

MUSIC
of
CHRIST
MAS

Graduate Singers Third Subscription Series Concert for 1987

Christmas Music

St. Francis Xavier's Cathedral

Musical Director: Hilary Weiland

Saturday December 5th.

Kindly assisted by the Department for the Arts, S. A. Government

Programme

Historia der Geburt Jesu Christi

Heinrich Schutz (1585-1672)

| | |
|--------------------------|---|
| Eingang | Introduction. |
| Intermedium I. | Der Engel zu den Hirten auf dem Felde. (<i>The angel appears to the shepherds in the fields.</i>) |
| Intermedium II. | Die Menge der Engel. (<i>The chorus of angels.</i>) |
| Intermedium III. | Die Hirten auf dem Felde. (<i>The shepherds in the field.</i>) |
| Intermedium IV. | Die Weisen aus Morgenlande. (<i>The wise men from the East.</i>) |
| Intermedium V. | Hohepriester und Schriftgelehrte. (<i>Highpriests and Scribes.</i>) |
| Intermedium VI. | Herodes. (<i>Herod.</i>) |
| Intermedium VII. | Der Engel. (<i>The angel.</i>) |
| Intermedium VIII. | Der Engel zu Joseph. (<i>The angel appears to Joseph.</i>) |
| Beschluss. | Conclusion. |

Evangelist: David Galliver
Continuo: Melville Waters and Cecilia Kirk
Angels: Nicola Bevan and Jennifer Tranter
Herod: Andrew Young

Choir and orchestra

Interval

Lauda alla Vergine Maria

Giuseppe Verdi (1813-1901)

Four-part women's choir.

Laudi per la Nativita del Signore

Ottorino Respighi (1879-1936)

The angel: Janet Healy
Shepherd: David Galliver
Maria: Wendy Hopkins

Choir and instrumental ensemble.
Kawai grand piano supplied by Allans Music.

Programme Texts

Historia von der Geburt Jesu Christi

(Luke II, 1-21; Matthew II, 1-23; Luke II, 40.)

Die Geburt unsres Herren Jesu Christi wie uns die von den heiligen Evangelisten beschrieben wird.

Evangelist:

Es begab sich aber zu derselben Zeit, dass ein Gebot von dem Kaiser Augusto ausging, dass alle Welt geschätzt wurde, und diese Schätzung war die erste, und geschah zu der Zeit, da Cyrenius Landpfleger in Syrien war, und jedermann ging dass er sich schätze liesse, ein jeglicher in seine Stadt.

Da machte sich auch auf Joseph aus Galilaea, aus der Stadt Nazareth, in das jüdische Land zu der Stadt David, die da heisset Bethlehem, darum dass er von dem Hause und Geschlechte Davids war, auf dass er sich schätzen liesse mit Maria seinem vertrauten Weibe, die war schwanger,

und als sie daselbst waren, kam die Zeit, dass sie gebären sollte, und sie gebar ihren ersten Sohn, und wickelt ihn in Windeln, denn sie hatten sonst keinen Raum in der Herberge.

Und es waren Hirten in der selbigen Gegend auf dem Felde, die hüteten des Nachts ihre Heerde, und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr, und der Engel sprach zu ihnen:

Angel:

Fürchtet euch nicht, siehe, ich verkündige euch grosse Freude die allem Volk widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus der Herr in der Stadt David. Und dies habt zum Zeichen, ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

The Story of the birth of Jesus Christ

Hear of the birth of Jesus Christ, as we the Evangelists have written it in the holy gospels.

And behold it came to pass in those same days that a decree went out from Caesar Augustus that all the world enrol for taxing, and this taxing was the first one and was made at the time when Cyrenius was Governor in Syria, and everyone went to be recorded, each to their own city.

Then also Joseph went from Galilee, up out of the town of Nazareth, to the city of David in Judaea, which is called Bethlehem, since he was of the house and lineage of David, that there he might be enrolled along with Mary his betrothed wife, who was pregnant.

And while they were staying there came the time that she should deliver the child, and she bore her first son, and wrapped him in swaddling, and laid him in a manger, for there was no room at the inn.

And there were in the same region, shepherds in the fields, guarding their flocks by night. And behold, the angel of the Lord came upon them, and the glory of the Lord shone around them, and they were sore afraid; and the angel said unto them:

Be not afraid, behold, I bring you news of great joy to all people. This day to you the Saviour is born, which is Christ the Lord, in the city of David. And this is a sign; you will find the babe swaddled and lying in a manger.

Angel:

Or ecco ch'è nato il Salvatore!

Behold, now the Saviour is born!

Chorus:

Amen

Amen

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Instrumentalists

| | | | |
|------------------------|--|---------------------|------------------------------------|
| Violins: | Eleanor Lea Maxine Komlos Tamsin Bailey David Bogle | Oboe: | Suzanne Pederson |
| Violas: | Julie Webb Stephen Dale | Bassoons: | Sharon Miller Josephine Deer |
| Cello Continuo: | Cecilia Kirk | Cor Anglais: | Peter Webb |
| Organ: | Melville Waters | Trumpets: | Richard Madden Geoffrey Bradley |
| Flutes: | Elizabeth Koch Sharon Haylen | Trombones: | David Polain Matthew Madden |
| Piano: | Elizabeth Wells Monica Hanusiak | Triangle: | Andrew Young |

Courtesy Adelaide Symphony Orchestra

Choir

| Tenors | Basses | Altos | Sopranos |
|---|--|---|---|
| Colin Lehmann Colin Teller Martin Penhale Martin Dooland Rob Ranzijn Mark Hastings | Peter Ashenden Phillip Lock Daryl Colquhoun Chris Bridge Peter Watt Andrew Rankine Fred Stoddard Andrew Young Neil Piggott | Susan Tonkin Deborah Tranter Catherine Cox Marjolijn Jones Mary Doube Vera Green Robyn Haley Martii Ruys Sonja Hebart Sherry Proferes Penny Tranter Cathy Lock | Brigid Bruer Ali Jonas Jennifer Tranter Nicola Bevan Margaret Stuart Margaret Rawlinson Philippa Horton Katy Mallett Pebii Ranzijn Dee Dooland Jennifer Jones Christabel Saddler Lynne Smythe |

Acknowledgements

Graduate Singers gratefully acknowledges the assistance of Monsignor Aitken and staff at St. Francis Xavier's Cathedral. We would also like to thank:

| | |
|---|---------------------|
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| South Australian College Music School | Norwood High School |
| Cybex Computing | Austek Microsystems |
| Graeme Quinn | Peter Watt |
| Susan Tonkin | Marjolijn Jones |

Front of House staff: Keith Mallett and friends.

This concert is being recorded in 16 bit digital stereo by Fidelity Acoustics.

Notes on the Programme

Heinrich Schutz was born one hundred years before J. S. Bach and was his greatest German predecessor. Schutz discontinued his law apprenticeship when he went to Venice to study with Giovanni Gabrieli in 1609. On his return to Dresden, the Elector and Court were delighted to enjoy the choral magnificence of the 'Psalms of David'. Thus, Schutz' special musical importance lies in his grafting of Italian choral and vocal style, the new Italian monody, onto the German Lutheran and polyphonic tradition (although he never employed the chorale melodies). This is not to say that Schutz was not also a master of the German concertato style, as exhibited in the *Cantiones Sacrae*. He only composed works which involved vocal ensembles, his artistic inspiration being the sacred texts. His musical inspiration came from the German speech rhythm as well as the Italian style, although he believed in the supremacy of Italian styles of music. This conviction was such that he returned to Italy to study with Monteverdi, also a sign of his self humility.

'The Story of the Birth of Christ' is a work of Schutz' maturity (1660). The composition is concerned to render the joy of the liturgical festival but it is also an excellent example of the synthesis of the style developed by him, although it is in a more popular idiom than was usual with the conservative Schutz. It also displays the full panoply of 'modern' techniques both instrumental and vocal. The text is a combination of verses from the Gospels according to St. Luke and St. Matthew.

In his preface to the first edition, the composer states that "he leaves those who may wish to use his music for the Evangelist (this being all that was originally printed) to adapt those forces at their disposal or even to have them composed by someone else". Anyone who wanted the music for the concerted numbers had to apply in writing to the Cantor in Leipzig - perhaps he thereby hoped to discourage the performance of his music by any other than the 'well appointed princely choirs'. In tonight's performance we will endeavour to make the best use of our musical forces in the belief that it is more important to have a musically satisfying and alive performance than to have an 'authentic' one.

The Nativity is a complex work framed by two great choral and instrumental numbers. The first is a nine-part 'Introduction to the Birth of Christ'. The final 'Beschluss' is a hymn of praise. In between are eight Intermedii bound by the same key (which is the traditional Christmas mode - the transposed Ionian), colourfully orchestrated and interspersed with the Evangelist's narrative. This narrative is in the "Style Recitativo" which, as Schutz in his preface pointed out: "is new and has hitherto not appeared in print in Germany". This style is to sing "the words solely in the meter and tempo of intelligible speech". Understanding the text is therefore essential to appreciating the often descriptive nature of the music. Note the spacing of the music which exactly fits the spacing of the words, and the odd piece of word painting: e.g. 'entflohen' (fled) has a little melisma; 'Klagens' and 'Weinens' (crying and weeping) consists of descending chromatics. The 'Angel to the Shepherds' (Intermedium I) and 'Joseph' (VII and VIII), are coloured by the violas obligato and the rocking rhythm of Christ's cradle. In Intermedium I, confidence and joy dominate and the words: 'Furchtet euch nicht' (fear not) receive a gentle emphasis. Intermedium VII includes a marvellous piece of word painting on the word 'fleuch' (flee). Intermedium II is a six part 'Consort of Angels' with obligato violins. Effective use of melisma imitation and contrasts of vocal texture contribute to the sense of excitement, colour and activity. 'The Shepherds in the Field' (III) uses the middle range of voices in three parts and again uses imitation and word painting - 'gehen' (go) as the shepherds rush to the cradle-side. The obligato flutes are strongly associated with shepherds and the movement is highly descriptive. The style

of 'The Wise Men from the East' (IV) is contrastingly more ponderous, uses the tenor range, and is characterised by its strong opening rising 5th. The three voice parts are symbolic of the three wise men. The opening Sinfonia has a processional flavour. Intermedium V for 'High Priests and Scribes' in four-part low male voices, suggests a more Gabrielian style. The austere music is emphasised by the use of the two trombones. Herod's solo (VI) makes regal use of the two trumpets. The chromatic effects, short phrases and wild figurations all dramatise the duplicity of the evil king with his criminal intentions!

The 'Conclusion of the Birth of Our Lord and Saviour Jesus Christ' is memorable for its ringing, repetitive 'Singen, singen, Preis sei Gott'.

The rest of our programme is of Italian origin in acknowledgement of Schutz' regard for Italian music, albeit in a different age.

Giuseppe Verdi's 'Laudi alla Vergine Maria' is the last of the 'Quattro pezzi sacri', written in 1898 after his last opera. The simplicity of this four-part female-voice setting of Dante's text contrasts with the symphonic proportions of the preceding *Te Deum*. Homophony and polyphony combine to make an expressive hymn of love and honour for the mother of Christ.

Ottorino Respighi studied music at Bologna University before going to Russia to study with Rimsky Korsakov. The teacher's influence is most apparent in the colourful orchestration of Respighi's works. For the first two decades of this century, Respighi was widely active as a pianist and violinist. He travelled a great deal, gaining cosmopolitan influences. In 1913, he settled in Rome as Professor of Composition.

Respighi was receptive to visual impressions and thus the best aspects of his music are colourful and sensuous in nature. This is perhaps also why he has been called the 'Italian Debussy'.

The 'Lauda per la Nativita del Signore' (1930) is one of his best works. It is a dramatic cantata, the inspiration being pictorial and literary - indeed Respighi once envisaged a stage version of the music. The text is based once more on the Biblical narrative but to a version attributed to the 13th century Franciscan Friar Jacopone da Todi. Respighi was fascinated by the mediaeval period and this is further reflected in the use of a mediaeval two-verse carol to a vigorous stamping rhythm, in the middle of the Lauda. Indeed, the whole work is pervaded by suggestions of Monteverdian *arioso* (note the opening), sixteenth century madrigal and other pre-classical musical forms. The orchestration is original and imaginative. The wind sextet is joined by the piano duet and triangle late in the work, thus adding excitement to the angelic 'Laude Gloria'. Additional colour is provided by unaccompanied male voices humming a harmonic background to the Shepherd's solo. Other notable moments in the work are Mary's first solo accompanied only by the *cor anglais*, and her monotone prayer of hope towards the end as the angel rises to an ecstatic top C.

The music has a glittering surface; through this surface the deeper emotion of a child-like joy and excitement of Christmas breaks through.

H. W.

Conductor: Hilary Weiland

Hilary Weiland arrived in Adelaide early in 1985 and since then, she has been very much involved in the city's musical life. She sang in the 1986 Festival in the premiere performance of *In an Eden Hills Garden*, with the Australian String Quartet, which includes Hilary's composer-violinist husband, Douglas Weiland. Hilary went on to sing and play the organ in various concerts.

Her first conducting experiences were in England: she studied music at Girton College, Cambridge, where she organised and ran the chapel choir. Hilary sang and toured with the Cambridge University Chamber Choir, and was fortunate in having the opportunity to direct the group. She continued to sing with and direct choirs in London, including performances with Neville Marriner, Andrew Parrott and Louise and Simon Halsey. Her three and a half years as Director of Music at Notting Hill and Ealing High School were spent building up the choral tradition; this involved both directing a large choir, and a smaller 'Madrigal Choir', which represented London in the Sainsbury/BBC 'Choir of the Year' competition.

Hilary conducts both Graduate Singers and Adelaide University Choral Society choirs, and also teaches at the Brighton High School Special Interest Music Centre.

Soprano: Janet Healy

Janet graduated in Economics in Canberra and worked as an accounts supervisor for a leading American corporation, meanwhile pursuing a fourteen year interest in classical guitar in teaching, performing and composing. She entered the Elder Conservatorium in 1985 to study singing with Gwennyth Annear and James Christensen, also winning two Conservatorium prizes for opera performance in 1985 and 1986. In 1986 she also won the Adelaide Eisteddfod Vocal Scholarship and the Vocal Aggregate Section, and in 1987 was the State representative for the semi-finals of the Metropolitan Opera Auditions and finalist for the Dame Mabel Brookes Scholarship. During the last year she has sung in six oratorios including an ABC engagement with the Adelaide Symphony Orchestra.

Janet has performed operatic and musical roles, ranging from the Queen of the Night in *The Magic Flute* to Josephine in *HMS Pinafore*.

Mezzo-Soprano: Wendy Hopkins

A mezzo-soprano, Wendy joined the State Opera Chorus in 1984 and made her solo debut with that company as the Gypsy Girl in the highly successful *Countess Maritza* in 1985. While studying at the Elder Conservatorium, Wendy was a finalist in the 1985 State Opera Aria, State representative for the Shell Aria, and winner of the 1985 Evelyn Hall Memorial Prize.

For the State Opera she has also sung Cherubino in *The Marriage of Figaro*. 1987 has been a particularly good year for Wendy. She sang the role of Suzuki in *Madama Butterfly* at the Festival Theatre and later won the State Opera Aria.

Wendy Hopkins has performed as a soloist with the Adelaide Chamber Orchestra, Adelaide Chorus and for the ABC with the Adelaide Symphony Orchestra.

Tenor: David Galliver

During the nineteen fifties and sixties David Galliver was well known in England as a concert singer. He appeared with many leading choral and orchestral societies, singing with conductors such as Barbirolli, Boult, Giulini, Jacques and Sargent as well as at music festivals in Europe (including Flanders, Munich, and Perugia). He was noted particularly for the part of the Evangelist in the Bach Passions, which he undertook many times for the London Bach Choir, and the title role in Elgar's *Dream of Gerontius*, which he sang in 1958 before the late Pope Pius XII. Since coming to Australia in 1964 he has taken part in many performances for the ABC, and given numerous lieder recitals here and interstate, combining these with teaching and research at the University of Adelaide, where from 1966 to 1983 he was Elder Professor of Music. Now a Professor Emeritus, he continues to be active as a singer, organist and scholar.

Soprano: Nicola Bevan

Nicola has been singing with Graduate Singers since 1978, has sung with many other Adelaide choral groups including FUCS, AUCS and Canticle, and is currently a member of the nine voice Adelaide Chamber Singers. She has a BA in Music (Performing Arts) from Adelaide University, and is employed as a music teacher. Her voice is particularly well suited to Early Music and she has performed many solos from this body of music. She studies with Guila Tiver.

Soprano: Jennifer Tranter

Jennifer has sung with Graduate Singers for seven years as both a soprano and a contralto. She too is a member of the Adelaide Chamber Singers, and has sung both as a chorister and soloist with many other amateur choirs in Adelaide. She is studying with John Morgan.

Baritone: Andrew Young

Andrew has sung with Graduate Singers and with Adelaide University Choral Society for the past five years. This is his first solo appearance with either of these choirs. He competed in the City of Adelaide Eisteddfod in 1986 and 1987; this year he won the Nancy Thomas Memorial Section. Andrew has been receiving vocal tuition from Karen Lettice for the past four years.

Organist: Melville Waters

Melville is well-known to Adelaide audiences as a soloist and as a regular accompanier of choral performances. He succeeded the late James Govenlock as organist and choirmaster of St. Francis Xavier's Cathedral, late in 1984. In 1985, he was awarded an Education Department scholarship to study conducting at the Elder Conservatorium of Music; he worked under Jonathon Draper's supervision with the Conservatorium Symphony Orchestra, the University of Adelaide Chamber Orchestra and the University of Adelaide Bach Choir. During 1986 he was State Musical Director for the visit of Pope John Paul II and Guest Conductor with the University of Adelaide 'Cello Ensemble'. In 1987 he travelled to Europe, assisted by grants from the S.A. Department for the Arts and the Australia Council, to study choral direction and improvisation at the International Congress of Organists, and organ and harpsichord at Summer Schools in Europe.

Cello Continuo: Cecilia Kirk

After completing her Bachelor of Music at Auckland University in 1981, Cecilia was awarded a Teaching Assistantship at the University of Western Ontario, Canada. She then spent two years in Cologne, studying cello with Young-Chang Cho and chamber music with the Amadeus Quartet. Since the beginning of 1986, Cecilia has been living in Adelaide and playing in the Adelaide Symphony Orchestra, Adelaide Chamber Orchestra and the Arioso String Quartet.



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