

BRISBANE CONCERT CHOIR

AT ST ANDREW'S

DEBRA SHEARER-DIRIÉ

Musical Director

W. A. Mozart

REQUIEM

in D Minor, K626

and

J. S. Bach

CANTATA^{NO.} 140

“Wachet auf, ruft uns die Stimme”

with the

SINFONIA OF ST ANDREW'S

Saturday, 10 May 2014

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.

INTRODUCTION

Welcome to our first concert of the 2014 season. Today we combine two of the most beautiful works—one from each of the great masters Johann Sebastian Bach (1685-1750) and Wolfgang Amadeus Mozart (1756-1791).

Bach's Cantata 140—*Wachet auf, ruft uns die Stimme* ("Wake up! call the voices of the watchmen) was composed for the 27th Sunday after Trinity, a Sunday that occurs in the church year only when Easter falls extremely early. The cantata is based on the hymn text and melody of the same name, by Philipp Nicolai (1556-1608). The poem 'Wachet auf

"recalls the Minnesinger time of Wolfram von Eschenbach, particularly the Morning Song (*Tageweisen*) with which the watchman on the battlement of the knight's castle breaks the quiet of the night with his horn call, warning the lovers that dawn approaches and they must part." (Norton Critical Score)

I am sure Bach was attracted by the dramatic possibilities inherent in the parable of the wise, yet foolish virgins, as he has set the opening chorus with such excitement and anticipation, almost like a chorale fantasy. The chorale line, sung by the soprano section, begins with nobility and lifts us to great heights in the middle section of the first movement. At one point, the voice parts are created as steps leading up to the

soprano chorale melody—perhaps these are the steps of the watchtower itself.

The modest orchestration only adds to the innocence of this piece. During the two duets in Movements 3 and 6, Bach creates two striking *obbligato* lines, first with the violin and then with the oboe, respectively.

The hymn tune holds great ingenuity from older melodic phrases. The first duet, 'Wenn kömmt du, mein Heil?', is a dialogue between the Soul (the bride) and Jesus (the bridegroom). In the second duet, 'Mein Freund ist mein!', the imagery is changed, for although the bridegroom is again identified as Jesus, the bride is Zion.

The fourth movement of this work, which acts as a pillar dividing the movements evenly, uses the second verse of Nicolai's chorale tune and is simply a tenor voice line accompanied by two simple lines in the orchestra with the violins and violas playing in unison. This movement is perhaps the most well-known of this cantata. The last two verses of the Chorale tune are set as a simple four part harmonization to finish the work.

Today, we then move from the unity of the bridegroom and bride to a Mass celebrating the departed. While preparing for this performance, it was interesting revisiting the original manuscripts that Mozart left for his *Requiem* (K. 626). Composed in the year

'...he has set the opening chorus with such excitement and anticipation, almost like a chorale fantasy...'



of his death, the original manuscript illustrates some movements, or sections of movements, to be quite well fleshed out, and yet others, in particular the instrumental parts, are very sparse. Whether we owe our thanks to Franz Xaver Süssmayr, Franz Jacob Freystädtler, Joseph Leopold Eybler, or Abbé Maximilian Stadler, all of whose names appear in the historical archives related to its composition, we cannot argue that Mozart's *Requiem* is indeed one of the pillar works of the 18th century.

During his last few weeks Mozart became increasingly obsessed with the *Requiem*, composing from his bed, referring to it as his 'swan song'. The movements of this work bring together a Bach-ian grandeur in the contrapuntal double fugue of the *Kyrie* and *Lux aeterna*, whilst we look towards the future in the powerful writing in the opening of the *Dies irae*. The opening of the *Tuba mirum*, which begins with a trombone solo, taking us from the 'Day of Wrath' to 'the trumpet spreading its wondrous sound through the tombs of the land'. The alternation of the powerful grandeur moments to the sensitive softer sections in both *Rex tremendae* and *Confutatis* takes us on a journey from the very heights of emotion, to the most intimate. One can almost hear Mozart calling '*Salva me!*' ('Save me!') at the end of the *Rex tremendae*. The *Lacrimosa* stands alone and needs no words to explain its lamenting beauty.

Domine Jesu begins the Offertory and a turn towards the eternal life of the Mass,



of which the *Hostias* and *Benedictus* are particular highlights. The work comes to a close by returning to the melodic and harmonic material of the opening.

Quite opposing in mood and character, these two works are examples of the archetypal writing of these two prolific composers. I hope you enjoy experiencing today's performance with the voice parts placed slightly differently than most performances of these works.

DEBRA SHEARER-DIRIE
Musical Director

J. S. BACH

“WACHET AUF, RUFT UNS DIE STIMME”

(“Wake ye maids! Hark, strikes the hour”)

CANTATA FOR 27. SUNDAY AFTER TRINITY, BWV 140

I. Chorus

Awake, calls the voice to us of the watchmen high up in the tower; awake, you city of Jerusalem. Midnight the hour is named; they call to us with bright voices; where are you, wise virgins? Indeed, the Bridegroom comes; rise up and take your lamps, Alleluia! Make yourselves ready for the wedding – you must go to meet Him.

II. Recitative (Tenor)

He comes, He comes, the Bridegroom comes, O Zion's daughters, come out, his course runs from the heights into your mother's house. The Bridegroom comes, who like a roe and young stag leaps upon the hills; to you He brings the wedding feast. Rise up, take heart, to embrace the bridegroom; there, look, He comes this way.

III. Aria - Duet (Soprano and Bass)

When will You come, my Saviour?

I come, as Your portion.

I wait with burning oil.

Now open the hall

I open the hall

for the heavenly meal.

Come, Jesus!

I come, come, lovely soul!

IV. Chorale

Zion hears the watchmen sing, her heart leaps for joy within her, she wakens and

hastily arises. Her glorious Friend comes from heaven, strong in mercy, powerful in truth, her light becomes bright, her star rises. Now come, precious crown, Lord Jesus, the Son of God! Hosannah! We all follow to the hall of joy and hold the evening meal together.

V. Recitative (Bass)

So come in to Me, you My chosen bride! I have to you eternally betrothed Myself. I will set you upon My heart, upon My arm as a seal, and delight your troubled eye. Forget, O soul, now the fear, the pain which you have had to suffer; upon My left hand you shall rest, and My right hand shall kiss you.

VI. Aria - Duet (Soprano & Bass)

My Friend is mine,

and I am yours,

love will never part us.

I will with You

you will with Me

graze among heaven's roses, where complete pleasure and delight will be.

VII. Chorale

Let Gloria be sung to You with mortal and angelic tongues, with harps and even with cymbals. Of twelve pearls the portals are made, In Your city we are companions Of the angels high around Your throne. No eye has ever perceived, no ear has ever heard such joy like our happiness, Io, io, eternally in dulci júbilo!

W. A. MOZART
THE REQUIEM IN D MINOR

(completed by F. X. Süssmayr)
IN ITS TRADITIONAL FORM
K. 626

I. Introit: Requiem

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

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

III. Sequence:

1. *Dies irae*

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. *Tuba mirum*

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. *Rex tremendae*

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

4. *Recordare*

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.

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. Confutatis

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. Lacrimosa

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.

IV. Offertory

1. Domine Jesu

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

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.

V. Agnus Dei

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

VI. Communion: Lux aeterna

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.

**There will be a short interval between the two works.
A light supper will be served in the Hall after the performance.**

AMBER EVANS SOPRANO



Amber Evans is an emerging Australian singer and composer. An avid chorister, she is a member of The Australian Voices, an internationally recognised ensemble. Her work as the ensemble's Artistic Administrator and Assistant Conductor in 2014 has allowed her to have two new choral works published by Edition Peters and recorded under the Warner Classics label. Most recently, her new piece *Adnoartina of Uluru* was premiered at the Lyceum Theatre in Shanghai, China. Her diverse singing interests are further apparent in her involvement with St. Stephen's Cathedral Schola in Brisbane and her tutelage for the treble boys in the cathedral choir. Amber is currently in her Honours year of a Bachelor of Music degree in Advanced Performance at the Queensland Conservatorium, studying classical voice under Margaret Schindler. She is looking forward to performing the roles of 'Chocholka' in the Conservatorium's production of Janáček's *The Cunning Little Vixen*, and the 'Young Woman' in the world premiere of the new Australian opera, *Floods* this year. Amber has also conducted solo recitals at the ABC QSO Studio, the Queensland Conservatorium Theatre and St. John's Cathedral in Brisbane. She hopes to continue with her current musical endeavours and further develop her passion for contemporary Australian music.

NICOLIE JENKINS ALTO



Nicki works as a dentist and has always enjoyed singing. She was awarded AMusA in 2002 and completed a Graduate Certificate in Music Studies at the Queensland Conservatorium in 2003. She currently sings with the Brisbane Concert Choir and Fusion Vocal Ensemble. Nicki has extensive experience as a soloist around Brisbane, and has performed many times with the Brisbane Concert Choir including featuring in recordings.

BERNARD WHEATON TENOR



Bernard studied at the University of Southern Queensland graduating with a Bachelor of Creative Arts and a Diploma in Music. He was a Member of the Young Artist Program (2001). Member of the Moving Opera! team (2004, 2006, 2007, 2008, 2010, 2012) and performed with Opera Australia in 1995. Bernard currently teaches singing at Moreton Bay College.

This year Bernard will cover Borsa for Opera Q's production of *Rigoletto*, Benoit and Parpignol in *La Boheme* and will perform a number of concerts throughout Brisbane and the surrounding area, and has covered the roles of The Phantom and Piangi for The Empire Theatres' production of *Phantom of the Opera*.

For Opera Queensland Bernard has performed: Pony Express Rider in *The Girl of the Golden West*, Beppe in *Pagliacci*, Giuseppe in *La traviata*, First Prisoner in *Fidelio*, First Speaker's Man in *The Magic Flute*, La Bate in *Andrea Chénier*, Doctor Blind in *Die Fledermaus*, Borsa in *Rigoletto*, and as soloist on the Opera Chorus CD with the Queensland Symphony Orchestra. In 2013 Bernard performed in Opera Queensland's 2013 productions of *St Mathew Passion* singing The Witness and chorus, *Cinderella*, *Otello* and Opera on the River Stage and worked with the Opera Queensland's Open Stage Education Program. Bernard was also tenor soloist for *The Messiah* and the *Mozart Requiem*.

JOSHUA RUBEN BASS



Joshua Ruben is a Brisbane-based Bass-baritone who is currently studying his third year at the Queensland Conservatorium of Music. He started his singing studies with Soprano Gaynor Morgan in 2011 and through acceptance into the Bachelor of Music began his studies under Head of Voice, Margaret Schindler. In 2013 he understudied the role of 'Antonio' in the Conservatorium production of *Le Nozze di Figaro* and this year, he is looking forward to performing the roles of the 'Parson' in Janáček's *The Cunning Little Vixen* and the 'Young Man' in the world premiere of the Australian opera, *Floods*. He also performs regularly as a scholar in the St Andrew's Uniting Church choir.

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, which performs frequently with the Seattle Symphony Orchestra.

Debra has received numerous invitations to present at national conferences both abroad and in Australia, including the National Conference of the American Choral Director's Association in New York in 2003, and has been invited to present at each Australian National Choral Association (ANCA) Choralfest since she has returned to Australia in 2003.

Upon arriving in Brisbane mid 2003, she conducted the Queensland Young Conservatorium Chamber Choir. 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's most recent vocal ensemble is Vintage Voices, a program for older people in the community to join in song. She began leading this group 18 months ago.

Debra has lectured at the Queensland Conservatorium, The University of Queensland School of Music, and in 2013 will be teaching at the Australian Catholic University and serving as editor of the ANCA journal *Sing Out*, and on the National Council for ANCA. Debra is in demand as an adjudicator, clinician and conductor for festivals and eisteddfods throughout Australia and the Asia-Pacific region.

W. A. Mozart **REQUIEM** *and* J. S. Bach **CANTATA** ^{NO.} 140

THE SINFONIA OF ST ANDREW'S

The Sinfonia of St Andrew's was formed in 1995 for a performance of Mendelssohn's *Hymn of Praise* conducted by Mansel Jones. Since then it has promoted its own orchestral concerts as well as appearing regularly with the Brisbane Concert Choir. The orchestra is an interesting mix of professional players, who perform regularly for the Queensland Orchestra and Queensland Pops Orchestra alongside students from the Conservatorium, University of Queensland and Queensland Youth Orchestra.

FIRST VIOLIN

Lucy Bignall (Leader)
Katy Sillar
Luci MacArthur
Elisha Harrison
Mafumi Ishi

SECOND VIOLIN

Matthew Gillett
Helen Carvolth
Maree Williamson
Leslie Levy

VIOLA

Anna Jack
Moira Lambert
Byron Mengel

CELLO

Ngaio Toombes
Catherine Stewart

DOUBLE BASS

Murray Gay

OBOE

Bernard Girard
Robin Powell

BASSET-HORN

Graham Evans
Kate Travers

BASSOON

Trevor Williamson
Anne Hoare

TRUMPET

Malcolm Liddell
Lindon Weise

TROMBONE

Adrian Head
Steven Lebsant
Oscar MacDonald

TIMPANI

Ross Dovey

MANAGEMENT

General Manager
Graham Evans

String Coordinator
Maree Williamson

Librarian

Kay Harrison



BRISBANE CONCERT CHOIR



The Brisbane Concert Choir at St Andrew's is an auditioned adult mixed voice choir. Formed in 1996 by Dr Guy Jansen, 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 toured the North Island of New Zealand in 1999 and in June 2002, following the release of its first CD, *Journey*, the Choir embarked on a very successful tour to north Queensland.

2008 saw the release of a second CD, *Radiance*, and a first European tour which visited Prague, Salzburg and Vienna. The Choir toured to Italy in September 2011, where it was very well received and in December of that year, the Choir released a CD of music for the festive season, entitled *Rejoice!*

The Choir has recorded performances for broadcast on ABC TV and 4MBS Classic-FM.

W. A. Mozart REQUIEM and J. S. Bach CANTATA NO. 140

SOPRANO

Stephanye Bendell
Susan Burrows Prilick
Katherine Chan
Jane Deighton
Helen Fredericks
Mary Gough
Andrea Hall-Brown
Jan Hungerford
Amy Jelacic
Stella Jenks
Janet McKeon
Judy Neal

ALTO

Jennifer Bendell
Milly Blakeley
Christine Campbell
Amanda Dee
Amelia Fotheringham
Sue Gray
Grete Hindsberger
Melissa Hutchinson
Barb Lamb
Barbara Levien
Barbara Maenhaut
Lynne Maurer
Rosetta McGee
Kristin Metzeling
Joan Mooney
Jane Oliver
Judy Shepherd
Ceri Takken
Kathy Teakle

TENOR

Simon Burgess
Ian Clarkson
Lourens Feuth
Brett Gordon
John Holmes
David Jackson
Paul Kennedy
Michael Scott
Stuart Szigeti
Scott Woo

BASS

Malcolm Alexander
Robert Bray
Bruce Campbell
Michael Dalley
Geoff Hines
Ian Maurer
Mark McKeon
Jim McNicol
Ross Salomon
Chris Whight

MUSICAL

DIRECTOR

Debra Shearer-Dirié

REHEARSAL

ACCOMPANIST

John Woods

MANAGEMENT

Chairman

James McNicol

Secretary

Stella Jenks

Treasurer

Janet McKeon

Committee

Sue Gray

Melissa Hutchinson

Librarian

Melissa Hutchinson

BRISBANE CONCERT CHOIR

AT ST ANDREW'S

DEBRA SHEARER-DIRIÉ

Musical Director

invites you to join us to sing

Haydn's **THE CREATION** *'from scratch'*

with soloists and the

SINFONIA OF ST ANDREW'S

Saturday, 19 July 2014

St Andrew's Uniting Church

Corner of Creek and Ann Streets, Brisbane

Rehearsals from 1.15 pm Performance at 7.00 pm

(Audience Tickets \$15)

To participate please register online at www.brisbaneconcertchoir.com
or complete a registration form available today

CONCERT DIARY
2014 SEASON

HAYDN'S CREATION 'FROM SCRATCH'

Saturday, 19 July 2014, 7.00pm

A CAPELLA CONCERT

Friday, 12 September 2014, 7.30pm

including Kodaly's *Missa Brevis*

CHRISTMAS CONCERT

Sunday, 7 December 2014, 6.00pm

a collaboration with the Brisbane Bells

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ACKNOWLEDGMENT



The Choir appreciates the ongoing generosity shown by St Andrew's Uniting Church and its congregation in providing a home for the Choir and allowing us to use their beautiful, heritage listed building.



Brisbane Concert Choir at St Andrew's Inc.

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