

GRADUATE SINGERS **SEASON 2017**



LACRIMOSA
MOZART REQUIEM

7:30 pm SATURDAY

13 MAY 2017

2:30 pm SUNDAY

14 MAY 2017

ELDER HALL

University Of Adelaide
North Terrace, Adelaide

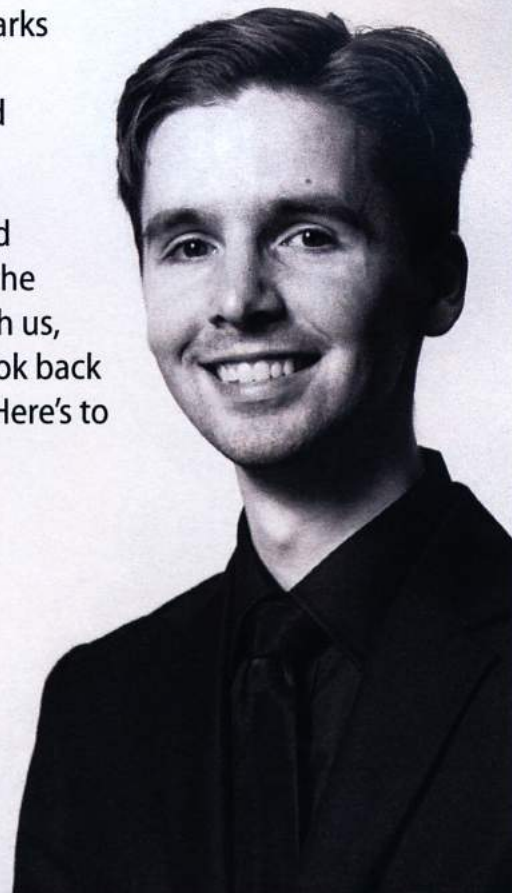


WELCOME

Welcome to the first concert of our 2017 season! This year marks the 40th anniversary of Graduate Singers, and what better way to start the celebrations than with one of the most loved works of the choral repertory, Mozart's masterful *Requiem*.

This year is also my fifth year as director of Grads. I am thrilled and privileged to be part of such an important milestone in the life of this wonderful group. So thank you for celebrating with us, and I hope to see you at **Jubilate!** concert in August as we look back over forty wonderful years of memories and music-making. Here's to forty more years to come!

Karl Geiger
Director of Music



FROM OUR PATRON



Graduate Singers has been a significant and invaluable contributor to choral music in Adelaide for four decades and I am honoured to be their Patron in this, their 40th year.

I have many wonderful memories of the performances and the singers from my time as conductor of Grads in the early 1980s and I'm thoroughly looking forward to composing a suitably celebratory work for their 40th Anniversary concert.

I warmly congratulate Graduate Singers on their 40th anniversary, and I highly commend their 2017 season to you as a vibrant part of Adelaide's diverse choral scene.

Bestissimo
Carl Crossin OAM

The Program

Two Psalms: Psalm 86 H. 117 Gustav Holst (1874–1934)

Soloists

Lisa Catinari (soprano)

Hew Wagner (tenor)

Ave Verum Corpus.....William Byrd (1543?–1623)

Crucifixus a 8..... Antonio Lotti (1667–1740)

Two Psalms: Psalm 148 H. 117..... Gustav Holst

INTERVAL

Wine is available for purchase in the foyer for \$5/glass
graciously donated by Top Note.

Requiem K. 626.....Wolfgang Amadeus Mozart (1756–1791)

Soloists

Rosalind Martin (soprano)

Catriona Barr (mezzo-soprano)

Hew Wagner (tenor)

Lachlan Scott (bass)



Graduate Singers

Conductor

Karl Geiger

Soprano

Alison Day
Alison Fleming
Alison McDougall
Amelia Holds
Erin Holmes
Jackie Eldridge
Kaylah Missen
Lisa Catinari
Nadia Gencarelli
Nicola Bevan
Sarah O'Brien
Susan Brooke-Smith

Alto

Alison Hansen
Annie Douglas
Ashleigh Geiger
Deb Tranter
Genevieve Spalding
Karen Watson
Linda Brugman
Madeline Turnbull
Marijke Mellor
Michelle Zweck
Rosemary Pimlott
Stephanie Neale
Susan Marshall
Susan Murdoch

Tenor

Colin Telfer
Graham Yuile
Jo Pike
Lou McGee
Martin Day
Matt Winefield
Sean Tanner
Bass
Andrew Moschou
Chris Steketee
Clive Conway
David Rohrseim
David Shields

Greg John
Jack de la Lande
Mark Roberts
Neil Piggott
Patrick Carrig
Paul Henning
Peter Watt
Simon Veedfald
Stuart Carter
Timothy Pietsch

Graduate Singers Orchestra

Violin 1

Sarah Wozniak
Jacqui Carias
Angela Swanson

Violin 2

Emma McMurray
Jade Paterson
Nathan Ellul

Viola

Asha Stephenson
Paris Williams

Cello

Kim Worley
Jacqueline Finlay

Double Bass

Louis Cann

Clarinet

Samantha Webber
Katie Marshall

Bassoon

Timothy Rosen
Josie Hawkes

Trumpet

Timothy Frahn
Robin Finlay

Trombone

Edward Koltun
Thomas Greer
Henry Thomas

Timpani

Henry Millar

Organ

David Heah

Program notes

Two Psalms: Psalm 148..... Gustav Holst (1874–1934)

Gustav Holst's sumptuous *Two Psalms*, written in 1912, exemplify the composer's interest in choral music and English hymns—indeed, he contributed to and co-edited (with Vaughan Williams) *The English Hymnal* in 1905. Beginning ominously in the strings, *Psalm 86* makes use of a chant from the Genevan Psalter of 1543, murmured over a sustained low pedal. The strings rejoin with a rich harmonisation of the hymn tune, before the tenor soloist introduces the next verses, freely moving over choral homophony. A soprano solo ushers in the final verse—a grand, declamatory statement for full choir and strings. Almost unexpectedly, the orchestra returns to the sober musical ideas of the introduction, gradually fading away in solemn echo.

Psalm 148 is likely to be recognised by many as 'All Creatures of our God and King,' but here Holst uses a paraphrased text written by Frances Gray, the first High Mistress of St Paul's School for Girls where he taught. This is an uplifting, infectiously joyful setting—the choir begins by singing the hymn in unison, before cascading, polyphonic "alleluias" ring out like bells. A male chorus sings of rushing waves and torrents, the women of flowers and the earth. Basses and a strong orchestral pedal signal the beginning of the final verse—a dramatic, four-part contrapuntal section—before the final, triumphant "alleluias" are sung with power and jubilation.

Ave Verum Corpus..... William Byrd (1543?–1623)

Following the conversion of England from the Roman Catholic Church to the Church of England by King Henry VIII, those who wished to practice Catholicism were forced to do so in secret lest they risk fines, scrutiny, torture, or even death. All remnants of Catholicism were subsequently outlawed, including the use of Latin. In this highly oppressive and volatile atmosphere, Byrd played a daring and dangerous game. Refusing to conform to the requirements of England's new national religion, he composed music of worship—including motets in Latin, of which the *Ave Verum Corpus* is one—for use in 'underground' Catholic services that were held covertly in private homes. Remarkably, both Byrd's career and the man himself survived this rebellion—he became a favourite composer of the Queen and lived to the age of eighty, far outstripping his Renaissance-era contemporaries.

Crucifixus a 8..... Antonio Lotti (1667–1740)

In the first part of the seventeenth century, a literal harmonic shift was occurring in the musical world—the Renaissance era was ending, heralding the Baroque and a new interest in exploring exaggerated dissonance as an emotional composition technique. Lotti's *Crucifixus* in eight parts is a true exponent of this style, using dissonance to paint a clear picture of the Latin text. It begins simply with a three-note phrase in the basses, but Lotti quickly layers this with other voices, the staggered entries creating a highly charged dissonance—and we've only heard the first word, "Crucifixus" ("He was crucified"). Without preamble, Lotti creates great musical contrast – the words "Crucifixus etiam pro nobis" ("He was crucified for us") are

repeated instantly, and there is no mistaking the importance of the message. The arresting climax of the work arrives on the word “passus” (“He suffered”)—the full choir cries in anguish, falling dissonances mimicking the tears of those who wept at Jesus’s feet.

Requiem Wolfgang Amadeus Mozart (1756–1791)

For a work that has become so iconic and well-known within the choral vernacular, the genesis of Mozart’s *Requiem Mass* was caught up in much mystery and intrigue. Commissioned by an anonymous stranger, left unfinished by the composer on his deathbed, and completed by his pupil Franz Xaver Süssmayr—the story behind the composition of the *Requiem* is almost as compelling and dramatic as the music itself.

In 1791, the last year of his short life, Mozart and his wife Constanze were in financial trouble. The request for a *Requiem* to be composed for an anonymous patron—who we know to be Franz Walsegg-Stuppach, a Count who habitually commissioned music which he then passed off as his own—must have been welcome. But in a cruel twist of fate, Mozart died before he could complete the work, leaving behind only one wholly finished movement and a series of sketches and musical outlines. His distraught widow was determined to see the score completed, not least because she needed the commission fee, and asked various people to undertake the task. Süssmayr, who had visited the composer regularly throughout his short but terminal illness, agreed to her request, and it is his version which is most commonly heard in concert halls today.

Mozart was ill for much of the time he was composing the *Requiem*, and—stories aside (for there are plenty)—it is hard to imagine that he didn’t begin to associate the work with his own death. Indeed, the music is full of the contrasts that might occur to a dying man—a deep, inescapable despair juxtaposed against redemptive, lyrical consolation. And although Süssmayr’s hand lies heavy in the score, the overriding artistic voice is undeniably that of Mozart’s. The composer completed only the vocal parts and the harmonic outline up until the end of the *Hostias*, excepting the *Lacrimosa* for which he managed merely eight bars, and provided the orchestration for the opening movement alone. However, he left behind other fragments, some of which were only rediscovered in 1962, and is reputed to have provided Süssmayr with instructions from his deathbed. His pupil’s careful work and his wife’s devotion helped ensure the *Requiem*’s enduring status as a true masterpiece of the choral repertoire.



(12)

his Father imposed with regard to the real Age of the Boy, though he had not only a most childish Appearance, but likewise had all the Actions of that Stage of Life.

For Example, whilst he was playing to me a favourite Cat came in, upon which he immediately left his Harpsichord, nor could we bring him back for a considerable Time.

He would also sometimes run about the Room with a Stick between his Legs by Way of Horse.

I found likewise that most of the London Musicians were of the same Opinion with regard to his Age, not believing it possible that a Child of so tender Years could surpass most of the Masters in that Science.

I have therefore for a considerable Time made the best inquiries I was able from some of the German Musicians resident in London, but could never receive any further Information than that he was born near

From the report about young Mozart entitled *Account of a Very Remarkable Young Musician* by English lawyer, naturalist and Friend of the Royal Society, Daines Barrington: "... his Little Fingers could scarcely reach a Fifth on the Harpsichord" and "... he had not only a most childish Appearance, but likewise had all the Actions of that Stage of Life. For Example, whilst he was playing to me a favourite Cat came in, upon which he immediately left his Harpsichord, nor could we bring him back for a considerable Time. He would also sometimes run about the Room with a Stick between his Legs by Way of Horse."

Translations

Ave Verum Corpus..... William Byrd

Ave, verum corpus,
natum de Maria Virgine,
Vere passum immolatum
in Cruce pro homine
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum
in mortis examine.

Hail, true Body,
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for mankind:
from whose pierced side
flowed [water] and blood:
Be for us a foretaste [of the Heavenly banquet]
in the trial of death.

O dulcis, O pie
O Iesu, fili Mariae,
miserere mei. Amen.

O sweet, O holy,
O Jesus, son of Mary,
have mercy on me. Amen.

Crucifixus a 8..... Antonio Lotti

Crucifixus etiam pro nobis sub Pontio Pilato:
passus et sepultus est.

He was crucified also for us under Pontius
Pilate: he suffered and was buried.

Requiem..... Wolfgang Amadeus Mozart

I. INTROITUS

Requiem Aeternum

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

Rest Eternal

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. KYRIE

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

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. SEQUENZ

No 1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix iustus sit securus?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos servas gratis,
salve me, fons pietatis.

4. Recordare

Recordare, Iesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

No 1. Day of wrath

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the judge descends from heaven
to examine all things closely!

2. Hark the trumpet

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. King of Glories

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Remember

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

IV. OFFERTORIUM

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

5. The accursed

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Weeping

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.

Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

1. Lord Jesus

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

2. *Hostias*

Hostias et preces tibi, Domine,
laudis offerimus.

Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

V. SANCTUS

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

VI. BENEDICTUS

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

VII. 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.

VIII. COMMUNIO

Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctis tuis in aeternum,
quia pius es.

3. *Sacrifices*

Sacrifices and prayers of praise, Lord,
we offer to You.

Receive them in behalf of those souls
we commemorate today.

And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

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

Blessed is he who comes in the name of the
Lord. Hosanna in the highest!

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

Eternal light

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

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 music scene for 40 years. Grads has received critical acclaim as an exponent of fine choral music and enjoys a reputation for high standards of excellence throughout every aspect of presentation and performance.

Grads is committed to presenting high quality, accessible and diverse concerts, keeping the choral tradition alive and fresh. Grads prides itself on its versatility, being equally at home with large-scale choral standards as with intimate chamber works. With strong ties to the local music community, Grads regularly collaborates with organisations and artists both established and emerging. Grads consists of some of Adelaide's most experienced choral singers, many of whom frequently sing in the Adelaide Symphony Chorus and other major choral productions.

In addition to presenting its own concert series, Grads maintains a busy schedule of freelance engagements. Recent highlights include the *Lunchtimes at Elder Hall Anzac Day Concert* (April 2014), and collaborations with the Adelaide Symphony Orchestra and the Elder Conservatorium Chorale such as *Doctor Who Symphonic Spectacular* (January 2015), *Last Night of the Proms* (July 2016) and *Scotland the Brave* (March 2017).



Karl Geiger conductor

Karl Geiger is a pianist, organist, accompanist and conductor. A graduate of both the University of Melbourne and the Elder Conservatorium of Music (University of Adelaide), he has been involved in choral music his whole musical life, having sung in and played for many choirs.

An active accompanist, Karl was the inaugural winner of the Diana Harris Prize for Accompanying and was the winner of the 2010 Geoffrey Parsons Award for Accompaniment. He has had considerable experience as a vocal accompanist and orchestral continuo player.

In addition to his position as Director of Music of Graduate Singers, Karl is the accompanist for the Elder Conservatorium Chorale, the First Concert Choir of Young Adelaide Voices, and regularly works with the Adelaide Chamber Singers as rehearsal pianist and performer.

Rosalind Martin soprano



Soprano Rosalind Martin began her studies in Adelaide as a clarinettist, but her love of singing persuaded her to complete a first-class Honours degree in voice. She won several major singing prizes including the Melbourne Sun Aria and a German Academic Exchange Scholarship. She spent a number of years in Europe and performed with Glyndebourne, Mecklenburgh, Pimlico and Kent Opera companies. A scholarship from the Britten Pears school in Aldeburgh enabled her to study with such distinguished artists as Anthony Rolfe Johnson, Suzanne Danco, Ileana Cotrubas and Kurt Equiluz.

Since returning to Adelaide, Rosalind has appeared with State Opera and the Adelaide Symphony Orchestra and has made several broadcasts with the ABC, Radio Adelaide and 5MBS. She appears regularly in the Elder Hall Lunchtime and Evening Series and has performed in the Barossa and Coriole Music Festivals. She also enjoys teaching and is a part-time lecturer in voice at the Elder Conservatorium.

Catriona Barr mezzo-soprano



Catriona Barr trained in Adelaide where she sang the title role in *Carmen* with Co-Opera and was a young artist with the State Opera of South Australia before moving to London to live and work for 12 years.

Career highlights included covering Orestes in *La Belle Helene* for English National Opera and singing five performances of Octavian in *Der Rosenkavalier* for Scottish Opera. Other roles with Scottish Opera include Javotte in *Manon* and Annina in *La Traviata*. She has worked in France, Italy, Northern Ireland, Macau and Scotland singing roles including Dorabella in *Così Fan Tutte*, the Drummer in Wigmore Hall in *Der Kaiser von Atlantis* and Maddalena in *Rigoletto*.

For the State Opera of South Australia Catriona has sung Stéphanie in *Roméo et Juliette*, Suzuki in *Madam Butterfly*, Cherubino in *Le Nozze di Figaro*, Venus in *Orpheus and the Underworld* and Emilia in *Otello*.

Since her return to Australia performances have included Mrs Ford in Vaughan Williams's *Sir John in Love* in Hobart, covering the title role in *Carmen* for Opera Queensland and performances of the original work *Making Mozart* by the da Ponte Project.

Between singing engagements Catriona manages the Top Note Vineyard with her husband.

Hew Wagner tenor



Hew Wagner is a First Class Honours Graduate from the Elder Conservatorium of Music and is a member of the James and Diana Ramsey Young Artist Program at the State Opera of South Australia. Hew has performed with the Lyric Opera of Melbourne and toured throughout Australia, Malaysia and China with the Australian International Opera Company and Co-Opera. He has studied with Robert Dawe, Rosalind Martin, Patrick Power and Thomas Edmonds.

Stage roles include Ted Pickles in the world premiere of *Cloudstreet*, Kornelis in *The Japanese Princess*, Basilio in *Le Nozze di Figaro*, Monostatos in *Die Zauberflöte*, Friquet in *La Chanson de Fortunio*, Ruiz in *Il Trovatore*, Goro in *Madam Butterfly*, Triquet in *Eugene Onegin*, Dr

Blind in *Die Fledermaus*, Marco in *The Gondoliers*, Molina in *Kiss of the Spider Woman* and Count Ludovic in *Passion*. Hew has performed as the Evangelist and tenor soloist in Bach's *St Matthew Passion* and as a soloist in Mendelssohn's *Elijah*, Handel's *Messiah*, Haydn's *The Creation* and Orff's *Carmina Burana*.

Hew was nominated for a South Australian Screen Award for his performance in the short film *Captivated: The Musical* and was featured on Christopher Larkin's score for the award winning short film *Aurora*. He has also performed in the Adelaide Cabaret and Cabaret Fringe Festivals.

Lachlan Scott bass



Born in Adelaide, Lachlan completed a Bachelor of Music at the Elder Conservatorium and studied a Postgraduate Diploma of Oper und Musiktheater at the internationally-renowned Universität Mozarteum in Salzburg, Austria. In 2009 he was a finalist in the Australian Singing Competition; the winner of the Dawn Wallace Aria Award at the Adelaide Eisteddfod; and performed in the South Australian final of the 5MBS Young Performer Award.

While perhaps better known for his operatic work, Lachlan also has extensive oratorio and concert experience, having performed as a soloist for most of Adelaide's major choirs including the Adelaide Philharmonia Chorus, Adelaide Chamber Singers, the Adelaide

Harmony Choir, Kapelle Singers and Corinthian Singers, as well as being a guest artist with the Royal Melbourne Philharmonia Chorus in 2010.

From 2015, Lachlan has once again performed as a core member of the Adelaide Chamber Singers, having previously performed with the group from 2005 to 2009.

Lachlan has recently performed for the Elder Conservatorium as Christus in Bach's *St Matthew Passion*, for the Adelaide Philharmonia Chorus in Handel's *Messiah*, as well as performing as the Baritone soloist in the Adelaide premiere of Nicholas Buc's *Mary Mackillop Mass*.

For your diary

Jubilate! Celebrating 40 Years

7:30 pm Saturday 12 August 2017

Elder Hall, University of Adelaide

Tickets from

www.graduatesingers.com.au

Cristemas In Excelsis Deo

7:30 pm Saturday 9 December 2017

St Peters Cathedral, North Adelaide

2:30 pm Sunday 10 December 2017

Elder Hall, University of Adelaide

Harry Potter and the Philosopher's Stone™ in Concert

Adelaide Symphony Orchestra with Graduate Singers and the Elder Conservatorium Chorale

7:00 pm Saturday 4 November 2017

Adelaide Entertainment Centre Arena, Port Road, Hindmarsh

Tickets available from the ASO website: www.aso.com.au

Acknowledgements

We would like to thank all those who have helped bring this concert to fruition, in particular:

Top Note

St Peter's Cathedral, North Adelaide

Elder Conservatorium of Music, University of Adelaide

Mark Sandon and Michael Ierace—rehearsal pianists

Clive Conway—season brochure, handbills and programs

Ashleigh Geiger—program notes

Paddy McGee—recording

Neil Ward Publicity—publicity and marketing

Meg Hansen Photography—photograph of Carl Crossin

Jeffrey Nohl—photographs of Karl Geiger and the choir (taken at Elder Hall)

Our fabulous front of house crew and numerous helpers



Proud supporters of Graduate Singers

As any singer knows, the secret to reaching those top notes is support. **Top Note** is pleased to be supporting today's performance.

We have donated a selection of our premium wines for purchase during the interval.

546 Peters Creek Road, Kuitpo SA 5201

Phone: 0406 291 136

Email: info@topnote.com.au

www.topnote.com.au

JUBILATE!

CELEBRATING 40 YEARS



7:30 pm SATURDAY 12 AUGUST 2017
ELDER HALL University of Adelaide,
North Terrace, Adelaide 5000

Pop open the champagne – it's time to celebrate as Grads turns 40!

In our gala concert we celebrate this milestone with a program inspired by the past, the present and the future. Featuring works from the choir's vibrant history, we explore our roots, revisit some old and new favourites, and look forward with an exciting new composition by our patron, Carl Crossin OAM, commissioned especially for our 40th anniversary.

CRISTEMAS

IN EXCELSIS DEO



7:30 pm SATURDAY 9 DECEMBER 2017
ST PETER'S CATHEDRAL, NORTH ADELAIDE
27 King William Road, North Adelaide 5006

2:30 pm SUNDAY 10 DECEMBER 2017
ELDER HALL University of Adelaide,
North Terrace, Adelaide 5000

Our 2017 season sees the return of a Grads audience favourite – Cristemas! We've weaved a rich and varied tapestry of sumptuous music in the finest of festive traditions. Join us as we explore some of the most radiant music of the repertoire and, together with the magnificent sound of brass and organ, raise the rafters with your favourite traditional carols!

“one of Adelaide's finest choirs”
The Advertiser November 2016



GRADUATE SINGERS SEASON 2017