



# MOZART'S REQUIEM

## GRADUATE SINGERS

Director Jason Shute

Saturday April 27 1996

St. Peter's Cathedral

8.00pm

# MOZART'S REQUIEM

## GRADUATE SINGERS

Director Jason Shute

ROSALIND MARTIN *SOPRANO*

ERICA BREUER *CONTRALTO*

THOMAS EDMONDS *TENOR*

KEITH HEMPTON *BASS*



Presented with the assistance  
of the South Australian  
Department for the Arts and  
Cultural Development.

## GRADUATE SINGERS

Graduate Singers was formed in 1977, and has grown steadily in number and stature to its present membership of about fifty singers. The group has sung under a number of conductors, including Jonathon Draper, Carl Crossin, Hilary Weiland, Graeme Quinn, Graham Abbott and David Blight. The choir has performed many different styles of music, ranging from successful chamber concerts of music from all periods, to more ambitious presentations of 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 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 Master 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 Adelaide Symphony Orchestra, performing Handel's *Messiah* directed by Graham Abbott in December 1990 and 1992, and Mozart's *Kyrie* and *Requiem Mass* directed by Nicholas Braithwaite in May 1991. In June 1992 the choir performed with the ASO in a Master Series Concert which included Haydn's *Te Deum* and Kodaly's *Psalmus Hungaricus*, conducted by János Fűrst. In 1993 it joined with the ASO again to perform Fauré's *Requiem* with David Porcellijn. Later the same year the choir joined forces with Adelaide and Flinders University Choral Societies to perform Beethoven's *Mass In C* conducted by John Grundy.

Performances conducted by Jason Shute have covered a wide variety of works ranging from early Baroque to Twentieth Century, including a most successful performance of Handel's *Samson* in May 1994 with guest tenor Gregory Massingham. In 1995 Jason conducted performances of Schütz' *St Matthew Passion*, with soloist Brian Gilbertson, premiere performances of works by he and Matthew Atherton, and Britten's *Ceremony of Carols* and *St Nicolas*. Graduate Singers also joined with other choirs to perform Berlioz' *Requiem* and Orff's *Carmina Burana*. In August, in conjunction with St Peter's Cathedral, the choir presented a concert, featuring Fauré's *Requiem*, to commemorate the fiftieth anniversary of Hiroshima Day.

## JASON SHUTE DIRECTOR

Jason Shute was born in "old" South Wales, though he gained his first musical experience where he was brought up on the south coast of England. At London's Royal College of Music, he studied Voice (with tenor, Wilfred Brown and baritone, Redvers Llewelyn), and Violin, and was awarded GRSM and ARCM diplomas, also winning the Van Someren-Godfrey prize for English Song. There followed two years of full-time training at the RCM's Opera School and the Else Mayer-Liesmann Opera Workshop.

Jason's professional operatic début was in the 1972 Patti Festival in the diva's own theatre in her Welsh mountain castle, Craig y nos, singing Mozart's *Figaro* (alongside

Australia's own Geoffrey Chard as the Count). He immediately joined the D'Oyly Carte Opera Company and performed a number of the great G & S baritone roles at Sadler's Wells and throughout Great Britain.

Since the mid '70s Jason has pursued a free-lance career, embracing concert and recital work as well as opera, with appearances at some of Britain's leading festivals (such as Aldeburgh) and BBC radio and television broadcasts. His singing has taken him to Germany, Russia, Denmark and Malta.

In recent years, Jason has also been increasing demand as a conductor - an interest begun in school days. Whilst a member of the Company, he conducted the D'Oyly Carte Singers, and later, went on to conduct, arrange and compose for the West Glamorgan County Youth Chamber Choir and youth orchestras. From 1984, he conducted University College Swansea's Choral Society, giving numerous first performances, and in 1988, he was invited to form Neath Chorale, performing the core choral repertoire. He has chorus-mastered the BBC Welsh Chorus on numerous occasions since its inception in the early '80s. He has conducted two seasons with Cadoxton Opera of *La Traviata* and *Faust*, whilst, with the chamber orchestra Sinfonia Cambrensis, which he founded in 1979, he has given performances ranging from Baroque to middle Beethoven.

He made his South Australian début in 1993 with Graduate Singers, of which he is Musical Director. Jason has conducted varied programmes, ranging from early Baroque to the twentieth century, including premières of his own *Summer Noël*s and *Chorale Meditation on 'Lief'*. He has also conducted a highly successful season of *Pirates of Penzance* for the Gilbert and Sullivan Society of South Australia. Last June, Jason conducted the Adelaider Liedertafel on its German concert tour, and then, in Britain, as guest conductor of the Neath Chamber Orchestra, successfully premièred his centenary arrangement, for strings, of *Waltzing Matilda*. This year he has also begun conducting the Glockner Chor.

## ROSALIND MARTIN SOPRANO

Soprano Rosalind Martin returned to Adelaide recently after spending ten years studying and working in Europe. A voice and clarinet student at the University of Adelaide, she won several major singing prizes in Australia before taking up a German Academic Exchange Scholarship to study opera in Germany. From there she moved to the UK where a close association with the Britten/Pears School in Aldeburgh led to several performances in the Snape Maltings, including Donna Elvira in the Mozart/Britten Festival, the *Messiah* with the London Bach Orchestra and as soloist in Mahler's *4th Symphony*.

She has been a finalist in both the 's-Hertogenbosch and Belvedere International Singing Competitions and has sung in concerts in Germany, Holland, Belgium, France and Britain.

She has worked for the Glyndebourne Festival Opera, Kent Opera, Mecklenburgh Opera and Pimlico Opera and operatic roles performed include the Countess, Pamina, Fiordiligi, Gretel, Mrs Julian (Owen Wingrave), Violetta and Nedda. She sang the role of Magda Wang in the British premiere of Zbigniew Rudinski's opera *Mannekins* with the Mecklenburgh Opera for the London International Opera Festival and was the Wife in the world premiere of Nicola Lefanu's *Blood Wedding* for the Women's Playhouse Trust.

### ERICA BREUER *CONTRALTO*

Erica Breuer has appeared as contralto soloist with the Adelaide Harmony Choir, Graduate Singers, Gawler Barossa Choir and other well known local choirs. Her concert repertoire includes lied, art and national songs and she has performed inaugural contemporary works by local composers.

A highlight in 1995 was the performance of Elgar's *Sea Pictures*. Erica's oratorio performances include Handel's *Messiah*, Bach's *Saint Matthew Passion* and Mozart's *Requiem*. She has performed as soloist with Graduate Singers in Handel's *Samson* in 1993 and in Michael Haydn's *Requiem* in 1994.

Later this year she will appear in Mendelssohn's *Elijah* with the South Australian Country Choral Association.

Erica works as a student counsellor in a southern High School.

### THOMAS EDMONDS *TENOR*

Thomas Edmonds is one of Australia's best-known lyric tenors. His early training was with Arnold Matters at the Elder Conservatorium in Adelaide and in the 1970s he continued his studies in London where he began his professional career with the English Opera Group, performing with them throughout England and at major festivals in Europe. He also sang in performances of oratorio in the United Kingdom and in broadcasts for the BBC.

Since 1976 he has been based in Australia, though he has returned frequently to Europe appearing at the Royal Albert Hall and the Royal Festival Hall in London, the Wexford Festival in Ireland and at concerts in Germany, Norway and Sweden. He has also maintained his long association with the BBC.

In Australia, Mr Edmonds has performed some 50 operatic roles for the State Opera Companies and for The Australian Opera. He is one of the ABC's long-standing concert, radio and television artists, having appeared with all of the State Symphony Orchestras.

For many years he has been a well-known recording artist; his 22 record releases have covered material ranging from popular ballads to opera. Two of his albums have earned gold records.

In 1995, he sang the role of the Evangelist in Bach's *St John Passion* in Perth, and performed the tenor solos in Britten's *War Requiem* in Canberra. In December, he sang the part of Nicolas in Graduate Singers presentation of Britten's *St Nicolas*.

In the 1982 Australia Day Honours List he was awarded the Order of Australia Medal for his contribution to music in this country. His services were further acknowledged in the 1987 Queen's Birthday Honours when he was made a Member of the Order. In 1991 he was honoured by his own State of South Australia with an "SA Great" Award.

### KEITH HEMPTON *BASS*

After graduating from Sydney University, Keith taught modern languages for three years at Sydney Grammar School. Turning his attention to singing, Keith studied in England where he sang with Glyndebourne Opera and gave recitals at the Wigmore Hall in London and the provinces. He returned to Australia in 1976 as principal bass with the State Opera of South Australia.

Since then he has appeared as a principal with the Australian Opera, Queensland Lyric Opera and West Australian Opera Company. His roles include Bartolo in Mozart's *Marriage of Figaro*, Don Basilio in Rossini's *The Barber of Seville* and the title role in Donizetti's *Don Pasquale*.


Keith has sung with many of the State Symphony Orchestras, with conductors such as Mark Elder, Barry Tuckwell and Carlo Felice Cillario. He was a member of the Song Company from 1986-90.

In addition to his performance career, Keith lectures extensively in opera, adjudicates eisteddfods, and presents classical music programs on radio. At the beginning of 1995, he was appointed Head of Voice at the Elder Conservatorium of Music, where he has been instrumental in staging operas, last year's production being Purcell's *The Fairy Queen*.


## ADELAIDE TOWN HALL CONCERT


### PEMBROKE SCHOOL

**MONDAY**  
**JUNE 3**  
1996  
8.00 - 10.30pm



**PEMBROKE  
SCHOOL**





GIRLS CHOIR  
SENIOR CHOIR  
CONCERT BAND  
KINGS SINGERS  
YEAR SEVEN CHOIR  
MIDDLE SCHOOL CHOIR  
SYMPHONY ORCHESTRA

**Tickets: Adult \$15, Conc: \$10    Available from BASS**  
**Dress Circle: \$18    Ph. 131 246**  
**Family (4 persons): \$45    Enquires: 366 6262**

## GRADUATE SINGERS

### Soprano

Trudie Austin  
Christine Beal  
Brigid Bruer  
Rosemary Byron-Scott  
Robyn Francis  
Robyn Gill  
Alison McDougall  
Margaret Rawlinson  
Brenda Rayner  
Judy Ridnell  
Rosalyn Shute  
Jenn Tranter  
Gillian Wilson  
Michelle Zweck

### Alto

Susan Arnold  
Barbara Boyce  
Wendy Boyce  
Penny Dally  
Mary Doube  
Stephanie Edwards  
Elisabeth Ellis  
Vera Green  
Lisa Hayes  
Meredith Hough  
Marjolijn Jones  
Cathy Lock  
Jill Noble  
Sherry Proferes  
Marti Ruys  
Deborah Tranter

### Tenor

Jonathan Billington  
Meran Bow  
Andrew Mair  
Louise Tunbridge  
Martin Penhale  
Michael Speck  
Sarah Stroehrer

### Bass

Peter Ashenden  
Matthew Atherton  
Bill Jackson  
Phillip Lock  
Neil Piggott  
Chris Steketeer  
Terry Werner  
Michael Wright

## ORCHESTRA

### Violin

Julie Newman  
Imogen Baghurst  
Robin Bushell  
Sophie Klein  
Katie Perisic  
Alison Rayner  
Lynette Rayner  
Meredith Robbins  
Joanna Shetliffe  
Anna Webb

### Viola

Karen De Nardi  
Samantha Edwards  
Kathryn Waite

### Cello

David Sharp  
Debbie Baldock  
Andrew Shetliffe

### Bass

David Cooper  
William Littleton

### Flute

Monica Fynaart

### Basset Horn

Andrew Close  
Natalie Turner

### Bassoon

Paul Blackman  
Rebecca Rogers

### Trumpet

Paul Gaetjens  
Alan Heatley

### Trombone

Matthew Madden  
Catherine Monahan  
Craig Moore

### Timpani

Dennis Johnson

### Chamber Organ

Leith Rogers

## PROGRAMME

### Funeral Music for Queen Mary

Henry Purcell

March  
Man that is born of a woman  
Canzona  
In the midst of life  
Canzona  
Thou knowest, Lord

### Pastoral "Lie strewn the white flocks"

Arthur Bliss

The Shepherd's Holyday  
A Hymn to Pan  
Pan's Saraband  
Pan and Echo  
The Naiads' Music  
The Pigeon Song  
Song of the Reapers  
Finale  
The Shepherd's Night Song

## INTERVAL

### Requiem in D Minor K626

Wolfgang Amadeus Mozart  
(A translation is provided on page 12)

1. Requiem aeternum
2. Kyrie eleison
3. Dies irae
4. Tuba mirum
5. Rex Tremendae
6. Recordare
7. Confutatis
8. Lacrymosa
9. Domine Jesu Christe
10. Hostias
11. Sanctus
12. Benedictus
13. Agnus Dei

*This concert is being recorded.*

*Your assistance in keeping live and electronic noise to a minimum is appreciated.*

## PROGRAMME NOTES

JASON SHUTE

### Funeral Music for Queen Mary

Henry Purcell

Having succeeded John Blow as organist of Westminster Abbey in 1679 in about his twenty-first year, three years later Purcell scooped the pool of royal musical appointments by also becoming organist of the Chapel Royal. Thus, before he got seriously involved in writing for the theatre, he was at the centre of musical activity for Royal and Anglican establishment occasions, including the state funeral for Queen Mary in 1695. This elder daughter of the Catholic James II had been swept to joint power with her husband, William of Orange, on a wave of Protestant enthusiasm in the 'Glorious Revolution', in 1688. Mary fell victim to smallpox, late in 1694 at the age of 33, during "an extraordinary sickly time" as the diarist John Evelyn, tells us.

Due to the lengthy period between a royal death and the ensuing State Funeral, Purcell could have been under little pressure to finalise the necessary music. Nevertheless, for this occasion, he only added, to two already extant funeral anthems, one original choral setting, that of *Thou knowest Lord the secrets of our hearts*, accompanied by a quartet of slide trumpets. This was followed by a Canzona, also for the brass. The choral item was Purcell's third setting of that Funeral Sentence from the Book of Common Prayer of 1660. Doubtless to incorporate the brass players, he needed to supersede his two previous versions, both verse-anthems, with this simpler but effective setting.

Professor Thurston Dart, in his 1961 edition, was the first to draw together, in this accepted sequence, the earlier Funeral Sentences (from the Book of Job). *Man that is born of a woman* and the composer's four-part version of *In the midst of life we are in death*, are separated from each other, and from *Thou knowest Lord*, by insertions of the Canzona. These two settings are early in style and may even date from the 1677 funeral of Purcell's teacher, Matthew Locke. The raw Englishness of some angular melodic ideas, coupled with 'unpolished' chromatic harmonies, evince an almost unbearably poignant atmosphere.

In November 1695, the ancient walls of the Abbey resounded again to the sounds of these anthems, on this occasion for the composer himself. In the first anthology of Purcell's songs, dating from 1698, Playford, in the preface to *Orpheus Britannicus*, sums up Purcell's gift aptly: he was especially admired for having a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions of all his Auditors.

### Pastoral "Lie strewn the white flocks"

Sir Arthur Bliss

Though of American ancestry, Bliss was born in Britain and looked like being cemented into the British Establishment, what with education at Rugby School, followed by study with Charles Wood at Cambridge. There, he also came under the influence of Edward Dent and had the good fortune to meet Edward Elgar. He studied conducting for a year

under Stanford, at the Royal College of Music, before serving as an officer in World War I. His reputation as the most efficient of composer-conductors was founded more on his practical experience as Musical Director of the Portsmouth Philharmonic Society.

He also developed a reputation as the *enfant terrible* of British music, immersing himself after the Great War in Parisian musical circles, under the influence of Ravel, Stravinsky and "Les Six". In London, his chamber music was directed at a circle of sophisticates and cognoscenti and, in works like *Madame Noy* and *Rout*, he experimented with an instrumental use of the voice, using pure vocalisation or nonsense syllables.

Elgar obtained a commission for Bliss to compose a work for the 1922 Three Choirs Festival, for which Bliss produced his *Colour Symphony*, in which each movement bears a colour as subtitle.

Bliss spent 1923-24 in California, away from music. When he returned, his work blended a quasi-French expression, with even slight overtones of Jazz, happily marrying these, somehow, to an Elgarian mood. Relations between Bliss and Elgar had now cooled and it was in an endeavour to heal relations that Bliss dedicated his first work, written for amateur singers, to the elderly master. *Pastoral* was composed in 1928 and performed by the Harold Brooke Choir, the following year, in London. Bliss readily plunges into a pagan Classical world as expressed in the poetry of Jonson, Fletcher, Poliziano and Theocritus, while featuring contemporary poems of Robert Nicholas.

Bliss' bold style suited him admirably to the worlds of ballet and film scores. His great successes in the former were *Checkmate* and *Miracle in the Gorbals*. For the film of H.G. Wells *Things to Come*, Bliss wrote a stunning score before a foot of film had been shot. He was knighted in 1950 and held the post of Master of the Queen's Music from 1953 until his death in 1975.

### Requiem Mass

Wolfgang Amadeus Mozart

For the size and proportion of his *Requiem*, Mozart may well have taken as a model that of his erstwhile Salzburg colleague, Michael Haydn. The musical expression ranges from Baroque styles (after studying Bach's *Mass in B minor* during a visit to Leipzig, Mozart had attempted to emulate its proportions in his incomplete *Mass in C minor*) to his own contemporary idiom. The *Requiem* lacks nothing in drama, as one might expect from so astute a writer for the Stage, whilst at the same time containing many a passage to appeal to 'learned' listeners, as he might have described them. The orchestral resources are most unusual; the upper bright woodwind is entirely absent and, instead, Mozart calls for two basset horns (tenor-pitched clarinets) and further enhances the dark hues of his musical palette with a trio of trombones.

**Requiem Mass****A Translation****Requiem aeternum**

Give them eternal rest and perpetual light shine upon them.  
Hymns and vows be paid to Thee in Sion.

**Kyrie eleison**

Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us.

**Dies Irae**

Day of wrath when the world will dissolve into ashes.  
How great a trembling there will be when the Judge will appear!

**Tuba mirum**

The wondrous sound of the trumpet shall pierce each tomb and all shall face the Judge.  
All that has been written in the book of life shall be laid bare.  
How shall I answer, then, when even the righteous are scarcely secure?

**Rex tremendae**

King of terrible majesty, save me, O fount of pity.

**Recordare**

Remember that it was to save such a one as I that you came and suffered on earth.

**Confutatis**

When the cursed are confounded, call me among the blessed. Let my ending be in Thy care.

**Lacrymosa**

Tears there will be on that day when the accused man is judged. Holy Jesu, grant rest. Amen.

**Domine Jesu**

Through the standard-bearer, Michael, lead the faithful soul from all the torments of hell as was promised to Abraham and his seed.

**Hostias**

Receive, on behalf of those souls we remember today, our sacrifices and prayers.  
Let them pass from death to life.

**Sanctus**

Holy, holy, holy Lord God. Heaven and earth are full of Thy glory. Hosanna in the highest!

**Benedictus**

Blessed is He that cometh in the name of the Lord. Hosanna in the highest!

**Agnus Dei**

Lamb of God, that takest away the sins of the world, grant them eternal rest.  
Perpetual light shine upon them and upon Thy saints forever.

**Mozart's Requiem in D minor K626****A Background**

Myth and legend concerning the *Requiem* and Mozart's untimely death sprang up at such an early date, that it has only recently become possible to cut through to the hard facts. Several features coloured the attitude of the ensuing Romantic generation: the mystery encouraged by the commissioner's anonymous approaches to the composer; the need for Constanze Mozart to get the work accepted as having been completed by her husband; Mozart's own reference to poisoning by Salieri, as reported during his final illness; his further reference to his belief that the messenger had commissioned him to write his own Requiem.

The facts are less colourful than all the speculation but no less interesting. In mid 1791, Mozart's fortunes suddenly appeared brighter. After a fruitless period when his standing in Viennese circles had been at a low ebb and he had little hope of alternative employment, he seemed to be inundated with lucrative offers. The actor-impresario (and fellow Mason) Emanuel Schikaneder persuaded Mozart to write the music, in popular vein, for *The Magic Flute*. Mozart had this project well in hand when the celebrated dour stranger appeared to solicit a Requiem for an anonymous patron, who had recently lost his young wife and wished to have a fitting commemorative work performed. Unbeknown to Mozart, the commissioner, who paid handsomely and with no stipulation of a delivery date, was a certain Count Walsegg. This nobleman enjoyed the eccentricity of teasing the musicians he employed by purchasing newly composed music, copying its parts in his own hand and, whilst never actually claiming it as his own, smiling knowingly if they suggested that he might be the composer of these pieces.

Mozart was delighted with the commission to write a style of work he had never had cause to attempt before, though church music, ancient and contemporary, is what he had been brought up on in the service of the Archbishop of Salzburg. We may assume that he began with enthusiasm but had to lay the work aside when an offer he could not refuse, namely to write the opera seria (*Clemenza di Tito*) for the coronation of Leopold II in Prague, swiftly followed. Frustrations, such as the indecision over the subject matter, followed by problems with the text and uncertainty over the engagement of leading Italian singers, prevented his doing more than writing some ensembles for the opera before leaving for Prague, with a mere eighteen days in hand till the premiere. It comes as no surprise to learn that he was ill by the final stages of rehearsal. It was not until later performances, after Mozart's return to Vienna for *The Magic Flute* production, that *Clemenza di Tito* was clearly a success in Prague.

From letters to his wife, we may note how immediately successful, by contrast, was the *Flute* and how cheerful he felt about his prospects. Hard work continued though, the *Requiem* jockeying for his attention with a concerto he had promised for his clarinettist friend, Stadler.

Clearly, he had been on a high but, when Constanze rejoined her husband she found him worn out and depressed - even a carriage ride on a fine day did not really help

and in fact, as he became ill, Vienna experienced atrocious weather conditions such as had never been known. He laboured to complete the commission, though how much, if any of the *Sanctus*, *Benedictus* and *Agnus* are his, we shall probably never know.

In the wake of his death, urgency required the assistance of three hands to complete the draft. Freystaedler and Eybler followed the composer's indications to realise the orchestration (which is in itself the most original in Mozart's conception) and, when Eybler declined Constanze's entreaty to attempt a completion, the task fell to Süssmayr, another of Mozart's pupils, whose musical abilities were often the butt of his banter. As Süssmayr's manuscript was almost identical to his master's, he made the fair copy and forged Mozart's signature on it. Whether or not he possessed any notes, or had picked up any indications from the composer of how those last three movements should go, cannot be ascertained, but he never wrote anything as good as the *Benedictus* thereafter. Count Walsegg received the work but not the sole rights to it, as had been agreed, for a commemorative performance soon took place in Vienna and the score was sold to the Leipzig publishers, Breitkopf.

Current medical opinion would suggest that it was not poison which killed Mozart but a fatal deterioration in kidney function, which had progressed over a number of years through successive viral infections.

The great tragedy - which he himself recognised in his final weeks - was that Fortune, which had served him so well in his younger days, seemed to be turning once more in his favour. Hungarian and Dutch publishers were clamouring for his work; he expected to follow Haydn to England the following year; he had just succeeded to secure the post of Kapellmeister at St Stephen's Cathedral and the immense public success of the *Flute* held out the hope of even greater achievements to come. *Jason Shute*

## ACKNOWLEDGMENTS

*Our sincere thanks to:* our accompanist, Leith Rogers; The Venerable John Collas, Christ Church; Catherine Bonython, Christ Church; the staff of St. Peter's Cathedral; David Shepherd, Elder Conservatorium of Music; and Pembroke School.

*Recording:* Matthew Atherton

*Front of house:* Emma Rosenzweig, Darrell Zeuner, Adrian Corston

The performance of *Pastoral "Lie strewn the white flocks"* by Sir Arthur Bliss is given by permission of G. Schirmer (Australia) Pty. Ltd.

*Tonight's concert presented by:*

Graduate Singers Incorporated, PO Box 768 Unley 5061

President: Susan Arnold    General Enquires: 274 1720