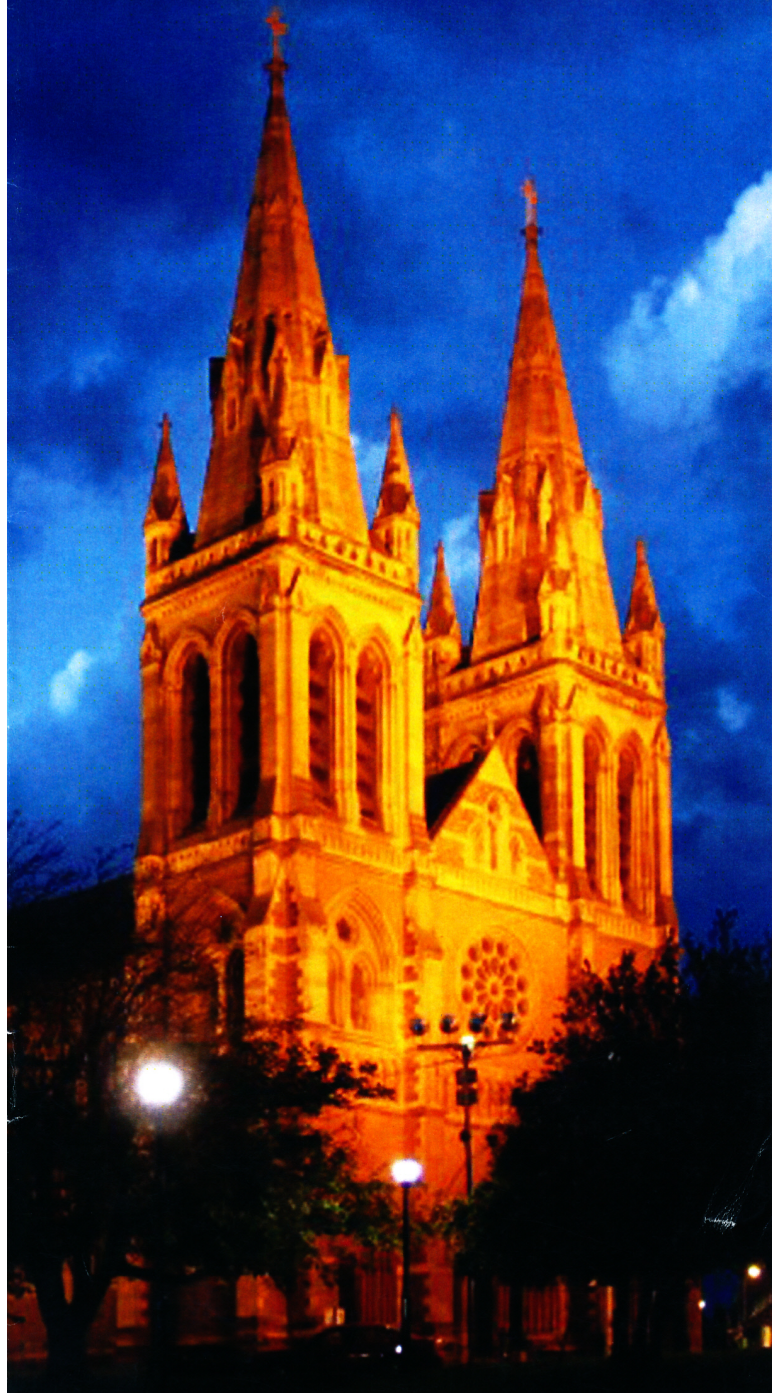


2006

concert series



graduate
singers



www.gradsingers.com.au

graduate singers

For over 25 years, 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. Innovative and interesting programmes have included "Silver Screen", featuring music from films, "Roots to Rock", a capella popular music, and "Lion of Scotland", highlighting the choral music of Scotland.

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 Australian Youth Choir, Adelaide Philharmonia Chorus, and In Unitate. He has toured extensively overseas and in 2005 gave his debut performance at the Royal Albert Hall in London.



Mozart 250

St Peter's Cathedral, 22nd April 2006

"I am happier when I have something to compose, for that, after all, is my sole delight and passion."

W.A Mozart in a letter to his father Leopold, 11 October 1777

As many would be well aware, this year marks the 250th anniversary of the birth of Wolfgang Amadeus Mozart, one of history's greatest composers. Tonight's performance is a celebration of his life and music, encompassing the sparkling virtuosity of the *Exsultate Jubilate*, and the bravura and energy of the *Vesperae Solennes de Confessore*. These works clearly demonstrate Mozart's passion for the voice, for composition, the delight he derived from it and why, in this 250th anniversary year, his life and music are cause for celebration.

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

Soprano: Emma Horwood

Mezzo-soprano: Samantha Mack

Tenor: Ben Whittall

Bass: Tom Flint

Violin:

Wendy Heiligenberg

Imants Larsens

Frances Davies

Joanna Drimatus

Viola:

Julie Webb

Elsbeth Falster

Cello:

Gemma Phillips

Bass:

Peter Dickinson

Horn:

Meredith Boyle

Lori Brown

Oboe:

Grant Dickson

Bruce Stewart

Regina Coeli (K.276)

1779 Salzburg

The sunny C-major Regina Coeli, K. 276, is the last of three settings Mozart made of this antiphon in praise of the Virgin. Its autograph score is lost so its date of composition is conjectural. Scholars believe that its stylistic similarities to the precisely dated Dominican Vespers place it as a work from 1779. Among its many delightful moments is the thrice-repeated "Alleluia" whose rhythm immediately recalls in the listener a somewhat familiar chorus by Handel, though it is thought unlikely that Mozart knew Messiah in 1779. That he indeed later knew and admired Messiah is evidenced by his re-orchestration of it in 1789.

Regine coeli, laetare, alleluja
Quia, quem meruisti, portare, alleluja.
Resurrexit sicut dixit, alleluja.
Ora pro nobis Deum, alleluja
Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear,
alleluia, has risen, as He said, alleluia.
Pray for us to God, alleluia.

Adagio (K580a)

for cor anglais and string trio, 1789

The hallowed atmosphere of the cor anglais Adagio makes a beautiful contrast to the energy of both the *Regina Coeli* and the following *Te Deum*. The similarity of the opening bars to the *Ave Verum Corpus* have led several scholars to suggest that this may have been an early sketch for that work.

Cor Anglais soloist: Grant Dickson

Te Deum (K.141)

Composed in late 1769 – Salzburg

A work from Mozart's youth, the energetic *Te Deum* in C major appears to be modelled closely on a similar work by Michael Haydn (for which reason its authenticity had long been questioned). The piece divides the lengthy liturgical text into three contrasting sections, including a final rousing double fugue. In a musicological moment, Alfred Einstein has described the work as "sure in construction, thrilling in its choral declamation, and having a certain rustic South-German grandeur."

Te Deum laudamus: te Dominum confitemur.
Te aeternum patrem, omnis terra veneratur.
We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting.

Tibi omnes angeli, tibi coeli et universae potestates:
tibi cherubim et seraphim, incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni
sunt coeli et terra majestatis gloriae tuae."

To thee all Angels cry aloud: the Heavens, and all the Powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy glory.

Te gloriosus apostolorum chorus,
te prophetarum laudabilis numerus,
te marturum candidatus laudat exercitus.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.

Te per orbem terrarum sancta confitetur ecclesia,
Patrem immensae majestatis; venerandum tuum verum et
unicum filium; sanctum quoque paracletum Spiritum.
The holy Church throughout all the world: doth acknowledge thee; The Father: of an infinite Majesty; Thine honourable, true: and only Son; Also the Holy Ghost: the Comforter.

Tu rex gloriae, Christe. Tu patris sempiternus es filius.
Tu, ad liberandum suscepturus hominem,
non horruisti virginis uterum. Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum. Tu ad dexteram Dei
sedes, in gloria Patris. judex crederis esse venturus.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God: in the glory of the Father. We believe that thou shalt come: to be our Judge.

Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints: in glory everlasting.

Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
O Lord, save thy people: and bless thine heritage. Govern them: and lift them up for ever. Day by day: we magnify thee; And we worship thy Name: ever world without end.

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us.

Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te. In te, Domine, speravi:
non confundar in aeternum.
O Lord, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

Exsultate, Jubilate (K.165)

1773 Milan

Probably the earliest composition of Mozart that ranks as an undoubted masterpiece is this brilliant motet for solo soprano. The work received its first performance on January 17, 1773, in the Church of San Antonio, Milan. This was shortly before Mozart turned 17 years of age! Wolfgang and his father, Leopold, had travelled to Milan in October 1772 for the premiere of his opera *Lucio Silla*, in which the famous castrato, Rauzzini, was assigned a leading role. Exactly why Mozart composed *Exsultate, jubilate* for Rauzzini and not for a female soprano, remains unclear, but surely Rauzzini's extraordinary ability, as evidenced by the dazzling virtuosity of the piece and its demanding, coloratura style seem a convincing reason. In this work Mozart combines the aria and recitative style of opera with the 3 movement form of the Italian symphony, the movements of which have tempos that are fast, slow, and fast respectively, to produce what is truly a three movement vocal concerto.

The work opens with an Allegro in F major, followed by a slower, more lyrical Andante in A major that is preceded by a recitative. The concluding movement, Molto Allegro in F major, is the brilliant and famous Alleluia, a favorite of Mozart devotees worldwide. The term 'motet' is usually applied to a piece of Renaissance choral music rather than to a work such as *Exsultate*, but motet is what Mozart called this particular piece.

Soprano soloist: Emma Horwood

*Exsultate, jubilate, O vos animae beatae.
Dulcia cantica canendo cantui vestro respondendo,
Psallant aethera cum me.*

Exult, rejoice, O happy souls.
And with sweet music let the heavens resound,
Making answer, with me, to your song.

Fulget amica dies, Jam fugere et nubila et procellae;
Exortus est justis inexpectata quies.
Undique obscura regnabat nox,
The lovely day glows bright, Now clouds and storms
have fled, Everywhere dark night held sway before,
And a sudden calm has arisen for the just.

*Surgite tandem laeti, Qui timuistis adhuc,
Et jucundi aurorae fortunatae
Frondes dextera plena et lilia date.*

But now, at last, rise up and rejoice, Ye who are not
feared, And happy in the blessed dawn With full hand
make offering of garlands and lilies.

*Tu virginum corona, Tu nobis pacem dona,
Tu consolare affectus, Unde suspirat cor.
Alleluja.*

And Thou, O Crown of Virgins, Grant us peace,
And assuage the passions that touch our hearts.
Alleluia.

Vesperae solennes de confessore (K.339)

1780 Salzburg

In 1779 Mozart had returned from Paris without apparently advancing his musical career, despite his father's tactical advice to be natural and friendly with noblemen, but aloof, "like an Englishman", with other musicians. According to Friedrich Melchior Grimm (to whom he owed money), Mozart would have been better off in Paris with half the talent and twice the shrewdness. His mother, sent with him as chaperone, had contracted a fever and died on 3 July 1778. Finally Aloysia Weber, (a copyist's daughter whom Mozart had been dissuaded by his father from taking to Italy as a 16-year-old prima donna in 1777), had greeted him coldly on his return to Mannheim in the autumn of the next year. "I cannot write", he said, "my heart is full of tears". It was following these events that the *Vesperae Solennes de Confessore* (1780) was written, probably for Salzburg Cathedral. This was Mozart's second setting of the Vespers; the earlier one was composed the previous year. In both settings, Mozart uses the greatest possible contrast of character in the movements, in particular in the choice of keys. There are five psalms (*Dixit Dominus, Confitebor, Beatus vir, Laudate pueri, Laudate Dominum*) and a *Magnificat*. The "*Laudate pueri*" uses a diminished seventh in its theme, which is reminiscent of Handel's "*And with His stripes*" and of the *Kyrie* theme of Mozart's own Requiem setting; it makes a marked contrast with the following "*Laudate Dominum*". This is arguably the most familiar movement, a soprano aria using a long floating line of supreme beauty and rapture. Traditionally performed at twilight when the lights are lit indoors, the *Vesperae solennes* reflect in part the sombre mood of the 23-year-old composer. Perhaps the soprano melody of the "*Laudate Dominum*" may have echoed memories of the young man's recently lost love. Abruptly and appropriately - like a da Ponte opera - it all ended ambiguously well. Aloysia married a court actor and, in the same year, Mozart took an interest in her sister, Constanze, who would become his wife.

Though less well known today than some other major works in the Mozart choral repertoire, the "Solemn Vespers" surely stands as one of the high points of his sacred output, and provides a fitting conclusion to our commemorative concert.

I. Dixit dominus

*Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
The Lord said to my Lord;
Sit at my right hand,*

Until I place your enemies
As a footstool for your feet.
The rod of your power
The Lord will send forth from Zion: rule
In the midst of your enemies.

*Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum genui te.
Juravit Dominus,
Et non poenitebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.*
Sovereignty is with you on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light I begot you.
The Lord has sworn, And will not repent of it:
You are priest forever According to the
order of Melchisedech.

*Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus, Implebit ruinas:
Conquasabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen*
The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.
He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

2. Confitebor (Psalm 111)

*Confitebor tibi Domine,
in toto corde meo;
in consilio justorum,
et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.*
I acknowledge you, o Lord,
With my whole heart;
In the council of the just
And in the congregation.
Great are the works of the Lord,
Chosen by all His desires.

*Confessio et magnificentia opus ejus;
Et justitia ejus manet, in saeculum saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator et justus
Escam dedit timentibus se.
Memor erit in saeculum Testamenti sui.*

I acknowledge as well the magnificence of His deeds;
And His justice endures
From generation to generation.
He has made memorials of His miracles,
A merciful and compassionate Lord.
He gives food to those that fear Him.
He will remember forever His covenant.

*Virtutem operum suorum
Annuntiabit populo suo.
Ut det illis
Hereditatem gentium;
Opera manuum ejus
Veritas et iudicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus
Populo suo;*
The power of His works
Will be announced to His people.
So that He may give them
The inheritance of the nations;
The works of His hands
Are truth and justice.
All His commandments are faithful,
Confirmed from generation to generation,
Made in truth and fairness.
The Lord has sent salvation
To His people;

*Mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus
Facientibus eum.
Laudatio ejus manet In saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen*
He has given His covenant for eternity.
Holy and awesome is His name;
The fear of the Lord is the beginning of wisdom;
All who practice it have a good understanding.
His praise endures from generation to generation.
Glory to the Father and to the Son and to the Holy
Spirit, as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

3. Beatus Vir (Psalm 112)

*Beatus vir qui timet Dominum,
In mandatis ejus volet nimis.
Potens in terra erit semen ejus,
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
Et iustitia ejus manet
In saeculum saeculi.*
Blessed is the man who fears the Lord,
Who greatly delights in His commandments.
His seed will be potent on the earth,
The generation of the righteous will be blessed.

Glory and wealth will be in his house,
And his righteousness will endure
From generation to generation.

*Exortum est in tenebris lumen rectis,
Misericors et miserator et justus.
Jucundus homo,
Qui miseretur et commodat,
Disponet sermones suos in iudicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
Ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
A light has arisen in the dark for the upright;
Merciful, compassionate, and just.
Happy is the man
Who is compassionate and generous,
Who chooses his words with discretion;
For he will never be disturbed.
The just will be eternally remembered,
And will not fear evil tidings.*

*Confirmatum est cor ejus;
Non commovebitur
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
Justitia ejus manet
In saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
Dentibus suis fremet et tabescet;
Desiderium peccatorum peribit.
His heart is ready to trust in the Lord.
His heart is strengthened
He will not be troubled until he
looks down upon his enemies.
He disperses and gives to the poor,
His righteousness will endure
From generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
Will gnash his teeth and sulk;
The desires of sinners will perish.*

*Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen*

4. Laudate Pueri (Psalm 113)

*Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque ad occasum,
Laudabile nomen Domini.
Praise the Lord, O sons,
Praise the name of the Lord.*

May the name of the Lord be blessed from henceforth
And forevermore.

From the rising of the sun to its setting,
The name of the Lord is praiseworthy.

*Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
Qui in altis habitat,
Et humilia respicit in coelo et in terra?
Suscitans a terra inopem
Et de stercore erigens pauperem:
The Lord is exalted above all people,
And His glory is above the heavens.
Who is like the Lord our God,
Who dwells on high
And regards the lowly in heaven and on earth?
Supporting the needy on the earth,
And raising up the poor from the dust;*

*Ut collocet eum
Cum principibus populi sui.
Qui habitare facit sterilem
In domo, matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.
In order to place him
With the princes of His people.
Who makes the barren one to dwell
In a house as the happy mother of children.
Glory to the Father and to the Son and to the Holy
Spirit, as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

5. Laudate Dominum (Psalm 117)

*Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.
Praise the Lord, all nations; Praise Him, all people.
For His has bestowed His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy
Spirit, as it was in the beginning, is now, and forever,
and for generations of generations. Amen*

6. Magnificat

*Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent
omnes generationes. Quia fecit mihi magna,
qui potens est, et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies,
timentibus eum.
My soul magnifies the Lord.*

And my spirit rejoices in God my Saviour.
 For He has regarded the lowliness of His handmaiden.
 Behold, from henceforth, I will be called blessed
 by all generations. For the Mighty One has done
 great things for me, and holy is His name. His mercy
 is for those who fear Him from generation to
 generation.

*Fecit potentiam in brachio suo,
 dispersit superbos mente cordis sui.
 Deposuit potentes de sede et exaltavit humiles.
 Esurientes implevit bonis, et divites dimisit inanes.
 Suscepit Israel puerum suum recordatus misericordiae suae.
 Sicut locutus est ad patres nostros,
 Abraham et semini ejus in saecula.*

He has shown strength with His arm,
 He has scattered the proud in the thoughts of their
 hearts. He has brought down the powerful from their
 thrones and lifted up the lowly. He has filled the
 hungry with good things, and sent the rich away
 empty. He has helped His servant Israel in
 remembrance of His mercy. According to the promise
 He made to our ancestors, to Abraham and to His
 descendants forever.

*Gloria Patri et Filio et Spiritui Sancto, sicut erat in
 principio et nunc et semper et in saecula saeculorum, Amen.*
 Glory to the Father and to the Son and to the Holy
 Spirit, as it was in the beginning, is now, and forever,
 and for generations of generations. Amen.



Wolfgang Amadeus Mozart



autograph score of the *Dixit dominus* from the
Vesperae solennes K. 339

graduate singers 2006

Susan Bleby; Megan Boundey; Brigid Bruer; Linda Brugman; Josh Caddies; Penny Campbell; Helen Carrig; Ian Carrig; Patrick Carrig; Carmelita Coen; Clive Conway; Su Coutts; Rob Cox; Suzette Crees; Margaret Cunningham; Hugh Cunningham; Alison Day; Deanne Dooland; Martin Dooland; Mary Doube; Nadia Gencorelli; Lynn Hawkes; Hailey Hay; Paul Henning; Janet Henrie; Deborah Hersh; Anna Holdcroft; Bill Jackson; Trudie Jackson; Shelley Kirk; Karen Lewis; Jasmine Lim; Cathy Lock; Phil Lock; Bernard Mageean; Katrina Matthews; Yvette Mayfield; Paddy McGee; Nicky Morgan; Sue Murdoch; Sarah O'Brien; Frances Owen; Jo Pike; Margaret Rawlinson; Henry Rischbieth; David Rohrsheim; Rachel Sag; Collie Smith; Roger Smith; Kate Spence; Chris Steketee; Bruce Stewart; Neil Thomas; Deb Tranter; Louise Tunbridge; Peter Watt; Johanna Zimmer

mozart 250

2006 marks the 250th anniversary of the birth of one of history's greatest composers, Wolfgang Amadeus Mozart. Join the Graduate Singers in being among the first to wish him Happy Birthday!

Saturday 22nd April, 7:30 pm
St Peter's Cathedral

at the twilights last gleaming...

Enjoy a concert of Choral masterpieces performed by not one, but two choirs! The Graduate Singers in conjunction with the Fullerton Chamber Choir from the United States.

Friday 16th June, 7:30 pm
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hymns of praise II

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cristemas

Held in St Peter's Cathedral for the first time, the Graduate Singers Christmas concert continues to be a much loved highlight of the Festive Season...

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