

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

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

www.brisbaneconcertchoir.com.au



Brisbane
Concert
Choir

at St Andrew's



Mozart And Miserere



with the
**Sinfonia of St Andrew's and
soloists of Opera Qld Young
Artist Program**
4MBS Festival of Classics

Sunday, 21 May, 2006
St Andrew's Uniting Church, Brisbane

Brisbane Concert Choir at St Andrew's

Phone (07) 3369 4866

chairman@brisbaneconcertchoir.com

www.brisbaneconcertchoir.com

A word from our Chairman

This concert marks a number of “firsts” for the Choir—our first concert for 2006, our first appearance in the 4MBS-FM Festival of Classics, and the end of our first full year with Debra Shearer-Dirie as permanent Musical Director. We look forward to many future concert seasons under her inspired leadership.

I'd like to take this opportunity to welcome you, and thank you for your support. Whether or not this is your first time in our audience, I urge you to complete the form in your programme to make sure that we have your current contact details and place it in the box in the foyer, so that we can keep you informed of choir events. You could go home with a bottle of wine if yours is the first form drawn from the box.

As part of his anniversary year, we are presenting music by Wolfgang Amadeus Mozart, or in the case of Allegri's *Miserere*, a piece with which Mozart is famously associated (having memorized and committed it to paper after one hearing, thus allowing it to be performed outside Rome for the first time).

The Choir has a busy year ahead. On Saturday July 15th we will host a 'From Scratch' event, as we have done with great success for the past three years. The work for this year is Gounod's *Messe Solennelle (Mass for St Cecilia)*. If you are interested in coming to take part as a singer or to be in the audience, please indicate on the form mentioned above. All singers are welcome, and music and rehearsal CDs are available now. You can find out more on our website.

On September 17th, we present a more intimate choral concert, performing a cappella and with piano accompaniment. We round the year out with Rutter's *Mass of the Children* and other works on December 3rd. 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 all 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 Sinfonia and the beauty, peace and history of the Church itself.

Reverend Ray Herrmann
Minister - St Andrew's Uniting Church

choir, were composed in 1777 at the age of 21. *Sancta Maria* was written for the feast of the Nativity of the Virgin Mary, while *Alma Dei Creatoris* is an offertory for the Blessed Virgin Mary. It is suggested they may be a votive offering to the Virgin Mary, just before Mozart and his mother set off on a long journey to Paris. Although Mozart was rooted in the traditions of his native Austria and southern Germany, the Italian opera also influenced Mozart deeply. With his *Sancta Maria* Mozart puts a gracious, charming face on profound religious feelings. Mozart enfolds a brilliant variety of material befitting the form and character of the text within this classical framework.

Mozart's friendship with the famous botanist, the Baron von Jacquin, encouraged the composition of the *Six Notturmi for three voices and three bassett horns* in return for the families warm hospitality which he enjoyed at their home. These compositions stand as mementos of the serene cult of music practiced by a small, private circle. They charm the listener by their sensitive phraseology and dream like melodic lilt. The interaction and blending between the instruments and voices illustrates great artistry. For these six short yet delightful pieces Mozart employs the texts of Metastasio.

The C-major *Regina Coeli* K276, is the last of three settings Mozart made of this antiphon in praise of the Virgin. Its autograph score is lost, so its date of composition is conjectural. Scholars believe that its stylistic similarities to the precisely dated Dominican Vespers place it as a work from 1779. Among its many felicities is the thrice-repeated “Alleluia” whose rhythm immediately recalls in the listener a somewhat familiar chorus by Handel, though it is thought unlikely that Mozart knew *Messiah* in 1779. That he indeed later knew and admired *Messiah* is evidenced by his elegant re-orchestration of it in 1789.

Mozart's *Dominicus Messe* (KV66) for soprano, alto, tenor and bass soloists, chorus and orchestra was composed in 1769 at the age of 13. Father Dominicus (Cajetan Hagenauer) was a close friend of the Mozart's and this ornate and substantial work was written for Hagenauer's first mass at the abbey of St Peter in Salzburg. This work is surely a “high mass” which was traditionally performed at festive occasions. With influences from the opera and instrumental music of the time, the *Dominicus Messe* shows the latest trends which would have been favoured by the ecclesiastical rulers who commissioned the work.

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.

Born of the Father before all ages.
 God from God, Light from Light, True God from true God,
 Begotten, not made, of one substance with the Father by whom all things were made.
 Who for us and our salvation came down from heaven
 And was incarnate by the Holy Spirit of the Virgin Mary and was made man.
 Crucified for us also under Pontius Pilate, he suffered, and was buried.
 And on the third day he rose again, according to the Scriptures.
 He ascended into heaven and he sits at the right hand of the Father.
 He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end.
 And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son, who
 together with the Father and the Son is adored and glorified, who spoke to us through the Prophets.
 And I believe in one, holy, catholic and Apostolic Church.
 I confess one baptism for the remission of sins.
 I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Holy, holy, holy, Lord God of Hosts.
 Heaven and earth are full of thy glory.
 Hosanna in the highest.

Benedictus

Blessed is He who comes in the name of the Lord.
 Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us.
 Lamb of God, who takest away the sins of the world, have mercy upon us.
 Lamb of God, who takest away the sins of the world, grant us peace.

Program Notes by Dr. Debra Shearer-Dirié, Musical Director, Brisbane Concert Choir
 Allegri's *Miserere* was perhaps one of the most influential choral pieces for Mozart which he heard whilst travelling as a boy with his father, Leopold Mozart. Allegri was a member of the papal choir in Rome, and wrote the *Miserere* for this choir. With the text of Psalm 51, this piece was sung annually by the papal choir (reserved for their exclusive use) during the Tenebrae service of Holy Week. Numerous historians, composers, and musicians upon hearing this piece attempted to write it down, including Mozart. The combination of beautiful musical lines, chant-like melodies sung by the male voices, and an exquisite quartet of singers reaching up to the heavens allows us to see why this piece has had such a revival in the last 50 years.

Mozart's *Alma Dei Creatoris* and *Sancta Maria, mater Dei*, both written for string orchestra and

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

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 Girlchoir 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 lead 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.

<i>Sopranos</i>	<i>Altos</i>	John Holmes
Signy Bell	Christine Campbell	Allen Kloeden
Lindsay Blacow	Theresa Chapman	Jack Parakh-Morgan
Katherine Chan	Cathy Dean	
Bronwyn Cox	Melissa Hutchinson	<i>Basses</i>
Beth Fitzpatrick	Nicolie Jenkins	Malcolm Alexander
Helen Fredericks	Sarah Kloeden	Robert Bray
Mary Gough	Barbara Lamb	Bruce Campbell
Alexandra Greene	Glen Lockington	Geoff Hines
Andrea Hall Brown	Lynne Maurer	David Maurer
Jan Hungerford	Tricia Pezet	Ian Maurer
Stella Jenks	Rebecca Russell	Robin Maurer
Anna Kloeden	Heather Wearne	Timothy Reeves
Caitlin McMorow		Michael Scott
Lucinda Thomson	<i>Tenors</i>	
Margaret Ward	Ian Clarkson	
Ruby Westlake	Alexander Good	

Rehearsal Accompanist *John Woods*

We are delighted to welcome John Woods as our rehearsal accompanist. 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.

May you in your mercy do what we ask,
We who are strongly prone to conflict.

Six Notturmi KV347, 436-439, 549

WA Mozart

For 2 sopranos and Bass solo, with 2 Clarinets and Basses Horn

1. Due pupille amabili
2. Se lontan, ben mio, tu sei
3. Ecco quel fiero istante
4. Mi lagnerò tacendo
5. Luci care, luci belle
6. Più non si trovano

Regina Coeli K276

WA Mozart

Queen of heaven, rejoice, Alleluia!
For He whom you were worth to bear, Alleluia,
Has risen, as He said, Alleluia!
Pray for us to God, Alleluia!

Intermission

Missa in C "Dominicus Messe" K66

WA Mozart

Kyrie

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria

Glory to God in the highest
And on earth peace to all those of good will.
We praise thee. We bless thee. We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty,
Lord Jesus Christ, the only begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon me.
For thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ
With the Holy Spirit in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth,
And of all things visible and invisible.
And I believe in one Lord, Jesus Christ, the only begotten Son of God,

Programme

Miserere

Gregorio Allegri
(1582–1652)

Have mercy upon me, O God, after thy great goodness:
According to the multitude of the mercies do away mine offenses.
Wash me thoroughly from my wickedness: and cleanse me from my sin.
For I acknowledge my faults: and my sin is ever before me.
Against thee only have I sinned, and done this evil in thy sight:
That thou mightest be justified in thy saying, and clear when thou art judged.
Behold, I was shapen in wickedness: and in sin hath my mother conceived me.
But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow.
Thou shalt make me hear of joy and gladness: that the bones which thou has broken may rejoice.
Turn thy face from my sins: and put out all my misdeeds.
Make me a clean heart, O God: and renew a right spirit within me.
Cast me not away from thy presence: and take not thy Holy Spirit from me.
O give me the comfort of thy help again: and stablish me with thy free spirit.
Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.
Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.
Thou shalt open my lips, O Lord: and my mouth shall shew thy praise
For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.
O be favourable and gracious unto Sion: build thou the walls of Jerusalem.
Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.

Sancta Maria, mater Dei K273

W.A. Mozart
(1756–1795)

Holy Mary, Mother of God, I owe everything to you, but from this moment on, I will devote myself exclusively to your service. I have chosen you as my patroness, my protectress, my patroness.
The object of my desire is to venerate you—the eternal cult of your veneration—and never will I stop pursuing this nor allow your veneration to be violated by the words or deeds of those who are under my jurisdiction.
Holy Mary most pious, deign to accept me, who has fallen to your feet, to safeguard me in life and protect me in the fateful hour of death.

Alma Dei Creatoris K277

W.A. Mozart

The kindly mother of God the Creator
Is seated as the most merciful mother of the guilty sinner.

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.

1st Violins:

Margaret Connolly
Kuang Chan
Rosemarie Kryger
Nerida Oostenbroek
Sherryn Toomey

Cellos:

Deborah Davis
Meg Robson
Ngaio Toombes

Clarinet and Bass-Horn:

John Harrison
Karen Hadfield
Graham Evans

Double Bass:

Lorna Sherwin

French Horns:

Suzanne Mc Kenzie
Dean Fanning

2nd Violins:

Cathy Roberts
Domenica Kelly
Jenny Vandenburg
Renee Hunter

Flutes:

Deborah Cox
Kristine Healy

Trumpets:

Malcolm Liddell
Lindon Weise
Patrick Coe

Violas:

Anna Jack
Katie Khafagi
Jo Yarham

Oboes:

Natasha Kalous
Maggie Moncrieff

Timpani:

Jane Mc Kerras

Guest Soloists ELIZABETH MCBRIDE—Soprano

Elizabeth McBride completed her postgraduate studies at the Queensland Conservatorium Griffith University, graduating with a Graduate Diploma in Opera Performance (2001) and a Master of Music (2004). Scholarships have enabled her to study at the Dante Alighieri Society in Italy and at the Guildhall School of Music and Drama in London.

Her operatic performances include Pamina in *The Magic Flute*, Mother in *Amahl and the Night Visitors*, and Lola in *Cavalleria rusticana*. She has also performed as a soprano soloist in Stravinsky's *Les Noces*, Strauss' *Four Last Songs*, Granados' *Tonadillas*, Handel's *Messe Harmonie* and Verdi's *Requiem*.

Elizabeth was a member of Opera Queensland's *Moving Opera!* team in 2003 and 2004. In 2004, she was also a member of the Opera Queensland Chorus, performing in *Carmen* and *A Masked Ball*. As a member of Opera Queensland's 2005 Developing Artist Program, Elizabeth performed at corporate functions and in the *City Hall Lunchtime Concert Series*, and understudied the role of Annabel in the

Company's chamber opera, *The Song Bird*.

This year, Elizabeth will understudy the role of Ida in Opera Queensland's production of *Die Fledermaus*.

Elizabeth also holds a Bachelor of Speech Pathology and works as a Speech Pathologist, specialising in voice therapy.

KYLIE BAILEY ~ mezzo-soprano

Kylie Bailey graduated from the Sydney Conservatorium of Music with a Bachelor of Music and Diploma of Opera. She was a finalist in the Opera & Arts Foundation Award and a semi-finalist in the 2004 McDonald's Operatic Aria Competition. She was also a recipient of the Sydney Savage Club Scholarship; a Goethe Institute Scholarship and an Italian Cultural Scholarship, which allowed her to study in Florence (Italy) throughout the summer of 2003.

Kylie's career as a performer commenced in musical theatre with roles in *The Sound of Music* (Gretel) and *Showboat* (Kim). Later she ventured into cabaret, touring nationally as a member of the vocal trio, *Mystique*. Other engagements included performing with the Opera Australia Chorus in Faure's *Requiem* and Orff's *Carmina Burana*; singing the role of the Second Lady in Pacific Opera's production of *The Magic Flute* (2003); and performing in the chorus for Andrea Bocelli's concerts at the Sydney Superdome (2004).

As a member of Opera Queensland's 2005 Young Artist Program, Kylie understudied the role of Cherubino in *The Marriage of Figaro*; performed as a Chorus member in productions of *La bobème* and *The Marriage of Figaro*; toured throughout Central and Western Queensland in the concert production of *The Food of Love*; and performed as a soloist in *Strike up the Chorus!* (with the Australian Army Band Brisbane) and *Opera at the Rock* (Ipswich).

This year, Kylie will understudy the roles of Stephano in *Romeo and Juliet* and Alisa in *Lucia di Lammermoor* (both for Opera Queensland). She is also a member of the Company's 2006 *Moving Opera!* team.

BRETT CARTER ~ baritone

Brett Carter commenced his vocal studies at the West Australian Conservatorium of Music after completing a Certificate of Classical Guitar. He graduated in 2002 with a Diploma and Bachelor of Performing Arts (Voice). Brett performed in numerous Conservatorium productions, including *L'incoronazione di Poppea* (Seneca); *Susannah* (Olin Blitch); *La Favola D'Orfeo* (Charonte and Apollo); and *Gianni Schicchi* (Ser Amantio di Nicolao).

In 2000, he joined the West Australian Opera Chorus and received a scholarship to the Australian National Academy of Music in Melbourne. In 2001 he received a scholarship to attend the University of Cincinnati Music Festival in Lucca, Italy. In 2002 he performed the prologue from *Pagliacci* with the West Australian Symphony Orchestra, and recorded a recital as an ABC Young Artist (which was also broadcast). He also performed in a live broadcast of cabaret songs for the ABC (2004). In 2003 Brett became a full-time member of the Australian Opera Studio. His performances for the Studio included the roles of Elviro in *Xerxes*, Peter in

Hänsel und Gretel; Dr. Falke in *Die Fledermaus*; the title role in *Don Giovanni*; Tolomeo in *Giulio Cesare*; Tarquinius in *The Rape of Lucretia*; Sancho Panza in *Don Quichotte*; and Count Almaviva in *Le nozze di Figaro*.

On the concert platform, Brett has performed as a soloist and as a chorister for Collegium Musicum and has appeared in recitals for the Lieder Society of Western Australia.

As a member of Opera Queensland's 2006 Young Artist program, Brett will make his role and Company debut as Gregorio in *Romeo and Juliet* and role debut as Ivan in *Die Fledermaus*.

VIRGILIO MARINO ~ tenor

Virgilio Marino studied piano at the Australian Institute of Music and voice at the Sydney Conservatorium of Music. He has also worked with voice coaches Renata Scotti, Regina Resnik, Ruth Flacon, Tony Manoli and Joe Colaneri and completed master classes with Richard Miller, John Vickers, Fedora Barbieri and Jay Lessinger. He was the recipient of the tenor award in the Sydney Performing Arts Challenge and a finalist in the McDonald's Operatic Aria Competition.

In 2000, Virgilio attended Mannes College of Music in New York on a scholarship and was a quarter-finalist in The Metropolitan Opera Award. His performances for Mannes College of Music included the roles of Fenton in *Falstaff*, Prunier in *La Rondine* and understudying Alfredo in *La traviata*. He made his professional debut at the Theater Regensburg in Germany in the roles of The Duke in *Rigoletto* and the title role in *Oberon*, and understudied the role of Oronte in *Alcina*. In 2003 he travelled to Italy to further his studies, during which time he performed with students from Teatro alla Scala's Academy of Performing Arts in a production of Rossini's *Petite Messe Solennelle*, and was a semi-finalist in Concorso Riccardo Zandonai.

On the concert platform, Virgilio has performed in the Victor Chang Charity Concert at the Sydney Town Hall for its then patron, Princess Diana; the Italian Republic Day Concert; and the Miss Italia Quest at the Sydney Opera House. His concert repertoire includes Rossini's *Stabat Mater* and Handel's *Messiah*.

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