

# *The Venetians*



*Vivaldi, Monteverdi, Gabrieli*

**Graduate Singers**

Ensemble directed by Timothy Marks

**8pm. October 21st**

**St. Johns, Halifax Street. Adelaide**

## Graduate Singers

Graduate Singers was formed in 1977 and has sung under a number of musical directors including Carl Crossin, Hilary Weiland, Graham Abbott, Jason Shute, and Andrew Close. This concert introduces Timothy Marks as our Musical Director.

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.

### **Soprano**

Trudie Austin  
Brigid Bruer  
Christina Clark  
Margaret Cunningham  
Alison Day  
Alison Fleming  
Jennifer Hunter  
Mandy Lumsden  
Sue Nichols  
Sarah O'Brien

Brenda Rayner

Margaret Steuart  
Hero Weston

### **Alto**

Mary Doube  
Melissa Jones  
Cathy Lock  
Katrina Matthews  
Susan Murdoch  
Francis Owen

### **Tenor**

Vicki McGregor  
Rob Ranzijn  
Sarah Stroehrer  
Louise Tunbridge

### **Bass**

Robert Cox  
Bill Jackson  
Phil Lock  
Paddy McGee  
David Rohrsheim  
Paul Smith  
Chris Steketeer  
Bruce Stewart  
Peter Watt  
Terry Werner

### **Timothy Marks - Musical Director.**

Tim graduated from the Elder Conservatorium with a Graduate Diploma in Music, Performance (Viola) where he studied with Keith Crellin. Whilst still a student he was principal viola with the Adelaide Youth Orchestra, Youth Chamber Orchestra and South Australian Youth Orchestra. He has also played with the Adelaide Symphony Orchestra and Chamber Orchestra. 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.

Timothy's credits as Musical Director include 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 (1994/99), Philadelphia Boys Choir (1995/98) and the English Chamber Singers (2000). He is also the director of the Cabra Concert Choir and Pembroke Junior Concert Choir. He has been involved in several International tours performing throughout the United States, United Kingdom and Europe; including performances in Disneyland, Independence Hall (Philadelphia), St Paul's Cathedral and Shakespeares Globe Theatre (London), St Marks (Venice) and New Yorks Carnegie Hall.

## THE VENETIANS

Antonio Vivaldi "LAUDATE DOMINUM" (PSALM 116)

Antonio Vivaldi "SONATA "AL SANTO SEPULCHRO"  
(THE HOLY SEPULCHRE)

Antonio Vivaldi "IN EXITU ISRAEL" (PSALM 114/115)  
*Soloist - Johanna Allen*

Benedetto Marcello OBOE CONCERTO IN D moll  
*Soloist - Bruce Stewart*

Giovanni Gabrieli "SANCTA ET IMMACULATA"

*INTERVAL - 15 mins*

Antonio Vivaldi "MAGNIFICAT"

*Magnificat  
Et Exultavit  
Et Misericordia  
Fecit Potentiam  
Deposuit Potentes  
Esurientes Implevit  
Suscepit Israel  
Sicut Locutis  
Gloria*

*Soloists - Melissa Jones, Johanna Allen, Trudie Austin*

Antonio Vivaldi SINFONIA "AL SANTO SEPULCHRO"

Claudio Monteverdi- "BEATUS VIR" (PSALM 112)

*Soloists - Bill Jackson, Melissa Jones, Johanna Allen, Trudie Austin*

Ben Dollman - Violin  
Julia Brittain - Violin  
Anna Webb - Viola  
Allye Sinclair - Cello

## PROGRAMME NOTES

### Venice

- That Venice achieved its importance as a musical centre in Italy later than other Italian cities was probably due to its electoral system for public offices which ensured that no noble family achieved overwhelming wealth or prominence. It also meant that there was a lack of any strong tradition of artistic patronage. There developed, however, a shining light in the form of the *Basilica San Marco*, which has associated with it some of the greatest names in music and seen the creation of some of the world's most awe inspiring music.

### San Marco

- Until the 19th Century, St Marks Basilica was not the Cathedral of Venice but served as the private chapel of the Doge and church of the State. Services would have included a wide range of music including not only polychoral works but instrumental music and organ music. Music carried an unprecedented importance at St Marks. There was even a rule allowing priests to be fined if they interrupted the music!! The musicians often performed from a number of galleries in the altar area, and sometimes on specially erected platforms. There were at least seven areas around the altar from which musicians performed, including the two organ galleries and the *pulpitum magnam cantorum* or *bigonzo* by the screen. The musicians almost certainly faced towards the Doge. The aim seems to have been to delight the ears of the Doge and assembled dignitaries rather than to bathe the Basilica in sound.

### Vivaldi

- Antonio Vivaldi, whose name is now so familiar, was all but forgotten for nearly two hundred years. Following his death in 1741 his music was rarely heard until the 1930s. His originality and productivity in the use of a new musical form, the solo concerto, was characterised as eccentric by his contemporaries, but he was respected by J.S. Bach who transcribed ten of his concertos. From 1704 he taught at the Ospizio della Pietà, which was a hospice, convent and school that had a well established musical tradition and a fine orchestra. Over 38 years Vivaldi produced more than 500 works the majority of which were concertos, for the Ospizio. His extravagant productivity and the expressive lyricism of his orchestral settings helped to establish the concerto form and make him one of the most important of the Venetian composers.

### Gabrieli

- Giovanni Gabrieli's music, with its emphasis on low voices (a typically Venetian sonority) has long been seen as a musical reflection of the richness of Venetian life in the Late 16th and 17th century. According to the music history books, Gabrieli's music is supposed to have been written for St Marks, but recent performance experience has underlined the problems of playing many of the larger scale works with divided choirs, and the complexities of the virtuoso

instrumental music in the Basilica. Much of this music is better suited to San Rocco's Great Hall (Scuola Grande di San Rocco). For all its grandeur and flamboyance, much of Gabrieli's music benefits from a degree of intimacy in approach.

#### Monteverdi

- With the death of Gabrieli in 1612, the Venetian school of composition was virtually extinct with little hope of revival, as the salaries paid by St Marks had been eclipsed by most other Italian cities. That a revival did take place was largely due to the appointment of Monteverdi. He was given an increased salary and remained in Venice for 30 years. He proved an excellent administrator, putting the whole instrumental ensemble on a proper salary, strengthening and disciplining the weak choir and purchasing music for them to sing. By 1620 the *Cappella* was again thriving. This period of development was ended, tragically, by the plague of 1630 in which a number of musicians died, and for many months music ceased throughout the city. Although Monteverdi renewed the choir, it never fully recovered and so the period when St Marks was the most important musical centre in Venice, was over. For many years the procurators of St Marks were still only willing to pay the 400 ducats per annum which they had given Monteverdi. Throughout the 18th century it became normal for musicians at St Marks to hold other positions. The *Cappella* was in a poor state with the post of *Maestro di Cappella* being held mostly by mediocrities until the end of the republic.

#### Benedetto Marcello. Oboe Concerto in D minor -

- The Marcello Oboe concerto has a somewhat chequered history. Originally thought to be by composer, philosopher and mathematician Alessandro Marcello, it is now considered to be the work of his younger brother, Benedetto. Benedetto Marcello was also a highly educated man and held many important government posts as a lawyer in both Venice and Rome. The oboe concerto exists today in two versions, C minor and D minor. There is no surviving manuscript so it is unknown which key was the original, though it is more likely to be D minor as this is a more "friendly" key for the baroque oboe (and indeed for many instruments of the time). Bach was so enamoured of the piece that he transcribed it for harpsichord. It is considered by many that the florid ornamentation in the slow movement is actually that written by Bach.

### **Laudate Dominum Omnes Gentes**

Laudate Dominum omnes gentes, laudate eum omnes populi.

Quoniam confirmata est supernos 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

### *Psalm 116*

Praise ye the Lord all Nations, all ye peoples praise him.

For his merciful kindness is guaranteed to us. And the truth of the Lord endures forever.

Glory be to the father and the son and to the Holy Spirit. As it was in the beginning is now and for ever more. Amen

### **In exitu Israel**

In exitu Israel de Aegypto domus Jacob de populo barbaro, facta est Judaea sanctificatio ejus, Israel potestas ejus. Mare videt et fugit, Jordanus conversus est retrorsum. Montes exultaverunt ut arietes et colles sicut agni ovium.

A facie Domini mota est terra a facie dei Jacob qui convertit petram in stagna aquarum, et rupem in fontes aquarum. Non nobis Domine sed nomini tuo da gloriam, super misericordia tua et veritate tua. Quando dicant gentes: Ubi est deus eorum? Deus autem noster in caelo; omnia quaecumque voluit fecit. Simulacra gentium argentum et aurum, opera manuum hominum. Os habent et non loquentur, oculos habent et non videbunt. Aures habent et non audient, nares habent et non odorabunt. Manus habent et non palpabunt, pedes habent et non ambulabunt; non clamabunt in gutture suo. Similes illis fiant qui faciunt ea, et omnes qui confidunt in eis.

Domus Israel speravit in Domino, adjutor eorum et protector eorum est. Qui timent Dominum speraverunt in Domino; adjutor eorum et protector eorum est. Dominus memor fuit nostri et benedixit nobis. Benedixit domui Israel, benedixit domui Aaron. Benedixit omnibus qui timent Dominum, pusillis cum majoribus. Adjiciat Dominus super vos et super filios vestros. Benedicti vos a Domino qui fecit caelum et terram. Caelum caeli Domino, terram autem dedit

### *From Psalms 114 & 115*

When Israel came forth from Egypt, the house of Jacob from a people of alien tongue, Judah became his sanctuary and Israel his domain. The sea beheld and fled; the Jordan turned back. The mountains skipped like rams and the hills like the lambs of the flock.

Before the face of the Lord, tremble O earth, the face of the God of Jacob who made the rock into pools of water, flint stone into water springs.

Not to us O Lord but to your name give glory, for your kindness and truth. When the pagans say "Where is their God?" Our God is in heaven, He does whatever He wills.

The pagan idols are silver and gold, the handiwork of men.

They have mouths but speak not, They have eyes but see not, They have ears but hear not. They have noses but smell not. They have hands but feel not. They have feet but walk not. They utter no sound from their throats. Their makers shall be like them and all who trust in them.

The house of Israel trusts in the Lord, He is their help and their shield.

Those who fear the Lord trust in Him. He is their help and their shield. The Lord remembers us and will bless us. He will bless the house of Israel. He will bless the house of Aaron. He will bless those who fear the Lord, both the small and the great.

May the Lord bless you more and more, you and your sons. May you be blessed by the Lord who made heaven and earth. Heaven is

filiis hominum. Non mortui laudabunt te, Domine, neque omnes qui descendebunt in infernum. Sed nos qui vivimus, benedicimus Domino, ex hoc nunc, et usque in saeculum. Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen

the heaven of the Lord but earth he gave to the sons of men. It is not the dead who praise the Lord nor those who descend into silence. But we who live will bless the Lord, now and for ever. Glory be to the father and the son and to the Holy Spirit. As it was in the beginning is now and for ever more. Amen

### **Sancta et immaculata**

Sancta et immaculata virginitas quibus te laudibus efferam, nescio quia quem caeli capere non poterant tuo gremis contulisti Et in aeternam permanes virgo. Genuisti quit te fecit

Holy and immaculate virginity, I will proclaim you to the ignorant with praise, because he whom the heavens were not able to hold, you carried in your bosom: and you remain forever a virgin. You have brought forth Him who made you.

### **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. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede et exultavit humiles. Esurientes implevit bonis et divites dimisit in anes dimisit. Esurientes implevit bonis et divites dimisit in anes dimisit. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham, et semine ejus in saecula. Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen

My soul proclaims the greatness of the Lord and my spirit exults in God my saviour. Because He has looked upon his lowly handmaid. From this day forward all generations shall call me blessed, for the Almighty has done great things for me, Holy is His name.

And his mercy reaches from age to age for those who fear him. He has shown the power of his arm and put to flight those with proud hearts. He has thrown down princes from their thrones and exalted the lowly. The hungry he has filled with good things and the rich sent empty away. He has upheld Israel his servant, ever mindful of his mercy. Even as he promised our fathers, Abraham and his descendents for ever. Glory be to the father and the son and to the Holy Spirit. As it was in the beginning is now and for ever more. Amen

### **Beatus Vir**

Beatus vir qui timet Dominum.  
Potens in terra erit semini ejus  
Benedicetur generatio rectorum  
Gloria et divitiae in domo ejus  
et iustitia eius manet in saeculum saeculi.  
Exhortem est in tenebris lumen rectis et  
miserator et justus.  
Iucundus homo qui miseretur et commodat  
sermones suos.  
Disponet sermones suos in iucundo  
Quia in aeternum non commovebitur, in  
memoria aeterna erit justus.  
Ab auditione mala non timebit, paratum  
cor ejus, sperare in Domino.  
Cor ejus non commovebitur donec de-  
spiciat in imicos suos dispersit.  
Dedit pauperibus, iustitia ejus manet in  
saeculum saeculi.  
Cornus ejus exaltabitur in gloria.  
Peccator videbit et irascetur.  
Dentibus suis fremet et tabescet.  
Desiderium peccatorum peribit.  
Beatus vir qui timet Dominum.  
Gloria Patri et Filio, et Spiritui Sancto.  
Sicut erat in principio et nunc et semper, et  
in saecula saeculorum. Amen

### **Psalm 112**

Happy is the man who fears the Lord.  
His descendents will be powerful on earth.  
The generations of the righteous will be  
blessed. Glory and riches will be in his  
house and his justice will remain for ever.  
The light of righteousness has risen in the  
darkness, just and compassionate.  
Pleasant and agreeable is the man who has  
mercy and tempers his speech. He sets forth  
his speech in judgment and he will never be  
moved. His justice will be remembered for-  
ever.  
An evil report he shall not fear, his heart is  
firm, trusting in the Lord.  
His heart is steadfast, He shall not fear till  
he looks down upon his foes.  
Lavishly he gives to the poor, his generosity  
will endure forever.  
His horn shall be exalted in glory.  
The wicked man shall see it and be vexed.  
He shall gnash his teeth and pine away. The  
desire of the wicked shall perish.  
Happy is the man who fears the Lord.  
Glory be to the father and the son and to the  
Holy Spirit. As it was in the beginning is  
now and for ever more. Amen

Our thanks to Br Peter Faulkner and Monsignor Vincent Tiggerman for assistance with the Latin translations.

### **COMING EVENTS**

#### **CHRISTMAS CONCERT**

Nov 26th, 8pm. Christchurch, Jeffcott St, North Adelaide  
An evening of traditional Christmas carols and beautiful choral works.  
Proceeds in aid of the Womens and Childrens Hospital.

#### **MESSIAH. Dec 8th. St Johns Halifax Street.**

Join in and sing along with us in Handel's most loved work.

If you wish to be included in our mailing list and kept informed of future events  
Send your name and address to Graduate Singers PO Box 768 Unley 5061