



Cadeau: *A French gift*

St Peter's Cathedral • 7:30 PM Saturday 18 May

Carl Crossin Guest Conductor



SEASON
2024

We acknowledge that we are on Kurna Miyurna land. We respect the ongoing spiritual relationship of the Kurna people with their country, and recognise their cultural and heritage beliefs, as well as their custodianship of the Adelaide region. We also pay our respect to the cultural authority of Aboriginal people attending from other areas of Australia.

We'd like to thank everyone who helped bring this concert to fruition, particularly:
Dr Carl Crossin OAM, our patron and guest conductor • Emma Horwood, our chorumaster • Karl Geiger, our Director of Music • Kate Sautner from Unley Town Hall and Matīss Reinhards from Latvian Hall, our rehearsal venues • Nerissa Pearce and David Heah, our répétiteurs • St Peter's Cathedral, our concert venue • Brian and Peter Lynn from Majella Wines • Padric McGee, our sound engineer • Andrew Moschou, our graphic designer • Genevieve Spalding, for our program notes • James Field, for photographs of the choir • Margot Holbert, for architectural sketches • Grads committee—Nicky Bevan, Susan Brooke-Smith, Riana Chakravarti, Nadia Gencarelli, Sarah O'Brien, David Shields, Genevieve Spalding, Madeline Turnbull and Michelle Zweck • Supporters of our Australian Cultural Fund campaign • Our front-of-house volunteers—Ali Hansen, Amelia Holds, Trudie Jackson, Dani Raymond, Graham Yuile

With thanks to our 2024 wine sponsors, Majella Wines.



Tantum ergo MEL BONIS 1858 – 1937

Quatre motets MAURICE DURUFLÉ
sur des thèmes grégoriens 1902 – 1986

- I Ubi caritas
- II Tota pulchra es

Pavane GABRIEL FAURÉ 1845 – 1924

Quatre motets MAURICE DURUFLÉ
sur des thèmes grégoriens

- III Tu es Petrus
- IV Tantum ergo

Cantique de Jean Racine GABRIEL FAURÉ

INTERMISSION

Majella Wines are available for purchase during intermission.

Requiem GABRIEL FAURÉ

- I Introït et Kyrie
- II Offertoire
- III Sanctus
- IV Pie Jesu
- V Agnus Dei
- VI Libera me
- VII In Paradisum

Carl Crossin

Conductor



Dr Carl Crossin OAM has directed a diverse range of choirs in the professional, community and educational realms for almost 50 years. He founded the multi-award-winning Adelaide Chamber Singers in 1985, leading them to national and international acclaim before stepping down from his role as Artistic Director and Conductor in 2021.

Carl is currently Associate Professor of Music at the Elder Conservatorium and has been music director and conductor of the Elder Conservatorium Chorale since 2002. He enthusiastically acknowledges his enjoyment in working with Graduate Singers again, having maintained a long association with the choir for more than 40 years—Music Director (1981–1986) and Patron (since 2017).

Carl has been a guest conductor, choral clinician and adjudicator throughout Australia and internationally, and will serve as an International Jury member for the forthcoming World Choir Games in Auckland this July. Carl has toured internationally on many occasions with his various choirs. In recent years, he has become increasingly active as a composer for choirs and instrumentalists.

In 2007, Carl was awarded an Order of Australia Medal for his services to music, and, in recognition of his contribution to music in South Australia over many years, was inducted into the South Australian Music Hall of Fame in 2021.

Emma Horwood

Chorusmaster



Emma Horwood is a leading soprano soloist, ensemble singer, harpist and choral conductor in Adelaide. A graduate from the Elder Conservatorium of Music, she is a member of Syntony Vocal Ensemble, works with Adelaide Baroque and has sung with Adelaide Chamber Singers. Emma is also a member of Harp2Harp, directs the SA Celtic Harp Orchestra and teaches harp. She has conducted groups including Kapelle Singers, Corinthian Singers, Bella Voce and Young Adelaide Voices.

David Heah

Organ

David has a long association with choral and organ music. He joined the St Peter's Cathedral Choir in 2000 with his early music education heavily influenced by Director of Music Leonie Hempton OAM. As his voice changed, David sang through the voice parts and, whilst doing so, was proximate to the pipe organ as both an accompanying and solo instrument.

Having played piano throughout school, David sought further musical challenges after matriculation. Under the tutelage of Dr David Swale AM (Organist Emeritus), he returned to the Cathedral as an organ scholar in 2012. As a scholar, David accompanied the Cathedral Choir on a tour of the United Kingdom and Paris in 2014–2015. He subsequently became the Cathedral's Sub Organist in 2016 and, in late 2017, was appointed as the Cathedral Organist. In addition to regular weekly services, David accompanied concerts, special services and state occasions over the past six years. He accompanied the Cathedral Choir on their 2019–2020 and 2024–2025 United Kingdom tours, playing at notable cathedrals throughout the country.

David assisted in project management of the total restoration and rebuild of the Cathedral organ between 2017 and 2018. This restoration was undertaken by the pre-eminent English organ builder, Harrison & Harrison Ltd of Durham, with the associated procurement and logistical challenges associated with the export and re-import of a significant musical instrument—both in terms of historical importance and sheer size.

David studied the Bachelor of Engineering (Petroleum) and Bachelor of Engineering (Mechanical) at the University of Adelaide, graduating with honours in 2014. At Easter 2024, David retired from the role of Cathedral Organist to focus on his professional engineering and management career.

David was previously a member of the Adelaide Chamber Singers and continues to regularly accompany various Adelaide-based choral groups, in addition to regular performances as a solo concert organist.



Jeremy Tatchell

Baritone



New Zealand-born baritone Jeremy Tatchell has achieved extensive performance experience in opera, oratorio, concert and recital. After completing performance studies in both viola and voice at the ANU School of Music in 2001, Jeremy joined Co-Opera in 2003, performing and touring numerous major roles throughout Australia, Asia and Europe.

Moving to Adelaide in 2011, Jeremy has performed numerous roles with State Opera South Australia, including: Imperial Commissioner and Yamadori (*Madama Butterfly*), Barone Douphol and Marchese d'Obigny (*La Traviata*), Parsi Rustomji (*Satyagraha*), Bluebeard (*Bluebeard's Castle*), Masetto (*Don Giovanni*), Valentin (*Faust*), Angelotti (*Tosca*), Alfio (*Cavalleria Rusticana*), Silvio (*I Pagliacci*), Manuel (*La Vida Breve*), Marco (*Gianni Schicchi*), Viscount Nicolas Cascada (*The Merry Widow*), Fiorello/Officer (*Il barbiere di Siviglia*), Schaunard (*Bohème on the Beach*), Sir Marmaduke (*The Sorcerer*) and Antonio (*Le nozze di Figaro*).

Jeremy's extensive oratorio, concert and recital repertoire includes Requiems by Verdi, Fauré, Mozart, Durufié and Brahms, *Carmina Burana* (Orff), *Elijah* (Mendelssohn), the Passions, *Magnificat*, *Mass in B minor* and Cantatas BWV 56, 78, 82, 140, 150 and 158 (JS Bach), *Les Noces* and *Mass* (Stravinsky), *Messiah*, *Israel in Egypt*, *Belshazzar* and *L'Allegro, il Penseroso ed il Moderato* (Händel), *Creation* (Haydn), *Come, ye Sons of Art* (Purcell), *Winterreise* (Schubert), *Liederkreis* Op. 39 and *Spanische Liebeslieder* Op. 138 (Schumann), *Five Mystical Songs* and *Fantasia on Christmas Carols* (Vaughan Williams), *Songs and Dances of Death* (Mussorgsky) and *Chansons de Don Quichotte* (Ibert).

Jeremy recently made his UKARIA Cultural Centre debut performing *Let us Garlands bring* (Finzi) as part of State Opera's 2023 recital series and performed the role of Marcello in *La bohème* for Adelaide Hills Chamber Players.

2024 will see Jeremy performing with the Adelaide Hills Chamber Players in collaboration with Co-Opera in both their productions of *Pocket Mozart* (June) and *Pocket Tosca* (November).

Brooke Window

Soprano

Soprano Brooke Window graduated with a Bachelor of Music (Honours First Class) from the Elder Conservatorium of Music, University of Adelaide in 2013, studying under the guidance of Guila Tiver. She was awarded the George Boland Scholarship upon completion of her studies, enabling her to undertake further vocal tuition in Baroque repertoire in Europe with Dame Emma Kirkby, Nicholas Clapton, Andreas Scholl and Sheila Barnes. Brooke has a passion for ensemble singing and is a member of the Adelaide Chamber Singers and State Opera South Australia Chorus. She has toured and competed internationally with the Adelaide Chamber Singers, recorded and performed with a number of internationally renowned artists, and performed in many Adelaide Festival programs, including the award-winning *Watershed* (2022). A highly regarded and confident concert soloist, Brooke regularly performs as a guest artist with a number of Adelaide's leading ensembles including Graduate Singers, Adelaide Cantata Band and Adelaide Hills Chamber Players, primarily in Baroque repertoire.



Graduate Singers

Graduate Singers, or 'Grads', is "one of Adelaide's finest choirs" (*The Advertiser*) and has been a dynamic member of the vibrant local choral scene for over 40 years. The choir enjoys a reputation for excellence throughout every aspect of presentation and performance.

Grads prides itself on its versatility, being equally at home with large-scale choral standards as with intimate chamber works. In particular, the choir is an exponent of 20th and 21st century music, and has given numerous premiere performances of works by local and international composers.

In addition to presenting its own concert series, Grads maintains a busy schedule of freelance engagements. Recent highlights include collaborations with the Adelaide Symphony Orchestra such as *Doctor Who Symphonic Spectacular* (2015), *Last Night of the Proms* (2016, 2019), *Scotland the Brave* (2017), *Carmina Burana* as part of the 2021 Festival of Orchestra, the 2021 world premiere of Richard Mills' *Nativity*, Beethoven's *Ninth Symphony* (2022) and *Christmas Unwrapped* (2023).

In 2024, Grads is delighted to host a series of guest conductors. Each programme is carefully curated to showcase the expertise of each conductor, who are some of Adelaide's most respected choral musicians.

Join us for our upcoming Season 2024 concerts:

Dāvana: A Latvian gift conducted by Aldis Sils, 7 September

Donum mirabile: A wondrous gift conducted by Kim Worley, 23 November

Soprano

Alison Fleming

Emma Chesterman

Frances Robinson ♦

Jackie Eldridge

Katharine Lahn ♦

Lauren Driver ♦

Lisa Catinari

Megan Boundey

Nadia Gencarelli

Nicola Bevan

Sarah O'Brien

Susan Brooke-Smith

Verity Colyer

Alto

Ali Tamanui

Alison Hansen ♦

Annie Douglas

Carrie Lam ♦

Deborah Tranter

Frances Owen

Genevieve Spalding

Karen Watson

Karen Yau

Madeline Turnbull

Marijke Mellor

Melinda Pike

Michelle Zweck

Riana Chakravarti

Stephanie Neale

Susan Murdoch

Tenor

Alexandra Cunningham

Christopher Simpson ♦

Gabriel Azpilcueta

Jo Pike ♦

John Statton

Lou McGee ♦

Philip Moxham

Bass

Andrew Moschou

Bryce Winter

Chris Stekete

Damien Day ♦

David Rohrsheim

David Shields

David Vinall

Greg John

Neil Piggott

Patrick Carrig

Paul Henning

Robert Cox

Scott Gunn

Stuart Carter

Timothy Pietsch

♦ Not singing in tonight's concert ♦ Section leader

Karl Geiger

Director of Music

Karl Geiger is a pianist and conductor who relishes creating music with others. As a young musician, he was drawn to one of the first collaborative activities he was exposed to—choral music—and hasn't looked back since.

Moving from chorister to accompanist to conductor was a natural progression. With this complementary set of skills, he often wears several hats, moving with ease between the podium and the keyboard. As a choral accompanist, Karl's principal long-term roles include the First Concert Choir of Young Adelaide Voices (2010–2016) and the choirs of the Elder Conservatorium of Music, in particular the Elder Conservatorium Chorale (since 2011). A versatile accompanist, Karl regularly performs as pianist, organist and harpsichordist.

He was the inaugural winner of the Diana Harris Prize for Accompanying, and the winner of the 2010 Geoffrey Parsons Award for Accompaniment. Karl was Organ Scholar at St Peter's Cathedral for two years, and has had extensive experience as a collaborative pianist and orchestral continuo player.

Karl first studied conducting under Carl Crossin OAM at the Elder Conservatorium of Music. He participated in the Gondwana National Choral School conductor's development program and has conducted in masterclasses with the King's Singers, Stephen Cleobury (Choir of King's College, Cambridge), and Stephen Layton (Choir of Trinity College, Cambridge).

Karl's principal role as a choral conductor has been as Director of Music of Graduate Singers since 2012. In this time, Karl has enjoyed conducting the choir's annual subscription concerts, as well as numerous other engagements, highlights of which include chorus-mastering for the 2015 *Doctor Who Symphonic Spectacular*, and for the Adelaide Symphony Orchestra's *Harry Potter in Concert* series.



Program notes

This year marks the centennial of Gabriel Fauré's death, and a golden opportunity to celebrate "his calm, his naturalness, his restraint, his optimism, [and] his great art", in the words of his fervent admirer, composer Aaron Copland. Fauré's remarkable reputation as "the perfect mirror of [French] musical genius" (Jean Roger-Ducasse) forms the foundation of *Cadeau: A French gift*, where we capture the beauty and romance of his work, while exploring a collection of wonderfully expressive pieces by his compatriots.

Gabriel Fauré was only 19 years old when he wrote his beloved *Cantique de Jean Racine*, Op. 11, which won him an award for composition while he was a student at the École Niedermeyer conservatorium. This gentle, uplifting work is stunning in its delicacy, and demonstrates Fauré's early development of the richly dynamic, elegant romanticism that he would later bring to its peak with his *Requiem*. The *Cantique's* soaring vocal lines and translucent textures create a glowing halo around the undulating triplet accompaniment that forms the beating heart of the piece. The text is a paraphrase by prolific 17th century dramatist Jean Racine of the Latin hymn *Consors paterni luminis*. Tonight, this renowned work is accompanied by David Heah on the spectacular St Peter's Cathedral organ.

Pavane, Op. 50, titled after the Spanish court dance of the day, was written two decades later, and sees Fauré in the full flourish of his ability to create atmosphere through music. Originally a shorter piano piece dedicated to his patron, Elisabeth, Comtesse Greffuhle, Fauré added the chorus at her recommendation and also employed her cousin, Robert de Montesquiou, to write the accompanying lyrics. Fauré deemed the text to be "delightful: sly coqueteries and great sighs that will singularly enhance the music".



The piece was extremely popular in its day, and it is easy to hear why. The lilting theme first carried instrumentally and then by voices stays with the listener long after the final bar, and the teasing exchanges between the different voice parts bring a sense of cheeky light-heartedness that has delighted audiences for over a century.

When crafting *Cadeau*, we sought to surround Fauré with other composers of the same calibre who gave their own important contributions to the rich musical landscape in France. Mel Bonis is a relatively unknown name to modern audiences, but she overcame significant challenges to pursue her love of music, teaching herself to play the piano and going on to compose over 300 musical works, including piano, organ and choral pieces, chamber music, and orchestral works. Tonight, we perform her *Tantum ergo*, a beautifully lyrical setting of a Medieval Latin hymn with some surprising tonal modulations that sound almost jazz-inflected to our modern ears. This piece is tonight's rarely-heard gem, and may even be an Adelaide premiere.

We would be remiss not to grace our French programme with a contribution from Maurice Duruflé, who took influence from Fauré and his contemporaries and combined them with traditional compositional methods to develop his own unique style. In his *Quatre Motets*—four short unaccompanied pieces, each exploring a religious text—Duruflé bases each motet on a different fragment of Gregorian chant. He surrounds and imbues each chant with polyphonic harmony to create an extraordinary sound rooted in ancient liturgy, while soaring to new heights on the wings of unaccompanied voices. This love of Gregorian chant was explored fifteen years before the motets were composed, in Duruflé's own masterful *Requiem*—a work that owes a great deal to Fauré's, with similar text choices, structure, and vocal forces. Listen out for the chant fragments in each motet, as our soloist sings them first—see if you can trace them throughout the music.

Fauré's *Requiem*, Op. 48 is perhaps his best-loved composition, and certainly the most famous of his major works. A Requiem is traditionally a setting of the Catholic Mass for the dead, often performed at funerals and

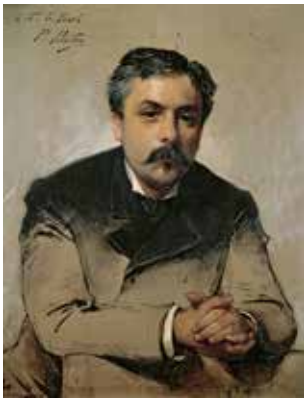


containing appropriately sombre and fatalistic movements. While many composers use the Requiem as a vehicle for large orchestrations, robustly loud movements, and exploration of the fear and uncertainty surrounding death, Fauré focusses on subtle changes to dynamics and harmony to draw the listener in and create a more understated, but still intensely impactful, experience.

He wrote:

“[My Requiem has been] called a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than a painful experience.”

This view of a tender and comforting death is conveyed through very specific choices around harmonisation and text, which lead the listener to set fear aside and find solace.



Fauré’s somewhat unconventional use of certain texts within his *Requiem* evolved over time. Originally, the work had only five movements, and was affectionately referred to as “un petit Requiem” (a small Requiem). These five movements all contained text of praise, joy, and eternal rest for those who have passed on, making it a Requiem consisting entirely of peaceful, hope-filled messages surrounding death. Over the next few years, Fauré further developed the work, adding the ‘Offertoire’, which speaks of the glory of God and his power to save our souls from damnation, and the ‘Libera me’, which touches briefly on the fear of death and wrath of God but ends with a return to the comforting text of the ‘Introit’, imploring “Grant them eternal rest, Lord, and let perpetual light shine on them”.

This transformative expression of the *Requiem* was performed at Fauré’s own funeral one hundred years ago, and it still holds the power and beauty of his intended message, which he described as “a very human feeling of faith in eternal rest”.

We hope you enjoy tonight’s performance, and we thank you for joining us to share in this glorious selection of French gifts.

Texts and translations

Tantum ergo

MEL BONIS

Tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui;
præstet fides supplementum
sensuum defectui.

Genitori Genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio;
procedenti ab utroque
compar sit laudatio. Amen.

*As we bow, then let us worship
such a wondrous Sacrament;
let the ancient law and custom
to a newer rite now yield;
let our faith supply conviction
where the senses tire and fail.*

*To the Father, unbegotten,
and the Sole-begotten Son,
be salvation, blessing, honour,
jubilation, power, and praise;
to the One from both proceeding
equal glory and renown. Amen.*

Quatre motets sur des thèmes grégoriens

MAURICE DURUFLÉ

I Ubi caritas

Ubi caritas et amor,
Deus ibi est.

Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor,
Deus ibi est. Amen.



U-bi cá - ri - tas et a - mor, De-us i - bi est.

*Where true charity and love dwell,
God is present there.*

*By the love of Christ we have been brought
together:
let us find in him our gladness and our pleasure;
may we love him and revere him, God the living,
and in love respect each other with sincere hearts.*

*Where true charity and love dwell,
God is present there. Amen.*

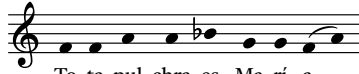
II Tota pulchra es

Tota pulchra es, Maria,
et macula originalis non est in te.

Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.

Tu gloria Jerusalem,
tu lætitia Israel,
tu honorificentia populi nostri.

Tota pulchra es, Maria.



To-ta pul-chra es, Ma-ri - a, —

*You are all-beautiful, Mary,
and there is no spot of original sin in you.*

*Your robe is white as snow,
and your face is like the sun.*

*You are the glory of Jerusalem,
you are the joy of Israel,
you are the honour of our people.*

You are all-beautiful, Mary.

III Tu es Petrus

Tu es Petrus,
et super hanc petram
ædificabo Ecclesiam meam.



Tu_ es_ Pe-trus,

*You are Peter,
and upon this rock
I will build my Church.*

IV Tantum ergo

Tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui;
præstet fides supplementum
sensuum defectui.

Genitori Genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio;
procedenti ab utroque
compar sit laudatio. Amen.



Tan-tum er-go_ sa-cra-mén-tum

*As we bow, then let us worship
such a wondrous Sacrament;
let the ancient law and custom
to a newer rite now yield;
let our faith supply conviction
where the senses tire and fail.*

*To the Father, unbegotten,
and the Sole-begotten Son,
be salvation, blessing, honour,
jubilation, power, and praise;
to the One from both proceeding
equal glory and renown. Amen.*

Pavane

GABRIEL FAURÉ

C'est Lindor! c'est Tircis!
et c'est tous nos vainqueurs!
C'est Myrtil! c'est Lydé!
les reines de nos cœurs!

*It's Lindor, it's Tircis,
and it's all our conquerors!
It's Myrtil, it's Lydé,
the queens of our hearts!*

Comme ils sont provocants,
comme ils sont fiers toujours!
Comme on ose régner
sur nos sorts et nos jours!

« Faites attention ! »

Observez la mesure!
Ô la mortelle injure!
La cadence est moins lente!
Et la chute plus sûre!

Nous rabattons bien leurs caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! Airs coquets!

Et c'est toujours de même!
Et c'est ainsi toujours!
On s'adore! on se hait!
on maudit ses amours!

Adieu, Myrtil! Églé!
Chloé! démons moqueurs!
Adieu donc et bonjours
aux tyrans de nos cœurs!

Cantique de Jean Racine

GABRIEL FAURÉ

Verbe, égal au Très-Haut,
notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de tes lois.

Ô Christ! sois favorable à ce peuple fidèle,
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre
à ta gloire immortelle;
Et de tes dons qu'il retourne comblé.

*How provocative they are,
how proud they always are!
How they dare to reign
over our fates and our days!*

'Pay attention!'

*Watch the measure!
O the deadly insult!
The pace is less slow!
And the fall more safe!*

*We'll gladly shut down their gossip!
We'll soon be their lackeys!
They're so ugly! Dear little faces!
They're so mad! Coquettish airs!*

*And it's always the same!
And it's still how it is!
They adore one another, they hate one another,
they curse their loves!*

*Farewell, Myrtil, Églé,
Chloé, mocking demons!
Farewell then and regards
to the tyrants of our hearts!*

*Word, equal to the Most High,
our sole hope,
Eternal Light of heaven and earth,
We break the silence of the peaceful night,
Divine Saviour, cast your eyes upon us.*

*Pour out on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Dispel the sleep from a weary soul,
Which leads it to forget your laws.*

*O Christ, be favourable to these faithful people,
Gathered now to bless you;
Receive the songs they offer
to your immortal glory;
And may they return filled with your gifts.*

Requiem

GABRIEL FAURÉ

I Introït et Kyrie

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

II Offertoire

O Domine Jesu Christe, Rex gloriæ,
libera animas defunctorum
de pœnis inferni et de profundo lacu.

O Domine Jesu Christe, Rex gloriæ,
libera animas defunctorum
de ore leonis,
ne absorbeat eas tartarus.

O Domine Jesu Christe, Rex gloriæ,
ne cadant in obscurum.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.

Quam olim Abrahæ promisisti,
et semini ejus.

O Domine Jesu Christe, Rex gloriæ,
libera animas defunctorum
de pœnis inferni et de profundo lacu:
ne cadant in obscurum. Amen.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

*A hymn is fitting for you, God, in Zion,
and a vow will be fulfilled to you in Jerusalem;
hear my prayer,
all flesh will come to you.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

*O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the punishments of hell and from the deep pit.*

*O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the lion's mouth,
do not let Tartarus swallow them.*

*O Lord Jesus Christ, King of glory,
do not let them fall into shadow.*

*We offer you, Lord, sacrifices and prayers of praise;
receive them for those souls
whose memorial we observe today;
lead them, Lord, to pass from death to life.*

*As you once promised to Abraham
and his descendants.*

*O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the punishments of hell and from the deep pit;
do not let them fall into shadow. Amen.*

III Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

IV Pie Jesu

Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine,
dona eis requiem sempiternam.

*Merciful Lord Jesus, grant them rest.
Merciful Lord Jesus, grant them rest.
Merciful Lord Jesus,
grant them everlasting rest.*

V Agnus Dei

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

Lux æterna luceat eis, Domine,
cum Sanctis tuis in æternum, quia pius es.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis,

*Lamb of God, you take away the sins of the world,
grant them rest.
Lamb of God, you take away the sins of the world,
grant them rest.
Lamb of God, you take away the sins of the world,
grant them everlasting rest.

Let eternal light shine upon them, Lord,
with your Saints for ever, for you are merciful.

Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

VI Libera me

Libera me, Domine, de morte æterna,
in die illa tremenda,
Quando cæli movendi sunt et terra,
Dum veneris judicare sæculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.

Dies illa, dies iræ, calamitatis et miseriæ,
dies magna et amara valde.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte æterna,
in die illa tremenda,
Quando cæli movendi sunt et terra,
Dum veneris judicare sæculum per ignem.

*Deliver me, Lord, from eternal death,
on that fearsome day,
when heaven and earth are to be moved,
as you come to judge the world by fire.

I was made to tremble, and I am afraid,
as the trial comes,
and wrath is coming too.

That day, a day of wrath, destruction and desolation,
is a very great and bitter day.

Grant them eternal rest, Lord,
and let perpetual light shine upon them.

Deliver me, Lord, from eternal death,
on that fearsome day,
when heaven and earth are to be moved,
as you come to judge the world by fire.*

vii In paradisum

In paradisum deducant Angeli,
in tuo adventu suscipiant te Martyres,
et perducant te
in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.

*May the Angels lead you to paradise;
may the Martyrs welcome you at your coming,
and bring you
into the holy city Jerusalem.*

*May a choir of Angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.*

English translations have been drawn from *The Liturgy of the Hours* © International Commission on English in the Liturgy (ICEL) 2023, *The Roman Missal* © ICEL 2010, the *Dominican Breviary of the Order of Preachers*, St Saviour's, and other sources. Some alterations have been made for consistency of style.



ABOVE: Mel Bonis at the piano, performing *Symphonie Burlesque*

FAURÉ: Portrait by Paul Mathey (1844–1929)

BONIS: Portrait by Charles Corbineau (1835–1901)

FRONT: *Le nuage rose* (The pink cloud), oil on canvas, Henri-Edmond Cross (1856–1910)

BACK: *Ziema* (Winter), oil on cardboard, Vilhelms Purvītis (1872–1945)



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Nerissa Pearce Piano
Ensemble

Elder Hall
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