

Brisbane Concert Choir

presents

Arrivederci!

Dr. Debra Shearer-Dirié, Musical Director

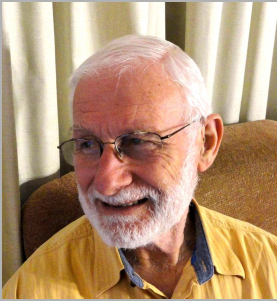
John Woods, Accompanist

3pm Sunday 4th September 2011

St Andrew's Uniting Church

(Cnr Creek & Ann st)

Welcome from St Andrew's Uniting Church



St Andrew's is richly blessed to be able to host this afternoon's performance of music from Italy. We may not be able to offer gondolas, narrow canals or ancient statuary, but who needs them when there are talented choristers and wonderful music?

Many of us have said *arrivederci* to Italy with that country's music ringing in our ears — just as you will leave this afternoon. Enjoy St Andrew's and the music.

REV. BOB WARRICK

Minister

St Andrew's Uniting Church

EMERGENCY EVACUATION

In the event of fire or other emergency, walk promptly to the rear of the building and exit through the glass doors. Do not congregate in the café area, but continue walking up the footpath to ensure that the exits are not blocked.

Assemble across the road outside the Suncorp building until advised by a responsible person that it is safe to re-enter the building.

Only if access to the main glass-door exit is blocked should you attempt to leave via the door to the right of the stage.

Arrivederci!



WELCOME FROM THE CHOIR



As you may be aware, we are heading off in a week's time to tour northern Italy, starting in Milan and ending up in Rome two weeks later. We

will be presenting seven concerts in that time, some in association with local choirs and one as part of the Festival Internazionale Classica 2011. In Rome our final concert will be shared with a local orchestra and will feature Handel's *Dixit Dominus* (which we performed in April this year) and Vivaldi's *Gloria*. We will also be providing music for mass at St. Mark's Basilica, Venice and Chiesa Santa Maria, Rome.

At today's concert we will be presenting most of the smaller choral works which we will be taking with us. I'm afraid that you will have to travel to

Rome if you want to hear the Handel and Vivaldi.

The touring group will include our musical director Debra Shearer-Dirié, 35 singers and 20 supporters, one of whom is three years old. Although it is a busy tour from a musical point of view, there will still be plenty of opportunity to see the sights and experience the local delights on offer.

Once recovered from our tour (we are giving ourselves a week off) we begin rehearsals for our 4th December concert, featuring *Brother Heinrich's Christmas*, a fable written and set to music by John Rutter. We also plan to have our long-awaited Christmas CD launched in time for that concert. We would love to see you there.

IAN MAURER
Chairman

Inflight Information

It is not difficult to put together a sensational collection of a *cappella* choral music to sing in some of the most beautiful places in Italy. But it is a little more difficult forming these pieces into a concert for you this afternoon, without the acoustic and rich cultural history of the buildings in which we will sing in Europe. It is for this reason that we are going to transport you from St. Andrew's Uniting Church in Brisbane, to Milano, then Mantova, Venezia, Perugia, and finally Roma. These are just some of the places we will have the pleasure of performing in, in just a few days.

Our first section of the concert consists of a selection of early Italian pieces from a range of 16th and 17th-Century composers. *Amor vittorioso*, by Giovanni Gastoldi (who worked as a church musician in Mantova) is a vocal balletti. An interesting combination of texts with the military tone of the verses mixed with the frivolous *fa, la, la* we have come to know from the Renaissance madrigal. Vecchi's *Fa una canzona* ('Write a song') reads as a lover asking her friend to write a song that has emotional "meaning" rather than writing something "proper" but meaningless.

We use the metaphorical phrase "swan song" for the final gesture or effort just before death, and in other situations. Jacques Arcadelt's *Il bianco e dolce cigno* sets this text in a most tender way with the soprano and alto voices often creeping together to suspend a dissonant note before

its desired resolution.

Claudio Monteverdi wrote eight books of Madrigals. *La bocca onde l'asprissime parole* comes from the second book and catches Monteverdi still very much in his Renaissance phase of writing, whereas you can see in the later books of Madrigals a move towards Baroque instrumentation and texture.

The first section of this afternoon's programme will conclude with a processional Hymn in the Quechua language of Peru. Research indicates that *Hanacpachap cussicuinin* was most likely written by a native composer and later published by Franciscan scholar Juan Pérez Bocanegra at the end of his treatise *Ritual formulario*, of 1631, thus becoming the first example of polyphony printed in the Americas.

The next four pieces on the programme – *Gloria in excelsis Deo* by Weelkes, *O quam glorioso* by Victoria, *Cantate Domino* by Monteverdi, and *O Magnum Mysterium* by Lauridsen will be performed in Saint Mark's Basilica. From the beautiful imitative entries of the Weelkes, to the slow meandering harmonies of the Lauridsen, I think this moment will stay with us forever.

We conclude the first half of the programme in a lighter style as we put on our Masquerade masks. *Tiritomba* is a well-know Neapolitan song and to finish, we ask you to join us for the well-known *Funiculi – Funicula*, written by Italian journalist Peppino Turco and set to music by Luigi Denza.

Arrivederci!



We are now halfway through our journey from the north of Italy to our departure point, Roma. The second half of this afternoon's programme will present a collection of choral pieces that, to a certain extent, have established a nationalistic flavour around each composer's choral writing. The English composers Gerald Raphael Finzi, Edward Elgar, and Howard Goodall bring a varied selection of choral colours in various forms of sacred and secular pieces, including Goodall's popular theme song from the TV series *The Vicar of Dibley*. *My spirit sang all day* comes from Finzi's famous partsongs set to the words of Robert Bridges. Elgar's *My love dwelt in a northern land* is one of his earliest partsongs with its beautiful unison opening and waltzing text in the middle section.

The *parlando* (speech-like) style of many of Zoltán Kodály's *a cappella* choral pieces is also evident in his *Transylvanian lament*. Kodály was one of the Hungarian nationalistic composers who collected and notated songs of the people in and around Hungary. The melodies in the *lament* are typically Hungarian in their rhythm, intervallic structure and contour of the melody. The folk material outlines the first and last sections of this piece, whilst the middle section portrays the accompanying voices as waves of the ocean, sweeping the melody into the bells announcing death.

Although a Visayan Folksong (Visayas being one of the three principal geographical divisions of the Philippines), *Rosas Pandan*

tells a Filipino story tale, and yet possesses the Spanish musical characteristics of its early history. *Rosas Pandan* is the name of a maiden from Pandan who comes to the village to celebrate the festivities.

Our programme comes to an end with two contrasting pieces by North American musicians. The first is Moses Hogan's *Glory, glory, glory to the Newborn King* which celebrates the life of a newborn with all of its glories. And finally the first choral piece of Eliza Gilkyson's, a singer/songwriter from North America. Eliza wrote her *Requiem* after the devastating Asian tsunami of 2004, as an invocation to compassion and as a song of prayer and comfort.

It has been a pleasure sharing this programme with you before heading off to Italy. I look forward to seeing you all at the December concert so that you can hear about the wonderful experiences from our trip.

DEBRA SHEARER-DIRIÉ

Musical Director



DR DEBRA SHEARER-DIRIÉ

MUSICAL DIRECTOR



Originally from Perth, Dr Debra Shearer-Dirié maintains an active career as a choral conductor, music educator, clinician and scholar. She holds a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University. During her time there she directed the Indiana University Children's and Youth Choir, was assistant director to maestro Paul Hillier with the Pro Arte Singers, and Director of the International

Vocal Ensemble at Indiana University for two years. From 2000 to 2001, she conducted the Northwest Girlchoir in Seattle, a 400-voice organisation of young women who perform frequently with the Seattle Symphony Orchestra.

Debra has received numerous invitations to present at national conferences both in Australia and abroad, including the National Conference of the American Choral Director's Association in New York in 2003, and most recently, her third Australian National Choral Association (ANCA) conference in July 2010.

Debra conducted the Queensland Young Conservatorium Chamber Choir through diverse repertoire which led to an invitation to perform at the ANCA conference in 2004. In 2005, she was appointed Musical Director of Brisbane Concert Choir, and in 2006 founded Vox Pacifica Chamber Choir. In 2009 she founded Fusion, a semi-professional adult a capella ensemble. She continually searches for opportunities to collaborate with other musical groups, composers, dancers, visual artists and cultural groups.

Debra lectured in the School of Music at the University of Queensland and is currently serving as editor of the ANCA journal *Sing Out*, and on the national ANCA committee. She is in demand as an adjudicator, clinician and conductor for festivals and eisteddfods throughout Australia and the Asia-Pacific region.

Arrivederci!



PROGRAMME



<i>Is any afflicted?</i>	William Billings (1746-1800)
<i>Amor vittorioso</i>	Giovanni Gastoldi (c. 1556-1622)
<i>Fa una canzona</i>	Orazio Vecchi (c. 1550-1605)
<i>Il bianco e dolce cigno</i>	Jacques Arcadelt (c. 1507-1568)
<i>La bocca onde</i>	Claudio Monteverdi (c. 1567-1643)
<i>Hanacpachap cussicuinin</i>	Anon.
<i>Gloria in excelsis Deo</i>	Thomas Weelkes (c. 1576-1623)
<i>O quam glorioso</i>	Tomás Luis de Victoria (c. 1548-1611)
<i>Cantate Domino</i>	Claudio Monteverdi
<i>O magnum mysterium</i>	Morten Lauridsen (b. 1943)
<i>Tiritomba</i>	Traditional Neapolitan Song
<i>Funiculi-Funiculà</i>	Neapolitan Song. Music by Luigi Denza (1846-1922)

Interval

<i>My spirit sang all day</i>	Gerald Finzi (1901-1956)
<i>My love dwelt in a northern land</i>	Sir Edward Elgar (1857-1934)
<i>Transylvanian lament</i>	Zoltán Kodály (1882-1967)
<i>Rosas Pandan</i>	Arr. George G. Hernandez
<i>The moon is distant from the sea</i>	David N. Childs (b. 1969)
<i>Ave Maria</i>	Franz Xaver Biebl (1906-2001)
<i>The Lord is my shepherd</i>	Howard Goodall (b. 1958)
<i>Glory, glory, glory to the newborn king</i>	Moses Hogan (1957-2003)
<i>Requiem</i>	Eliza Gilkyson (b. 1950)
<i>Time to say goodbye</i>	Sartori, Quarantotto and Peterson

TEXT

Amor vittorioso

Everyone come armed, O my strong soldiers, I am the invincible skilful archer.

Do not be afraid, but joined in a perfect formation follow me boldly.

They seem strong heroes those who are against you.

Those who might hurt you do not know how.

Do not be afraid, be courageous and strong, be smart in battle.

Fa una canzona

Write a song with no black notes, if you ever wanted my favour.

Write it so that it will bring me to sleep, make it end sweetly, sweetly.

Don't put any harshness into it, because my ears aren't used to that.

Don't write numbers or counterpoint, this is my main design.

Sing this style lucky Orpheus managed to pacify Proserpina, down under.

Il bianco e dolce cigno

The white and sweet swan, dies singing, and in tears I reach the end of my life.

Strange and opposite fate, that he dies disconsolate, and I die happy.

Death which in dying, fills me with joy and desire.

If, in death, I feel no other pain I would be content to die a thousand times each day.

Arrivederci!



Hanacpachap cussicunin

The bliss of Heaven, I will worship you a thousandfold, revered fruit of a mature tree,
Long awaited by your people, protection of spiritual strength, heed my call.
To escape from the sins of the devil help me with your strength, so that I your child,
This orphan of yours, will have existence and life everlasting. Bring me fortune.
Increase my store of gold and silver, being well provisioned, it will be stored up.
There will be great food harvests. Defend me from famine. Let me rest well here. For my salvation.
May there be glory for the Lord and for his Son likewise and also for the Holy Ghost;
May there be glory for all eternity; for the life of all sustenance may there be delight.

O Quam Gloriosum

O how Glorious is the Kingdom, where all saints rejoice with Christ!
Dressed in white robe, they follow the Lamb wherever he goes.

Cantate Domino

Sing unto God the Lord, sing ye a new song: O Sing ye to God the Lord, sing and bless ye his Name.
Wondrous are the works of the Lord God: O sing ye with exultation, and praise the Lord.
Prai
se him on the mercy harp and voices with a psalm: Wondrous are the works of the Lord God.

O Magnum Mysterium

O great mystery, and wondrous sacrament,
that animals should see the new-born Lord, lying in their manger!
Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!

Funiculí funiculá

Some think the world is made for fun and frolic, and so do I!

Some think it well to be all melancholic, to pine and sigh;

But I, I love to spend my time in singing, some joyous song;

To set the air with music bravely ringing is far from wrong!

Listen! Listen! Echoes sounds afar! Listen! Listen! Echoes sounds afar!

Funiculí funicular, funiculí funicular! Echoes sounds afar! *Funiculí funicular!*

Some think it wrong to set the feet a dancing, but not so I!

Some think that eyes should keep from coyly glancing upon the sly!

But oh! To me the mazy dance is charming, divinely sweet!

And surely there is nought that is alarming in nimble feet?

Listen! Listen!...

Ah me! t'is strange that some should take to sighing, and like it well!

For me, I have not thought it worth the trying, so cannot tell!

With laugh and dance and song the day soon passes, full soon is gone.

For mirth was made for joyous lads and lasses to call their own!

Listen! Listen!...

Arrivederci!



Rosas Pandan

Here I am Rosas Pandan, coming from the mountains to be with all of you to celebrate this festivity.

This is my only offering, the only legacy from my forefathers.

A song that is ancient, the pride of our mountains. Here it is!

As I dance beautifully to it, It's as cool as the morning dew.

Hopping like crazy!

Oh, poor 'Dodong' (young man) as he watches Inday (young lady), he's drooling with excitement!

Ave Maria

The angel of the Lord declared unto Mary.

And she conceived by the power of the Holy Spirit.

Hail Mary, full of grace, the Lord is with thee, blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.

Maria said: Behold the handmaid of the Lord,

Be it done unto me according to thy Word.

Hail Mary, ...

And the Word was made flesh. And dwelt among us.

Hail Mary,...

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

After the concert

*Please join us for supper in the hall
below the Church.*

THE CHOIR



The Brisbane Concert Choir at St Andrew's is an auditioned, adult, mixed voice community choir of up to 70 members drawn from all walks of life, based in Brisbane, Australia. Formed in 1996 by Dr Guy Jansen as an initiative of St Andrew's Uniting Church's Arts Outreach, it was directed by Christopher Kiver until July 2002, and thereafter came under the direction of Graeme Morton, until the end of 2003. Following an extensive search for a new Musical Director, Debra Shearer-Dirié was appointed to the position in May 2005.

The choir has established an excellent reputation for its performances of diverse repertoire ranging from a cappella pieces to full symphonic works. Performances have included appearances with The Queensland Orchestra, Queensland Pops Orchestra and in prestigious festivals such as Brisbane Cathedrals Week and the 4MBS Festival of Classics.

The choir embarked on a highly-successful ten-day tour of the North Island of New Zealand in 1999 and in June 2002, following the release of its first CD, *Journey*, the choir toured to north Queensland. The choir has recorded performances for broadcast on ABC-TV and 4MBS Classic-FM. In 2008 the choir released another CD, *Radiance*, and went on its first European tour to Prague, Salzburg and Vienna.

The choir toured to Italy in September and plan to release its third CD this year, featuring music for the Christmas festive season.

Arrivederci!



SOPRANO

Lindsay Blacow
Susan Burrows
Katherine Chan (*)
Liz Denning
Helen Fredericks
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Fiona McKeon
Janet McKeon
Caitlin McMorrow
Suzana Milosevic
Sarvenaz Monfaredi
Judy Neal
Renata Rankin
Stephanie Rodgers
Lucinda Thomson

TENOR

Simon Burgess
Ian Clarkson (*)
Lourens Feuth
Allen Kloeden
Jack Parakh-Morgan
Michael Scott
Tim Smetham (*)

ALTO

Milly Blakeley
Christine Campbell
Amanda Dee
Sorcha Delaney
Sue Gray
Melissa Hutchinson (*)
Nicolie Jenkins (*)
Barbara Lamb
Barbara Maenhaut
Lynne Maurer
Joan Mooney
Jane Oliver
Tricia Pezet
Ceri Takken
Kathy Teakle

BASS

Malcolm Alexander
Robert Bray
Ian Maurer
Mark McKeon (*)
Timothy Reeves
Ross Salomon
Murray Smith
Chris Whight

MUSICAL

DIRECTOR

Debra Shearer-Dirié

REHEARSAL

ACCOMPANIST

John Woods

PATRON

Guy Jansen

MANAGEMENT

Chairman

Ian Maurer

Secretary

Stella Jenks

Treasurer

Lourens Feuth

Committee

Christine Campbell
Sue Gray
Janet McKeon
Caitlin McMorrow
Jim McNicol
Stephanie Rodgers

Librarian

Mary Gough

St Andrew's Liaison

Steven Nisbet

Video Presentation

Katherine Chan

(*) **Soloist**

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ACKNOWLEDGEMENTS



We acknowledge the huge debt of gratitude we owe to St Andrew's Uniting Church for continuing to provide a home for our choir in their beautiful, heritage-listed building.



Gambling

Community Benefit Fund

Queensland Government

The Queensland Government's Gambling Community Benefit Fund which proudly funded the purchase of specialised black choir folders, together with additional music books for our library.



Brisbane Concert Choir at St Andrew's
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