

B

*presents a body of beautiful choral music
by a bevy of composers whose names begin with*

Terence Maskell,
New Zealand, Director,

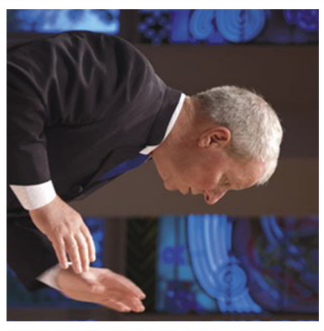
the **Graduate** choir

is for.



Beautiful

the **Graduate** choir
New Zealand



Soprano Natalie Ferrand Natasha Grimsey Cara Gross Catherine Hamilton
Jude Hancock Meredith Lawry Clare Lee Diana Lloyd Miriam Nakutsuji

Alto Melissa Absolum Juliet Davies Margaret Hawkes Togi Lemanu
Frazier MacDiarmid Nefu Pati Kriss Rappana Julia Smith Angela Tsai

Tenor Semisi Hau Neil Hawkes Jeremy Mathan Amitai Pati Pene Pati
William Pati David Tipi

Bass Joel Aquino Chris Artley Peter Cammell Simon Currow Ben Jackson
Alan Keegan Fatai Poching Jonathan Sadler Patrick Salima Tony T'ret'e
Henry Winder

The **Graduate Choir, NZ** which has been referred to as "one of Auckland's best-kept secrets", has earned an international reputation for the performance of choral music at its best, for programming which is accessible and universal in appeal, for the musical integrity it brings to this repertoire, and for the warmth and breadth of its sound. Tonight's recital covers all of these bases – taking the opportunity to present a wide variety of appealing music sung with faithfulness to the style.

The Graduate Choir, NZ thanks you sincerely for your patronage at this evening's recital. If you are not already on our mailing list, please visit our website www.graduatechoir.co.nz and follow the navigation instructions under "Contact" - "Support".

Tonight's artists wish to acknowledge with gratitude the kind assistance of
The Priest and Administration of St Matthew's Anglican Church,
and the New Zealand Choral Federation.

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St Matthew-in-the-City at 5:30pm on Saturday 18 September 2010

For no reason, other than it seemed like a good idea, The Graduate Choir, NZ is pleased this evening to present a range of some beautiful pieces for choir – linked by the fact that the names of their composers all begin with the letter



The list includes pieces from a wide range of styles – highlighting something for which this choir is celebrated: the breadth and diversity of its repertoire. Some may wonder where the greatest of them all is...J S Bach; we're saving him for a more fitting occasion - our 10th anniversary in 2011!

The choir is delighted to welcome as supporting artists Philip Smith (organ & piano), Chris Artley (piano), Doug Cross, Mark Close, Luke Christensen & Tim Sutton (trombonists from the APO).

A bunch of early Bs

William Byrd [1539 - 1623]

In five parts and often used as an introit (“prevent” in this case meaning “go before”), this is a fine example of Byrd’s (reluctant) complicity with the requirement for straightforward pieces in the vernacular and represents part of his contribution to Anglican Church music.

By comparison, *Justorum animae* belongs to his output of Catholic music, much of it published in his two-volume *Gradualia* (1605-07), and is marked by not only a certain intimacy that would have suited private chapel performances but by the stillness of its opening that gradually develops into a wonderful example of imitative counterpoint including the use of *stretto*. Written for the Offertory of All Saints, its text makes it suitable also for funeral services.

Dietrich Buxtehude [1637 – 1707]

This is the third movement (TB duet) of a short Advent cantata *Wachet auf ruft uns die Stimme* that was originally scored for ATB soloists, 2 violins and basso continuo. Tonight we give the athletically demanding solo parts to the full TB sections (most of the time) – with no less a delightful outcome!

John Blow [1649 – 1708]

This is one of the most sublime prayers of the Catholic Church, characterised in this setting by extended use of dissonance and performed with organ continuo. Blow, who taught Jeremiah Clarke and Henry Purcell, was organist at both Westminster Abbey and St Paul’s Cathedral.

William Boyce [1711 – 1779]

From the pen of the composer of “Heart of oak” (1759) comes this delightful verse anthem with organ continuo representing the very best of the British Baroque. The verse solos are taken by *Natalie Ferrand* and *Diana Lloyd* (sopranos), *Togi Lemanu* (countertenor), *Amitai Pati* (tenor) and *Alan Keegan* (bass).

A bracket of Romantic Bs

Anton Bruckner [1824 – 1896]

Most of Bruckner’s motets, e.g. *Locus iste*, *Ave Maria* etc are well-known to audiences; here are two that may not be. The first is scored for TTBB choir and four trombones and is from the Common of a Confessor Bishop. Much use is made of major/minor shifts – stressing the ambivalence of the text.

Like *Inveni David*, this is an Offertorium, this time taking the text from the Common of a Virgin Martyr, based on Psalm 15. The similarity is further continued with the use of trombone accompaniment to the SATB choir – this time using only three. We are pleased to be joined by APO trombonists in these rarely-heard motets.

Prevent us, O Lord

Justorum animae

Zion hört die Wächter singen

Salvator mundi

O where shall wisdom be found?

Inveni David

Afferentur regi

A bracket of Romantic Bs (continued)

Johannes Brahms [1833 – 1897]

The celebrated “*Love Song Waltzes*” of 1868, using poetry by *Georg Daumer*, belong to the German tradition of intimate musical soirées and are fairly staple fare for choirs and audiences alike, their charm and beauty never diminishing! We really wanted to perform all eighteen, but as this would have taken almost half an hour we have chosen four of the most attractive movements: Nos. 6, 8, 9, 10 with *Chris Artley* and *Philip Smith* – piano duet. Please refer to our translation insert to marvel at the way Brahms’s skilful use of the waltz idiom never palls and always reflects the text.

Liebeslieder-Walzer, Opus 52 (selections)

Wo ist ein so herrlich Volk?

And because one can’t really avoid the sheer enormity and significance of the choral output of this “German Giant”, we’re also performing the third of his *Fest- und Gedenksprüche Op 109* for double-choir. Inspired by a sense of civic and national pride and published in 1890, the set was dedicated to the Mayor of Hamburg.

15 Minute Intermission

A bundle of later Bs

Henry Balfour Gardiner [1877 - 1950]

This, his best-known work, is a setting of the Compline hymn *Te lucis ante terminum* and dates from 1908. Whilst, strictly-speaking a 20th century composition, it owes much to Romanticism with lush, dense harmonies for 8-part choir and organ and is considered a classic of the English choral repertoire.

Evening Hymn

Benjamin Britten [1913 – 1976]

This early work (1930) was one of only two of his pieces to be performed at his funeral service. Although strictly for double chorus, the second choir part is sometimes performed by a quartet as an “echo” choir – tonight taken by *Clare Lee* (soprano), *Togi Lemanu* (alto), *William Pati* (tenor) and *Ben Jackson* (bass).

A Hymn to The Virgin

Javier Busto [1949 -]

Telling the story of the great mystery of the Incarnation, Busto’s *O magnum mysterium* is a hugely expressive work, beginning with a very quiet, hypnotic exposition of the text and containing several points of climax – the most exciting at the end, taking sopranos and tenors soaring to top A. Busto, a medical doctor by profession, was born in the Basque country of Spain and has achieved notable success not only as a composer for choirs but also as a choir director.

O Magnum Mysterium

Leonard Bernstein [1918 – 1990]

In a poignant recapitulation from Act II of “West Side Story” a fragment of *Somewhere* is sung by *Maria* as *Tony* dies in her arms. This arrangement (in 10 parts at times!) of Bernstein’s wonderful stage music (the first theme of which is “borrowed” from Beethoven’s Emperor Concerto – another “B”) is by *Robert Edgerton* and was dedicated to *Simon Carrington* (formerly of the King’s Singers).

Somewhere

Burt Bacharach [1928 -]

Bacharach is noted especially for his collaboration with lyricist *Hal David* in the ‘60s - ‘80s which saw a colossal and highly successful output of popular pieces – mostly with *Dionne Warwick* as performer. In 1982, in collaboration with *Carole Sager*, *That’s what friends are for* appeared. It was later to grab the headlines as the one-off recording in 1985 featuring *Dionne Warwick*, *Gladys Knight*, *Elton John* and *Stevie Wonder* as a benefit for AIDS research. Tonight the choir ends this recital with a *Greg Gilpin* SATB arrangement of the piece, with accompaniment from choir members *Chris Artley* (piano) and *David Tipi* (bass).

That’s what friends are for