

Future Performances

Sunday, 2 December 2007

J.S. Bach's Magnificat plus a Traditional Christmas Concert
With the Sinfonia of St Andrew's.

25 April 2008

The Armed Man: A Mass for Peace (Karl Jenkins)
With the Sinfonia of St Andrew's.

July

Handel's Messiah
With the Sinfonia of St Andrew's.

August

'From Scratch' Brahms's German Requiem
With the Sinfonia of St Andrew's.

November

An a cappella concert in preparation for

December

Advent Festival performances in Prague and Vienna.

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Phone 3369 4866 for further details or to be placed on our mailing list.

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Brisbane Concert Choir at St Andrew's

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Brisbane Concert Choir at St Andrews
presents

Hail Gladdening Light



Cathedrals' Week

Sunday, 16 September, 2007

Cathedral of St Stephen

A word from our Chairman

Welcome to this our second season concert for 2007. Brisbane Concert Choir has its home at St Andrew's Uniting Church in the city, but we are always happy to have the opportunity to perform in other fine performance spaces around Brisbane, and beyond. This concert was in fact previewed at St Carthage's Cathedral, Lismore, as part of that church's centenary celebrations. We are pleased to offer this concert as our contribution to the Cathedrals' Week festival of music. If you are new to our audience and would like to know about future events, please take a moment at interval to complete the form in your program, or send your contact details to us by email.

The Choir normally performs two concerts of larger works with orchestra per year, plus one such as this, where we explore the more intimate world of a cappella singing. We plan to record this selection of music for release on compact disc in 2008. On a personal note, I was delighted to hear that this concert was to mark the Australian premiere of my lighthearted look at life in a choir – *A Choral Menagerie*. I hope you enjoy it.

Our December concert this year features J.S.Bach's *Magnificat*, together with traditional Christmas favourites. Next year kicks off with a repeat performance of the very moving work, *The Armed Man: A Mass for Peace* by Karl Jenkins, on Anzac Day. We plan to finish 2008 with a flourish, having been invited to perform in advent music festivals in Prague and Vienna. Any assistance you can provide with fundraising for this challenging undertaking would be greatly appreciated.



Ian Maurer

We are basses, humble, lowly,
Grind our notes out loud but slowly.
Sometimes we're accused of shouting when we try to give our all,
It's not nice when we are told we're like a moose's mating call.
We have feelings, we have senses, We're romantic to the core.
It's just that we are distracted by the beauty all around,
Visions of delight before us, and they make a wondrous sound.
We may be mere sopranos, but we have got a brain,
We have heard it all before – not that tired old line again.
If you want to really please us, give us chocolate at ten with our coffee,
But just wait, with coffee and chocolate, who needs men!
Tenors are special, we can do no wrong,
No matter what's written we sing our own song.
Rush all the solos and go a bit sharp,
but we'll get to heaven and each get a harp.
Sopranos they are two a penny, Altos, basses much the same,
Tenors are God's gift to choirs,
please feel honoured that we came.
Stoic altos, loyal supporters, We don't get to sing a tune.
Don't wish this fate on our daughters,
let's break out and start to croon!
Why should we be relegated to the notes no others know?
Equal right for all our members,
come on girls it's time to go up ...
Tune in with our airhead sisters, Time has come for something new.
After all, we know that we're the keepers of the choir's I.Q.
As a group it's clear to see that things are not as they should be,
but we sing in harmony.
We have sometimes thought of leaving,
but we could not face the grieving,
we'd all rather give up breathing than miss our choral fix.
We learn to coexist, We learn to tolerate.
We know that we can miss warm ups by being late.
Singing's what we like to do most anytime and anywhere.
If we get paid that's a bonus, if we don't then we don't care.
The time has come to say farewell,
We've told our story from the top.
This song could go on forever, but it won't cause we'll just stop!

Let there be praise and jubilation,
Salvation and honour, and power and blessing;
One proceeding from both,
Let there be equal praise.

Totus Tuus Henryk Mikolaj Górecki

Mary, I am completely yours,
Mother of our Redeemer, Virgin Mother of God,
Blessed virgin,
Mother of the world's Saviour.

Jubilare Deo Giovanni Gabrieli

O be joyful in the Lord all ye lands,
for thus shall the man be blessed
that feareth the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel unite you
and himself be with you.
May he send thee help from the sanctuary,
and strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth
give thee blessing out of Sion.
O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.

My Lord, What a Morning Harry T. Burleigh

I Got a Robe Moses Hogan

Hear My Prayer Moses Hogan

A Choral Menagerie Ian Maurer

We have a story to tell 'bout our choir,
a fable of vanity, hope and desire.
You can judge for yourself who is right and who is wrong,
We cannot agree that's why we sing this silly little song.

A word from St Andrew's Church

As part of the history of St Andrew's Church there is a long history of music. From day one, the organ and choir have been an integral part of the life of the congregation. Just over a decade ago, there was a widening of this musical tradition as The Brisbane Concert Choir at St Andrew's and the Sinfonia of St Andrew's were established. Now both of these groups share in the ever widening circle of music at St Andrew's.

Today's concert by the Brisbane Concert Choir at St Andrew's showcases not only the choir's talent but also this choir's commitment to providing quality performances in places other than St Andrew's Uniting Church.

Reverend Ray Herrmann
Minister - St Andrew's Uniting Church

Music at St Andrew's

St Andrew's Uniting Church, on the corner of Creek and Ann Streets, is now the home of three choirs and one orchestra. In addition to the regular church choir (the Sanctuary Choir) which performs weekly at Sunday services, Brisbane Concert Choir was established as an auditioned community choir over 10 years ago. The Sinfonia of St Andrew's was formed at the same time. And this year, Vox Pacifica, an auditioned youth chamber choir was welcomed to the church. St. Andrew's celebrated its centenary in 2005, and continues to play a major role in supporting fine music-making in the city. It is pleasing to see that all three of these St Andrew's-based community music groups are performing as part of Cathedrals' Week.



Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, completed her Undergraduate degree at the University of Western Australia. She holds a Diploma of Kodály Education from the Kodály Institute, Kecskemét, Hungary, a Master of Music Education degree and Doctorate of Music in Choral Conducting degree from Indiana University, USA. While at Indiana University she was director of the Indiana University Children's Choir and assistant director to Paul Hillier with the Pro Arte Singers. From 2000-2001, she was selected as Artistic Director of the Northwest Girlchoir in Seattle, a 400-voice ensemble which performed frequently with the Seattle Symphony Orchestra. Dr. Shearer-Dirié has presented at the National Conference of the American Choral Director's Association in New York 2003, and at the Australian National Choral Association conference in 2004. In 2005, she was appointed Musical Director of the Brisbane Concert Choir and in 2006, founded the Vox Pacifica Chamber Choir which has just returned from a very successful tour of Tasmania including several well-received performances at the National ANCA conference. Dr. Shearer-Dirié lectures at The University of Queensland and has been editor of the Australian National Choral Associations Journal publication. She travels nationally adjudicating and conducting.

Choir Management

Chairman	Ian Maurer	Musical Director	Debra Shearer-Dirié
Secretary	Nicki Jenkins	Accompanist	John Woods
Treasurer	Tricia Pezet	Librarian	Mary Gough
Committee	Jenelle Grant	St Andrew's	
	Stella Jenks	Liaison	Steven Nisbet
	Caitlin McMorro	Patron	Guy Jansen
	Heather Wearne		

May there be glory for the Lord
and for his Son likewise
and also for the Holy Ghost;
Mmay there be glory for all eternity;
for the life of all sustenance
may there be delight. Amen.

INTERVAL

Quatre motets sur des themes grégoriens Maurice Duruflé

Ubi Caritas

Where there is charity and love, God is there
The love of Christ has gathered us together
Let us rejoice and be glad in it,
Let us revere and love the living God.
And from a sincere heart let us love one another.

Tota Pulchra es

Thou art all beautiful, O Mary,
And the stain of the original sin is not in thee.
Your vestaments are as white as snow,
And your face is like the sun.
Thou art the glory of Jerusalem,
The joy of Israel, and the honour of our people.

Tu es Petrus

Thou art Peter, and upon this rock
I shall build my church.

Tantum ergo

Let us therefore, bowing low,
venerate so great a Sacrament,
And let the old law give way to the new rite;
Afford assistance to the deficiency of the senses.
To the Begotter and the Begotten,

clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia*.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia*.

Hail, Gladdening Light Charles Wood

Hanacpachap cussicuinin

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.

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. The choir has recorded performances for broadcast on ABC-TV and 4MBS Classic-FM, and 2008 is shaping up to be a busy year with plans to record another CD and tour Vienna and Prague.

Sopranos

Lindsay Blacow
Melissa Britnell
Liz Denning
Helen Fredericks
Hazel Gibson
Mary Gough
Alexandra Greene
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Anna Kloeden
Sarah McBratney
Caitlin McMorro
Suzana Milosevic
Elizabeth Pratt
Janelle Roworth
Lucinda Thomson
Ruby Westlake

Altos

Christine Campbell
Jenelle Grant
Kyla Hayden
Melissa Hutchinson
Nicki Jenkins
Barbara Lamb
Lynne Maurer
Joan Mooney
Tricia Pezet
Rebecca Russell
Heather Wearne

Tenors

Ian Clarkson
Cameron Hall
John Holmes
Ross Jelf
Allen Kloeden
Jack Parakh-Morgan

Basses

Malcolm Alexander
Robert Bray
Andrew Campbell
Bruce Campbell
Michael Dalley
Geoff Hines
Ian Maurer
Robin Maurer
Tom McIntosh
Timothy Reeves
Ross Salomon
Michael Scott

The miracle of light has brought fascination to musicians for centuries. Poets and composers of many centuries have been inspired by this and there is a large quantity of choral music embodying the response of their imaginations to the many facets of light. The relationship between light and sound, in particular music, dates back to Medieval times with composers writing in certain modes to portray a certain character, colour, or dimension of light: the darkness of death, the subtleness of the birth of an infant, the harsh terrors of conflict, the morning glow of dawn, and the light eternal. The repertoire in this afternoon's programme will show the relationships between light, sound, and text.

This afternoon's programme begins with *Haec est dies* (This is the day) by the well-known Jacob Handl (1550-91). Handl, a contemporary of Giovanni Pierluigi da Palestrina, occupied much of his time composing for the Church. The sacred polychoral motet style of the time is illustrated in this double-choir setting of Psalm 118. The texts of Psalm 118 and 149 align themselves in praising the Lord in song; however, in the setting by Heinrich Schütz (1585-1672) of the latter, *Cantate Domino canticum novum* (Sing to the Lord a new song), one can imagine the cascading lines of text illuminating the heights of the cathedrals for which it was written. Although not written for double choir, it is clear that Schütz intended the echoing nature of this music to play spatially with each other. This motet follows the style of Giovanni Gabrieli with whom Schütz studied in Venice between 1610 and 1612.

Salga el torillo hosquillo, written by Diego José de Salazar (c. 1660-1709), dramatically describes a bullfight which becomes an allegory of the Birth and Passion of Christ. Salazar, a Spanish composer, uses double choirs in this piece to set up the anticipation and anxiety of the bullfight between a young boy and the bull. The piece opens with the confusion of "Let the little black-faced bull in" and "Hold him back! Make him wait!" As the piece progresses, the music takes on a different character. The verses are set to a ravishingly beautiful melody line as the powerful and emotive language takes on a more reflective nature telling the story of the value and goodness of the life of Christ, but also leaving one with the feeling that every single life has that same value and goodness.

The young North American composer, Joshua Shank (b. 1980) creates a musical picture on a text by Ryan Newstrom in his *Musica animam tangens*. On this occasion Shank obtained the prestigious Raymond W. Brock

In the cloak of a man, the boy child enters the ring;
The bull will tear it apart, and thus mankind will win.

In the doorway of the stable,
the menacing brute confines him.
He defends us all, and thinks nothing of himself.

The bullfighter's death has been foretold;
My good fortune depends on his dying, though he is
dying for my misfortune.

Musica animam tangens Joshua Shank

Music touching;
Exhaling its breathless oceans of life
Currents that free hearts giving love to
All that open the sounds that fill
The mountain of my existence
And overflow my soul to touch God.

Funeral Ikos John Tavener

Why these bitter words of the dying, O brethren, which they utter
as they go hence? I am parted from my brethren. All my friends
do I abandon, and go hence. But whither I go, that understand I
not, neither what shall become of me yonder; only God, who hath
summoned me knoweth. But make commemoration of me with
the song: *Alleluia*.

But whither now go the souls? How dwell they now
together there? This mystery have I desired to learn, but
none can impart aright. Do they call to mind their own
people, as we do them? Or have they forgotten all those
who mourn them and make the song: *Alleluia*.

We go forth on the path eternal, and as condemned, with
downcast faces, present ourselves before the only God eternal.
Where there is comeliness? Where then is wealth? Where then is
the glory of this world? There shall none of these things aid us,
but only to say off the psalm: *Alleluia*.

If thou hast shown mercy unto man, O man, that same
mercy shall be shown thee there; and if on an orphan
thou hast shown compassion, the same shall there deliver
thee from want. If in this life the naked thou hast

Haec est dies Jacob Handl

This is the day which the Lord has made;
Let us rejoice exceedingly and be glad in it.
Alleluia.

Cantate Domino canticum novum Heinrich Schütz

Sing to the Lord a new song,
Praise him in the church of the Saints,
May Israel rejoice in his maker,
And the daughters of Sion rejoice in their King.
Praise his name with drum and harp,
And sing psalms to him.

Salga el torillo hosqillo! Diego José de Salazar

Let in the little black-faced bull! Hah! Hah!...
Hold him back! Make him wait!
Keep him there! While I get myself into cover.

But, alas, how fierce he is!
The swift bull dashed out after my love.
But no! After me!
I saw him, my beloved lord, I saw him;
For the boy child is waiting for him,
I saw him, shi...shi...shi...shivering,
Not with fear, but with cold.
But no!

Let in the little black-faced bull...

It cleared the square of the rabble of clouds
Filling the windows of Heaven with stars.

Everyone out! Get out and make way!
For the bull is the devil as his fury reveals.

A boy child, who is all man, is waiting in the arena,
And is sure to kill the bull, for he is a dashing toreador.

Though brave, he may perform the proud "half moon,"
As the bull charges it will become just a strike on the air.

Student Composition Award, an annual award given to a single composer for his or her outstanding contribution to choral music through a composition. As stated by the composer himself: "From the moment I read this text, I knew I would eventually set it to music because it expresses something that any musician knows to be true—that music puts us in touch with a higher power, something inexpressible and infinitely beautiful." Shank uses a colourful palette of colours in this piece illustrating the ebb and flow of the ocean and reaching the heights of the verbally unexplainable feeling as music touches our soul.

Composed in 1981, John Tavener's (b. 1944) *Funeral Ikos* was written for the memorial service of his much-loved former school music master Edward Chapman. The text is taken from The Order for the Burial of Dead Priests. The distinctive and visionary style, which John Tavener has made his own, is nourished by the liturgy and chants of the Orthodox Church, of which he has been a member for some years. The music, austere and hypnotic, repeats six times in different vocal combinations. Each section is demarcated by an 'Alleluia': the texts of Orthodox funeral services express not only the awareness of the transitory nature of mortal life ("Where then is comeliness? Where then is wealth? Where then is the glory of this world?") but a clear hope and belief in life after death.

Charles Wood's (1866-1926) *Hail, Gladdening Light* sets one of the earliest known Christian hymns, first referred to by St. Basil in the 4th century and used in the early church at the lighting of the evening lamp at sunset. John Keble's English translation attracted the attention of Charles Wood, who set it to music in 1912 as one of a set of anthems for the major festivals of the church. Wood carefully creates several dimension of musical light from the illuminating strength of the harmonic opening, to the velvety soft candlelit prayer to Christ, to the strength of unison voices on the text "We hymn the Father, Son, and Holy Spirit, Divine."

The first section of this afternoon's programme will conclude with a processional Hymn in the Quechua language of Peru. Research indicates that *Hanaq pachap 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 second half of the programme begins with Maurice Duruflé's (1902-86) *Quatre motets sur des thèmes grégoriens*. The four motets of 1960 are based

on the corresponding Gregorian chant. Duruflé invokes the spiritual elements of the plainsong in a polyphonic context. Each motet is preceded by the plainsong from which it is derived. *Ubi caritas et amor* flows freely and syllabically in a meditative fashion, while *Tota pulchra es* (for women's voices) is lighter and more sprightly, yet soft and feminine. *Tu es Petrus* is a rousing and optimistic piece, the Churches' foundation on the rock of Peter being indicated by the building of the motet on its canonic opening to a strong and sturdy final cadence. *Tantum ergo* returns us to the meditative, wistful style that characterizes so much of Duruflé's music; the concluding 'Amen' settles as a sigh on this group of motets.

Although set to a brief text, *Totus tuus*, composed by Henryk Mikolaj Górecki (b. 1933) encompasses some of the most beautiful meditative softly sustained choral singing of the late 20th-century. Górecki, a Polish composer, was initially influenced by Anton Webern and his serialism. In *Totus Tuus* he creates a strong and freely expressed Marian devotion. This is followed by Giovanni Gabrieli's (1557-1612) setting of *Jubilate Deo*. Combining the texts of Psalms 20, 100, 128 and 134, Gabrieli sets this piece in the style of the Grand ceremonial motet of its time. The emotive character of each section of text is set beautifully to portray the effect of the words. This in combination with the way the 8-voice parts are combined to interact with each other in a sensitive and at times jubilant way, results in this wonderful motet which with its ebb and flow gather towards a grand finale.

The final selections of this afternoon's programme takes three contemporary settings of sacred texts. Harry T. Burleigh (1866-1949), known as the Father of the Spirituals. Through his music he popularized the spirituals, bridging cultures and races by using the inspiring songs of his ancestors. Continuing in the tradition of Burleigh and William Dawson, Moses Hogan (1957-2003) composed and arranged volumes of traditional spirituals, as in *I Got a Robe*, and newly composed pieces, as in *Hear My Prayer*.

Our programme concludes with *A Choral Menagerie* by Ian Maurer (b. 1950), a free-lance composer and one of the basses in the Brisbane Concert Choir. The piece takes the comical stereotypes of each vocal section of the choir, from the loud and amorous basses, to the altos with delusions of grandeur, giving each section the chance to share candid opinions of themselves and their fellow choristers.

Debra Shearer-Dirié

Programme

Hail, Gladdening Light

Jacob Handl (1550-91)	<i>Haec est dies</i>
Heinrich Schütz (1585-1672)	<i>Cantate Domino canticum novum</i>
D. J. de Salazar (c.1660-1709)	<i>Salga el torillo hosquillo!</i>
	(Soloists: Janelle Roworth, Lucinda Thomson, Melissa Hutchinson, Nicki Jenkins)
Joshua Shank (b.1980)	<i>Musica Animam Tangens</i>
John Tavener (b.1944)	<i>Funeral Ikos</i>
Charles Wood (1866-1926)	<i>Hail, Gladdening Light</i>
Anon.	<i>Hanacpachap cussicuinin</i>

INTERVAL

Maurice Duruflé (1902-1986)	<i>Ubi Caritas</i>
	<i>Tota Pulchra es</i> (women only)
	<i>Tu es Petrus</i>
	<i>Tantum ergo</i>
H. M Gorecki (b.1933)	<i>Totus Tuus</i>
Giovanni Gabrieli (1557-1612)	<i>Jubilate Deo</i>
Harry T. Burleigh (1866-1949)	<i>My Lord, What a Morning</i>
Moses Hogan (1957-2003)	<i>I Got a Robe</i>
	(Soloist: Nicki Jenkins)
Moses Hogan	<i>Hear My Prayer</i>
Ian Maurer (b.1950)	<i>A Choral Menagerie</i>

INSTRUMENTALISTS

Organ - Steven Nisbet Guitar - Tricia Pezet Percussion - Chan Chi-Wai