

2006 Concert Season

May

4MBS Festival of Classics — Mozart

Sunday, 21 May 2006

With the Sinfonia of St Andrew's.

July

"From Scratch" Gounod Messe Solennelle

Saturday, 15 July, 2006

With the Sinfonia of St Andrew's.

September

Brahms, Bartok, Barber and others

Sunday, 17 September, 2006

December

Mass of the Children—John Rutter

Gloria—Poulenc

Chichester Psalms—Leonard Bernstein

Sunday, 3 December, 2006

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

www.brisbaneconcertchoir.com.au



with the
Grammar Singers
Conducted by Kate Albury and
Paul Holley

Brisbane Concert Choir at St Andrew's

Phone (07) 3369 4866

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www.brisbaneconcertchoir.com

Sunday, 17th September, 2006
St Andrew's Uniting Church, Brisbane

A word from our Chairman

Welcome to this our second concert at St Andrew's for 2006. If you are new to our audience and would like to know when our concerts and other musical events are on, please take a moment at interval to complete the form in your programme and place it in the box in the foyer.

I would also like to welcome Grammar Singers as our guest choir, and their conductors Paul Holley and Kate Albury. We know that it is important for the future of community choral singing that young choristers be given regular opportunities to perform with adult choirs. We continue to recruit new members from all age groups. To encourage more young singers to keep singing after leaving school, our Choir is offering two scholarships for young tenors in 2007, with auditions to take place in four weeks time. Please pass on the enclosed flyer to any interested singers.

You might notice that there is no orchestra with us for this performance. For a number of very good reasons, including the celebration of St Andrew's Church Centenary in 2005 and our participation in the 4MBS Festival of Classics earlier this year, all of our recent concerts have featured larger works and been performed in association with our regular orchestra, the Sinfonia of St Andrew's. While we love performing with orchestra, we also like to explore the more intimate world of a cappella singing from time to time. Our aim is to perform one such concert each year.

We are fortunate to have been invited to take our programme to Lismore next weekend, with a performance at St Carthages Cathedral at 2pm on the Sunday. If you know anyone in the area, you might like to give them a call.

We continue our association with Brisbane Grammar School later this year when we present John Rutter's *Mass of the Children*, with Kate Albury's treble voices joining us for that work. We round out the concert on December 3rd with the Poulenc *Gloria* and Bernstein's *Chichester Psalms*. Finally, we head to Redcliffe to share a traditional Christmas concert with the Redcliffe City Choir and Sinfonia on December 10th. We would love to see you at both of them.



Ian Maurer
Chairman - Brisbane Concert Choir

A word from St Andrew's Church

Welcome!

Beautiful music, grand voices and a beautiful venue all harmonise to make an excellent concert.

The Congregation of St Andrew's Uniting Church welcomes you to this place of worship. We hope you enjoy the talents of the Choir and the beauty, peace and history of the Church itself.

Under the Willow Tree Samuel Barber

Soloist : Ruby Westlake

So Deep James MacMillan

Four Slovak Folk Songs Béla Bartók

1. Wedding Song from Poniky
2. Song of the Hayharvesters from Hiadel
3. Dancing Song from Medzibrod
4. Dancing Song from Poniky

O Magnum Mysterium Morton Lauridsen

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!

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. Please note that these doors open inwards.

Interval

Grammar Singers

Grammar Singers is an auditioned choir of approximately 50 singers from both Brisbane Grammar School and Brisbane Girls Grammar School. They sing a wide range of repertoire from sacred works such as Mozart's Requiem to modern jazz standards. The group is quite unique in that it has two conductors : Kate Albury from BGS and Paul Holley from BGGs. They have a heavy schedule of performances each year, performing at events for both schools. Upcoming performances include the BGGs Gala on October 28th and Lessons and Carols, a traditional Christmas service at BGS on November 28th. It is exciting for the group to be giving a performance at a non-school event, and the students are greatly looking forward to singing the beautiful *O Magnum Mysterium* with the Brisbane Concert Choir.

Resonet in Laudibus Z. Randall Stroope
Percussion—Kiran Srinivasan

O My Luve's Like a Red, Red Rose René Clausen
Violin—Adelaide McKenzie, Cello—Michael Hsieh

O, Mistress Mine György Orbán

Shenandoah arr. James Erb

Steppin' Out Irving Berlin arr. Kirby Shaw

Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, originally from Perth, Western Australia, is Musical Director of the Brisbane Concert Choir at St. Andrew's. After completing her Undergraduate degree at the University of Western Australia she ventured to Hungary and completed a Diploma of Kodály Education at the Kodály Institute in Kecskemét, Hungary. In the short time Dr. Shearer-Dirié returned to Perth, she was invited to teach at several national workshops. She holds a Master of Music Education degree and Doctorate of Music in Choral Conducting degree from Indiana University in the United

States. During her time at Indiana University she was director of the Indiana University Children's and Youth Choir; assistant director to Paul Hillier with the Pro Arte Singers; and director of the International Vocal Ensemble at Indiana University for two consecutive years. From 2000-2001, she was selected as Artistic Director of the Northwest Girls Choir in Seattle, a 400-voice ensemble which performed frequently with the Seattle Symphony Orchestra, directed by Gerard Schwarz. After completing her dissertation, Dr. Shearer-Dirié was invited to present at the National Conference of the American Choral Director's Association in New York 2003, and at the Australian National Choral Association (ANCA) conference in 2004.

Upon arriving in Brisbane mid-2003, she conducted the Young Conservatorium Chamber Choir through diverse repertoire which led to an invitation to perform at the ANCA National conference in 2004. In 2006, she will continue her sessional work at the University of Queensland supervising the Master's Choral Conductors. Dr. Shearer-Dirié travels nationally adjudicating and conducting and continues to be in contact with her colleagues internationally.

Choir Management

Chairman	Ian Maurer	Musical Director	Debra Shearer-Dirie
Secretary	Nicki Jenkins	Accompanist	John Woods
Treasurer	Robert Bray	Librarian	Mary Gough
Committee	Tricia Pezet	St Andrew's Liaison	Steven Nisbet
	Bronwyn Cox	Patron	Guy Jansen
	Stella Jenks		
	Ruby Westlake		

Brisbane Concert Choir at St Andrew's

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. 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.

Sopranos

Lindsay Blacow
Katherine Chan
Bronwyn Cox
Beth Fitzpatrick
Helen Fredericks
Alexandra Greene
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Anna Kloeden
Caitlin McMorow
Janelle Roworth
Lucinda Thomson
Margaret Ward
Ruby Westlake

Altos

Theresa Chapman
Cathy Dean
Melissa Hutchinson
Nicolie Jenkins
Sarah Kloeden
Barbara Lamb
Lynne Maurer
Tricia Pezet
Rebecca Russell
Ceri Takken
Heather Wearne

Tenors

Ian Clarkson
Allen Kloeden
Jack Parakh-Morgan

Basses

Malcolm Alexander
Robert Bray
Geoff Hines
David Maurer
Ian Maurer
Robin Maurer
Tom McIntosh
Timothy Reeves
Ross Salomon
Michael Scott
Murray Wilson

Interested in singing with us?

The Brisbane Concert Choir at St Andrew's welcomes new members. For further information about our audition process, please phone Lynne Maurer on 3369 4866.

A Special Touch

Brisbane Concert Choir performs regularly for weddings at the heritage-listed St Andrew's Uniting Church, as well as many other venues around Brisbane. With a large selection of wedding music available we can suggest repertoire which will blend perfectly with your wedding plans. To find out more call 3369 4866, email chairman@brisbaneconcertchoir.com or check out our website at www.brisbaneconcertchoir.com

13. A little bird flies far and wide in quest of a branch; and a heart seeks another heart where it can rest in peace.

14. See how clear are the waves when the moon shines down on them! You who are my love, return my love!

15. The nightingale sings so sweetly when the stars are shining. Love me, beloved heart, embrace me in the darkness!

16. Love is a dark pit, an all too dangerous well; woe is me, I fell in, and now can neither hear nor see; I can but muse on my bliss, only bemoan my sorrows.

17. Do not stray, dear love, in yonder flowery meadow; it is too wet, too yielding, for your tender feet. All flooded are the paths and tracks there, so profusely have my eyes there shed tears.

18. The branches tremble; a little bird has brushed them in his flight. Disturbed in like fashion, my soul trembles with love, desire and grief when it thinks of you.

Soloists : Bronwyn Cox and Ian Clarkson

Ubi Caritas Maurice Duruflé

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.

Soloist : Anna Kloeden

Ave Maria Franz Biebl

The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.
Hail Mary, full of grace,
The Lord is with you
Blessed are you
And blessed is the fruit of the womb.
Maria said : Behold the handmaiden of the Lord
Do to me according to your word.
And the Word was made flesh
And dwelt among us.
Holy Mary, Mother of God
Pray for us sinners
Now and in the hour of our death.

Soloists : Lucinda Thomson, Katherine Chan, Melissa Hutchinson, Ian Clarkson and Robin Maurer

Programme

Liebeslieder Johannes Brahms

1. Tell me, maiden dearest, who in this cool breast of mine have with your glances roused these wild ardours, will you not soften your heart? Will you live, nun-like, without the sweetness of love, or may I come to you? To live without the sweetness of love is a bitter lot I would not bear. Then come, my black-eyed one, come when the stars give their greeting.
2. Against the rocks the torrent, violently driven, dashes itself; he who does not know how to sigh like this will learn through loving.
3. O women, women, what ecstasy they bring! But for the women I'd long ago have become a monk!
4. If only I, a humble maiden, could glow with the beauty of an evening sunset! To please one, one alone, would be a fountain of endless bliss!
5. The green tendrils of the vine are drooping on the ground. The fair young maiden, how sadly she too droops. Say, ye green tendrils, why do you not stretch up to the sky? Say, fair maiden, why is your heart so heavy? How can the vines grow upwards without supports to lend them strength? How can the maid be joyful when her beloved is far away?
6. A pretty little bird took its flight into a garden full of fruit. Were I a pretty little bird I wouldn't hesitate, I'd do the same. Lime-twigs' treachery lay in wait for him: the poor bird could not fly away. Were I a pretty little bird, I'd hesitate, I wouldn't do the same. The bird came into a fair hand; the lucky creature wanted nothing better. Were I a pretty little bird, I'd not hesitate, I'd do just the same.
7. How happy once seemed to be my life, my love! Through a wall—yes, ten walls—my lover's gaze would reach me. But now, alas, even if I stand right in front of his cold face, his eyes and heart are closed to me.
8. When your eyes rest on me so kindly and lovingly, every last trouble that be-sets me flees. O do not let the sweet glow of that love die down! No one will ever love you so truly as I.
9. On the Danube's banks there stands a house from which a bonny maid looks out. The maid is very well guarded; ten bolts protect her door. Ten iron bars—that's a joke! I'll break them down as if they were but glass.
10. O how gently the stream winds through the meadow! O how sweet when love finds an answering love!
11. No, there is no bearing with these people; they twist everything so spitefully. If I'm merry, then I'm haunted by loose thoughts; if I'm quiet, they say I'm crazed with love.
12. Come locksmith, and make me padlocks, padlocks without number! I'll close their malicious mouths once and for all!

Rehearsal and Concert Accompanist *John Woods*

John was born in Stirling, Scotland and studied at the Royal Scottish Academy of Music and Drama, Glasgow, and the Royal Northern College of Music, Manchester. Prior to joining the staff of the Queensland Conservatorium he worked for the RNCM, the Hong Kong Academy for Performing Arts and Granada Television. He has accompanied singers and instrumentalists throughout the UK, Europe and Australia, on the concert platform and in radio and television broadcasts, and has also accompanied the master classes of several distinguished musicians including Dame Joan Sutherland, Dame Janet Baker and Dame Elisabeth Schwarzkopf.

Guest Accompanist *Kylie Las*

Kylie has had many years of experience as an accompanist and piano teacher. In 2002, she completed a Bachelor of Music at QUT in piano performance, graduating with Distinction. Kylie is currently completing the final stages of her Masters in Music at QUT. In 2006, she is a Developing Artist with Opera Queensland, recently playing for chorus and production calls of *Romeo and Juliet*, production calls of *Die Fledermaus* as well as stage movement and language classes. Kylie was also the Musical Director of Opera Queensland's highly regarded "Moving Opera" programme. In 2005 Kylie worked as the repetiteur for the Powerhouse Opera production of *Gianni Schicchi* by Puccini and Menotti's *The Telephone* conducted by Mr John Dingle. As a choral accompanist, Kylie has worked with a number of ensembles, including the National Youth Choir of Australia, Choral Connection and Brisbane Birralee Voices.

Kylie appears courtesy of Opera Queensland.

Programme Notes

Prepared by Dr. Debra Shearer-Dirié, Musical Director, Brisbane Concert Choir

It is a pleasure to welcome you to the first, under my direction, of what I hope will be many concerts featuring choral music rather than repertoire which unites choir and orchestra. I believe there is something very special that is exchanged between the choir and conductor when no other forces are involved. I enjoy conducting both *a cappella* and accompanied choral music immensely but feel that my relationship with the Brisbane Concert Choir has deepened in the lead up to this concert.

The Mystery of Love encompasses some of the most exquisite music written for voices by the great Masters of the Western Classical Canon. We are delighted to have the Grammar Singers performing in our concert today. We offer our thanks and appreciation to their conductors, Paul Holley and Kate Albury, and to the Principals of Brisbane Girls Grammar and Brisbane Grammar School for enabling this collaboration to take place. It is important

in the overall mission of the Brisbane Concert Choir to reach out to other choral ensembles within the Queensland area to share the beauty of our choral art. The future of choral music is in these young singers hands and we are privileged to be a part of their journey.

Our programme today begins with a suite of Waltzes. Johannes Brahms' *Liebeslieder Walzer*, op. 52, are partsongs completed in 1869, originally written for four soloists. They are settings of texts by Georg Daumer, a Nuremberg schoolmaster, from a collection titled "Polydora"; several of them are translations from Russian, Hungarian and Polish. You can almost imagine, within the tradition of German music-making, an informal gathering around the piano. The contrast of light-hearted flirting with the passionate fire that comes through love's jealousy are beautifully enhanced by Brahms' four-hand piano writing which accompany the 18 movements of this suite. I invite you to read the translations given below.

The programme shifts to love divine in Maurice Duruflé's *Ubi Caritas*. This particular motet is taken from *Quatre Motets sur des Thèmes Gregoriens*, op. 10 (1960). Each of the four motets is based on the requisite Gregorian chant which you will hear from the solo voice as an incipit at the beginning of the motet. The music flows freely, interweaving the lyrical lines in a meditative way.

Born in 1906, Franz Biebl was one of the most respected figures in German choral music. His *Ave Maria* (1964) was written at the request of one of his chorus singers, a fireman, who asked Biebl to compose something for his fireman's choir which they would perform in an upcoming choral festival. This piece gained in popularity when it was taken back to the United States by a choir who had visited Herr Biebl at the Bayerischen Rundfunk (Bavarian State Radio Broadcasting Company). *Ave Maria* captures Biebl's stylistic writing in tenderness and simplicity of form. The source of the text is the Angelus liturgy recited every morning, noon and evening in the Catholic Church. It consists of three versicles followed each time by a "Hail Mary".

The first half of the programme will conclude with Felix Mendelssohn's *Psalms 43 : Richte mich, Gott* (Judge me, O God), op. 7, no. 2. Mendelssohn was considered a musical prodigy and his innate musical nature was enhanced by the tutoring he received from Friedrich Zelter, director of the Berlin Singakademie, who had received his training from students of Johann Sebastian Bach. The influence of the great Masters (J.S. Bach, Mozart, Haydn) and the classical grounding he received, are very evident in his compositions. Although most well known for his English style oratorios—*Elijah* and *St Paul*—Mendelssohn wrote several smaller scale choral works. *Psalms 43* is one of three German-language psalms originally written in 1843. It is an 8-voice setting, but unlike the 8-voice motets of J.S. Bach which utilizes double chorus, Mendelssohn writes for a single 8-voice ensemble separating the ensemble by gender rather than two equal choirs. This afternoon *Psalms 43* will be performed in English.

Samuel Barber's "Under the Willow Tree" is a lilting waltz which features in his first opera *Vanesa*. This piece for mixed chorus is one of those memorable moments from the first act of the opera. Barber chose his dear friend Gian Carlo Menotti, a fellow student at the

Curtis Institute of Music in Philadelphia and lifelong friend, as the librettist for this opera. As you will hear from this piece, Barber's musical language connects emotionally with the audience with its charming lyrical and expressive nature.

James MacMillan is referred to as the pre-eminent Scottish composer of his generation. Born in 1959, he first attracted attention with his acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie*. His musical language as a whole combines rhythmic excitement, emotional power and spiritual meditation. In *So Deep* (1992), MacMillan borrows the popular Robert Burns song *O my Love's like a red, red rose* and only allows the soprano voices to perform this eerie melody. What makes this arrangement of Burns song different from others is that Macmillan sets the melody swimming in a sea of harmonic wash, as if the waves of the ocean are quietly creeping upon the shore, never to quite roll over the melody.

Béla Bartók was one of the most significant musicians of the twentieth century. He shared with his friend Zoltán Kodály, another leading Hungarian composer, a passion for ethnomusicology and became interested in the folk music of Romanians, Slovaks, Serbs, Croats, Bulgarians, Turks, and North Africans as well as Hungarians. The *Four Slovak Folk Songs (Négy szlovák népdal)* consist of a "Wedding Song from Poniky", "Song of the Hayharvesters from Hiadel", "Dancing Song from Medzibrod", and "Dancing Song from Poniky". Bartók himself collected over 10,000 folk songs from his surrounding country and theorized ways in which folk songs could influence art song. In these delightful pieces Bartók uses the folk material as the main melody and adds harmony to it. His interesting use of scales adds to the uniqueness of these pieces.

This afternoon's programme is brought to an end with the combined voices of the Brisbane Concert Choir and Grammar Singers with Morton Lauridsen's *O Magnum Mysterium* (1994). It is evident why this is perhaps Lauridsen's most popularly performed and recorded piece of choral music. The carefully crafted harmonies linger in the air several moments after they have been sung and shimmer around an angular yet melodious line which presents the often set text—*O Magnum Mysterium*. As stated in the words of Lauridsen:

"For centuries, composers have been inspired by the beautiful text, with its juxtaposition of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy".

I hope you enjoy this concert as much as I have enjoyed creating an afternoon of beautiful music, which explores aspects of love as interpreted by some of the world's greatest choral composers and, in particular, composers who are close to my heart. We look forward to seeing you at our next concert.

After the Concert
Please Join Us for Supper
in the Hall below the Church