

2009 Concert Season

May

Haydn: "The Seasons"

6.00pm Sunday, 10 May, 2009

This concert forms part of the 2009 4MBS Festival of Classics.

With the Sinfonia of St Andrew's.

July

"Three Choirs in Concert"

Brisbane Concert Choir and Vox Pacifica Chamber Choir
are pleased to be hosting the Northwest Girlchoir from Seattle.

This concert will feature all three choirs individually and in combination.

7.00p.m Saturday, 4 July, 2009

"From Scratch" Haydn's Mass in Time of War

Saturday, 18 July, 2009

Come and Sing: 1.00pm workshop/7.00pm performance

September

In Paradisum

3.00pm Sunday, 20 September, 2009

Please join us for this intimate choral experience, our annual a cappella concert.

December

A Traditional Christmas Concert

6.00pm Sunday, 6 December, 2009

With the Sinfonia of St Andrew's.

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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

Phone (07) 3369 4866

chairman@brisbaneconcertchoir.com

www.brisbaneconcertchoir.com

Brisbane Concert Choir presents



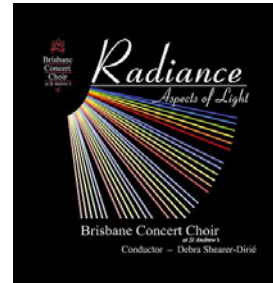
The Armed Man: A Mass for Peace

by Karl Jenkins



with the
**Sinfonia of
St Andrew's**

Anzac Day, Saturday, 25 April 2009
St Andrew's Uniting Church, Brisbane



Radiance CD available now

Brisbane Concert Choir's newest CD will please a wide audience with choral music both serious and humorous, old and newly composed from around the world. Available on line at www.brisbaneconcertchoir.com



Like to sing in our choir?

The Brisbane Concert Choir at St Andrew's welcomes new members. For further information about our audition process, please contact Ian Maurer on 3369 4866 or email chairman@brisbaneconcertchoir.com.



A Special Touch

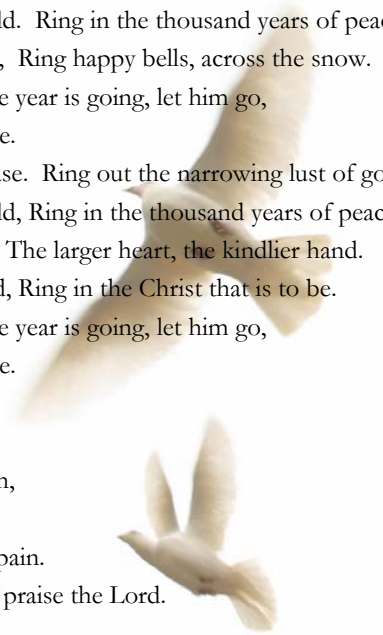
Brisbane Concert Choir performs regularly for weddings at the heritage-listed St Andrew's Uniting Church, as well as many other venues around Brisbane. With a large selection of wedding music available we can suggest repertoire which will blend perfectly with your wedding plans. To find out more call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

Special Thanks

To all of those who have helped us to make this concert run smoothly, a big thank you for your support and assistance. We couldn't do it without you and truly appreciate your help.

13. Better is Peace (Text: Mallory/Anon/Tennyson/Revelations 21.4)

Better is peace than always war, And better is peace than evermore war,
 better is peace than evermore war and better and better is peace
 Ring, ring, ring, ring, ring, ring, ring, ring,
 Ring out the thousand wars of old. Ring in the thousand years of peace.
 Ring out the old, ring in the new, Ring happy bells, across the snow.
 The year is going, let him go, The year is going, let him go,
 Ring out the false, ring in the true.
 Ring out old shapes of foul disease. Ring out the narrowing lust of gold;
 Ring out the thousand wars of old, Ring in the thousand years of peace.
 Ring in the valiant man and free, The larger heart, the kindlier hand.
 Ring out the darkness of the land, Ring in the Christ that is to be.
 The year is going, let him go, The year is going, let him go,
 Ring out the false, ring in the true.
 Ring, ring.....
 God shall wipe away all tears
 And there shall be no more death,
 Neither sorrow nor crying,
 Neither shall there be any more pain.
 Praise the Lord, praise the Lord, praise the Lord.



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.

A word from our Chairman

Welcome to this our first concert for 2009. Today marks our third performance of *The Armed Man* by Karl Jenkins. The work remains extremely popular, with performances occurring constantly around the world. It obviously strikes a chord with musicians and audiences alike. We intend to perform a different work for Anzac Day next year, but will undoubtedly return to this fine work at some future time.

Unusually for our choir, we are presenting another concert in two weeks's time (here at 6pm on Sunday 10th May) as part of the 4MBS Festival of Classics. Haydn's secular oratorio *The Seasons*, the final major work from this master musician, is filled with joyous music and splendid orchestral colour. We hope you will join us.

Highlights for the remainder of 2009 may be found elsewhere in this programme, including a shared concert with the Northwest Girlchoir from USA on 4th July. If you would like a chance to sing, our 7th annual Come and Sing 'from scratch' workshop and performance of Haydn's *Mass in Time of War*, also in July, might be just what you have been looking for.

Finally, I'd like to thank everyone who helped us last year to get on tour to Prague, Salzburg and Vienna. We had a great time making music with people from around the world and look forward to your continued support in 2009. If you are not already on our subscriber list, please complete the form so that we can keep you up to date.



Ian Maurer
 Chairman - Brisbane Concert Choir

A word from St Andrew's Church

Who am I to judge, but for me the 'Armed Man' is to be numbered amongst the greats of modern music. Thankfully the Brisbane Concert Choir at *St Andrew's* have decided to offer to us, for the third time, their performance of the *Armed Man* and it is especially meaningful for Anzac Day.

This is a moving piece, performed by talented choristers and musicians and my hope is that you will not only enjoy it today, but that it will move you into the days ahead surrounded by peace and hope.

The Rev'd Ray Herrmann
 Minister - St Andrew's Uniting Church

Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, originally from Perth, Western Australia, is currently established in Brisbane. With a Bachelor of Music Education degree from the University of Western Australia, Dr Shearer-Dirié began her teaching career in the public and private elementary and high schools of WA. Here she taught both instrumental and choral music. After an exciting encounter with the teachers from the Kodály Intezét in Kecskemét, Hungary, she was accepted into the diploma program and spent the academic year of 1990-91 studying in Hungary. The high standard of music education that she observed there made her eager to return

to her own country to develop a similar system. She was invited to give several in-service sessions for the music educators in WA and was a clinician for the Australian Kodály Society to assist in spreading the word of Kodály and improving the standard of music education in Australia.

Dr Shearer-Dirié holds a Master of Music Education and Doctorate of Music degrees from Indiana University in the United States.. After the completion of a Master of Music Education she turned her sights to choral conducting in pursuit of a Doctoral Degree (with minors in Music Education, Ethnomusicology, and Music History). While studying conducting with Mr Robert Porco, Dr Thomas Dunn and Dr Jan Harrington, Dr Shearer-Dirié became experienced in a broad selection of music. With such a profound composition department at Indiana University, Dr Shearer-Dirié also premiered several contemporary works such as: Jason Haney's An Die Musik, Gerardo Dirié's All is Water and Tonos de Archangel.

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 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) National conferences in 2004 and 2006. She was appointed Musical Director of Brisbane Concert Choir, and in 2006 founded the Vox Pacifica Chamber Choir, a 16 voice auditioned youth chamber choir. She teaches at the Undergraduate and Graduate levels at the University of Queensland as well as mentoring young conductors in the Queensland region. She is in demand as an adjudicator, clinician, educator and conductor. In 2007 and 2008, Dr Shearer-Dirié served as guest editor for the ANCA National Journal and currently serves on the Queensland State ANCA committee. Her work in 2008 will take her to Perth, Copenhagen, New Zealand, Canberra and Europe.

10. Agnus Dei

Agnus dei, qui tollis peccata mundi

Miserere nobis

Agnus dei, qui tollis peccata mundi

Dona nobis pacem

Agnus dei, Dona nobis pacem.

Lamb of God, who takes away the sins of the world

Have mercy on us

Lamb of God, who takes away the sins of the world

Grant us peace

Lamb of God, Grant us peace

11. Now the Guns have Stopped (Text: Guy Wilson)

Silent, so silent, now, Now the guns have stopped.

I have survived all, I who knew I would not. But now you are not here.

I shall go home, alone; and must try to live life as before and hide my grief.

For you, my dearest friend, who should be with me now,

Not cold, too soon, and in your grave, alone.

12. Benedictus

Benedictus, qui venit in nomine domini.

Hosanna in excelsis.

Benedictus, qui venit in nomine domini.

Blessed is he who comes in the name of the Lord

Hosanna in the highest

Blessed is he who comes in the name of the Lord



7. Charge! (Text: John Dryden/Jonathan Swift)

The trumpets loud clangor excites us to arms
 With shrill notes of anger and mortal alarms, of anger and mortal alarms,
 How blest is he who for his country dies.
 The double double beat of the thundering drum
 Cries Hark! The foes come, Hark! The foes come
 Charge, 'tis too late, too late to retreat. Charge 'tis too late to retreat.
 How blest is he who for his country dies.
 The double double beat of the thundering drum
 Cries Hark! The foes come, Hark! The foes come
 Charge, 'tis too late, too late to retreat. Charge 'tis too late to retreat.
 Charge! Charge! Charge! Ah!

8. Angry Flames (Text: Toge Sankichi)

Pushing up through smoke from a world half darkened by overhanging cloud.
 The shroud that mushroomed out and struck the dome of the sky.
 Black, red, blue, dance in the air, Merge
 Scatter glittering sparks already tower over the whole city.
 Quivering like seaweed the mass of flames spurts forward.
 Popping up in the dense smoke, crawling out wreathed in fire,
 Countless human beings on all fours
 In a heap of embers that erupt and subside
 Hair rent rigid in death, there smoulders a curse.

9. Torches (Text: The Mahabharata—Adi Parva, The Khandava—daha Parva, begun 6BC)

The animals scattered in all directions, screaming terrible screams.
 Many were burning others were burnt.
 All were shattered and scattered mindlessly, their eyes bulging.
 Some hugged their sons, others their fathers and mothers, unable to let them go,
 And so they died.
 Others leapt up in their thousands faces disfigured
 and were consumed by the fire,
 Everywhere were bodies squirming on the ground,
 wings, eyes and paws all burning.
 They breathed their last as living torches

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. 2008 saw the release of a new CD, *Radiance*, and a first European tour to Prague, Salzburg and Vienna. Plans are currently afoot for the next tour in 2010.

Sopranos

Lindsay Blacow
 Melissa Britnell
 Bronwyn Cox
 Liz Denning
 Jackie Fell
 Helen Fredericks
 Mary Gough
 Andrea Hall Brown
 Jan Hungerford
 Stella Jenks
 Sarah McBratney Mororo
 Janet McKeon
 Caitlin McMorro
 Suzana Milosevic
 Judy Neal
 Stephanie Rodgers
 Lucinda Thomson

Altos

Milly Blakeley
 Jennifer Brown
 Christine Campbell
 Cathy Dean
 Asabi Goodman
 Sue Gray
 Kyle Hayden
 Nicolie Jenkins
 Barbara Lamb
 Cynthia Lie
 Lynne Maurer
 Joan Mooney
 Tricia Pezet
 Melissa Rico
 Jordin Steele
 Ceri Takken
 Heather Wearne

Tenors

Ian Clarkson
 Lourens Feuth
 John Holmes
 Ross Jelf
 Allen Kloeden
 Michael Scott

Basses

Malcolm Alexander
 Bruce Campbell
 Michael Dalley
 Geoff Hines
 Ian Maurer
 Robin Maurer
 Tom McIntosh
 Mark McKeon
 Jim McNicol
 Timothy Reeves

Choir Management

Chairman

Ian Maurer

Secretary

Stella Jenks

Treasurer

Mark McKeon

Committee

Liz Denning
 Lourens Feuth
 Sue Gray
 Caitlin McMorro
 Jim McNicol

Musical Director

Debra Shearer-Dirié

Accompanist

John Woods

Librarian

Mary Gough

Membership

Christine Campbell

Uniforms

Barb Lamb

St Andrew's

Liaison

Steven Nisbet

Patron

Guy Jansen

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:

Chen Yang (Leader)
Lucy Bignall
Marie Spiller
Elisha Harrison
Emma Dron

2nd Violins:

Joan Lazaroff
Geraldine Campbell
Agnus Wenstein
Leslie Levy

Violas:

Edward Whiting
Leone McNaught
Bronwyn Gibbs

Cellos:

Deborah Davis
Suzie Taylor

Double Bass:

Alex Moran

Flutes:

Deborah Cox
Kristine Healy

Oboes:

Ronald Webb
Bernard Girard (Cor Anglais)

Clarinets:

Graham Evans
Kate Jones

Bassoons:

Peter Musson
Karen Hicks

French Horns

Armin Terzer
Joel Hoare

Trumpets:

Geoffrey Spiller
Ryan Tierney

Trombones:

Adrian Head
John Carpenter
John Cosic

Timpani:

Jane MacKerras

Percussion:

Wang Yan
Kiori Abe

General Manager:

Graham Evans

Orchestral Manager:

Maree Williamson

4. Save Me from Bloody Men

Be merciful unto me, O God:

For man would swallow me up.

He fighting daily oppreseth me.

Mine enemies would daily swallow me up:

For they be many that fight against me.

O thou most high.

(Psalm 59) Defend me from them that rise up against me.

Deliver me from the workers of iniquity, And save me from bloody men.

5. Sanctus

Sanctus Dominus Deus Sabaoth

Pleni sunt caeli et terra Gloria tua

Hosanna in excelsis

Pleni sunt caeli et terra Gloria tua

Hosanna in excelsis

Sanctus Dominus Sanctus

Holy Lord God of Hosts

Heaven and earth are full of thy glory

Hosanna in the highest

Heaven and earth are full of thy glory

Hosanna in the highest

Holy Lord Holy

6. Hymn Before Action (Text: Rudyard Kipling)

The earth is full of anger, The seas are dark with wrath,

The Nations in their harness go up against our path:

Ere yet we loose the legions Ere yet we draw the blade,

Jehova of the Thunders, Lord God of Battles, aid!

High lust and froward bearing, proud heart rebellious brow

Deaf ear and soul uncaring, We seek Thy mercy now!

The sinner that forswore Thee, The fool that passed Thee by,

Our times are known before Thee, Lord grant us strength to die.

Many Thanks

Thank you to St Peters Lutheran College for the loan of percussion instruments. And thanks also to Kelvin Grove Wind Orchestra for the loan of the timpani.



Programme

The Armed Man: A Mass for Peace

Karl Jenkins

(This mass is a 70 minute work and will be performed without intermission.)

1. The Armed Man (L'Homme Armé)

L'Homme, l'homme, l'homme armé, l'homme armé,
l'homme armé doit on douter?

On a fait partout crier, que chacun se viegne armer d'un haubregon defer.
L'Homme, l'homme, l'homme armé, l'homme armé, l'homme armé doit on douter.

*The armed man is to be feared.
Everywhere it has been proclaimed
That everyone should arm himself with an iron coat of mail*

2. Call to Prayers (Adhan)

Allahu Akbar, Allahu Akbar,
Allahu Akbar, Allahu Akbar
Ashadu An La Illa-L-Lah,
Ashadu An La Illa-L-Lah
Ashadu Anna Muhammadan Rasulu-l-lah,
Ashadu Anna Muhammadan Rasulu-l-lah
Hayya Ala-s-salah, Hayya Ala-s-salah
Hayya Ala-l-Falah, Hayya Ala-l-Falah
Allahu Akbar, Allahu Akbar
La Illaha il la-lah

*Allah is the Greatest
I bear witness that there is none worthy of worship except Allah
I bear witness that Muhammad is the Messenger of Allah
Come to Prayer, Come to success
Allah is the Greatest
There is none worthy of worship except Allah*

3. Kyrie

Kyrie eleison	<i>Lord have mercy</i>
Christe eleison	<i>Christ have mercy</i>
Kyrie eleison	<i>Lord have mercy</i>

Soloists

Call to Prayer—Hafeez Alikhan

Hafeez Alikhan was born in Fiji and now lives in Forest Lake. He represents the Islamic Society of Darra, and is a Founding Member and Trustee of that Society. By profession, Hafiz is an Auto Technician and he enjoys singing as a hobby.

Soprano — Lucinda Thomson

Lucinda started singing lessons as a 6 year old with Laurie Gaffney. In 1990 she was invited to join Laurie's "Imogen Children's Chorale" in which she has toured, performed, and recorded numerous works. After finishing school, Lucinda went on to study a Bachelor of Architecture at UQ, graduating in 2006. She now works in an architectural firm in the Valley.

Mezzo Soprano — Jordin Steele

A mezzo-soprano, Jordin has returned to singing after a long break and is currently completing her third year of a Bachelor of Music in Performance at the University of Queensland. She has studied at the Queensland Conservatorium of Music with Gregory Massingham and is currently studying with the esteemed tenor, Joseph Ward OBE.

Tenor — Ian Clarkson

Ian Clarkson has been making music in Brisbane for many years, though music plays second fiddle to his profession as an architect. Ian has sung minor professional opera roles, at other times singing solo roles in choral works such as The Messiah and the passions and cantatas of Bach. Singing in a variety of choirs and accompanying other singers have been among Ian's other musical interests. While a student, Ian trained as an organist, and for a time played for mid-week services at St Andrews Uniting Church. He has played at the Toowong Uniting Church for many years. By day, Ian presently works in a large architectural firm.

Bass — Robin Maurer

Robin studied classical voice at the Queensland Conservatorium of Music and graduated with a Bachelor of Music in Performance. He subsequently studied Occupational Therapy and is now working in that field.

Singing, and particularly choral music, has played an important part of Rob's family for many generations. As a young lad he performed regularly as a treble soloist and over the years has sung in choral groups such as St Peters Chorale, the Qld Con Chamber Choir, Canticum, and the National Youth Choir of Australia (NYCA). Rob is currently an active member of the St Andrew's Sanctuary Choir. Robin has been a member of the Brisbane Concert Choir bass section since 1998.

Programme Notes

The Armed Man: A Mass For Peace by the Welsh born composer, Karl Jenkins, is perhaps a work which will have lasting effect long into the next century. In the history of Classical choral music there are several pieces which come to mind that are recalled in the pages of history for their ground-breaking use of instrumentation, tonality, spatial effects, atonality, rhythmic devices, and, not exclusively, the use of texts to reflect or anticipate an episode in history. The compositional devices used by Jenkins in his Mass are not particularly ground-breaking, but it is the way in which he combines the musical and textual elements that leave one devastated, horrified, and hopeful. Being a true believer in Benjamin Britten's War Requiem, I can see several parallels between the compositional thought process of Jenkins and Britten, not just in the focus of an anti-war piece.

The piece was commissioned by the Royal Armouries Museum in Leeds for the Millennium celebrations and was initially dedicated to victims of the Kosovo crisis. The work bases itself on the structure of the Latin Ordinary of the Mass. However, the work does not begin with what we would usually expect, that is the *Kyrie*. Instead, he borrows the French secular song, *L'homme armé* (The Armed Man), which in the Renaissance period was the most popular tune used for Mass settings with over 40 compositions written by different composers entitled *Missa L'homme armé*.

As the work progresses you will hear texts from classic poets, verses of the bible, as well as a Moslem prayer, a text by Sankichi on the horrors of Hiroshima, and an ancient Indian epic. From this description one might expect a rather disjointed composition, but what results is a song cycle which needs to be experienced as a whole. Each movement is part of the larger story as Jenkins leads the listener from one emotion to the next.

The sounds of the solitary traditional Moslem Call to Prayers leaves a haunting veil as the orchestra introduces the first of the Mass movements, *Kyrie*. The *Christe eleison* middle section of the *Kyrie* retraces its steps to Palestrina with its polyphonic writing before returning to the familiar material of the *Kyrie*.

Save Me from Bloody Men is set as a plainsong on the text of Psalm 56. Beginning as a merciful prayer to God, the male voices lead us through a series of meandering lines rising and falling. The tension builds as they angrily recite the final line "And save me from bloody men."

The following three movements – *Sanctus*, *Hymn Before Action*, *Charge!* – flow from each other building the tension and the inevitability of conflict. The *Sanctus* is set with the undertones of a primeval, tribal character, frequently interrupted by the militaristic motifs of a lone trumpeter. Rudyard Kipling's text, "The earth is full of

anger," is melded with the passionate voices of the string section immersing us in a harmonic sea as the mindset needed for battle is prepared. The rhythm accelerates in *Charge!* as the brass section leads us to the words of John Dryden and Jonathan Swift. The final chords propel us into the abstract screams as the battle unfolds.

The last post sounds. The lone trumpet is echoed in the tolling of the bell, leading our minds to the horrors of Hiroshima in a poem by Toge Sankichi, reflecting the violence of the nuclear explosions of 1945. The interjections by the choir paint an aural haze for the solo voices to rest on as they exhaustingly reveal the devastating effects of man's doings.

The mournful mood is continued in *Torches* with the words from The Mahābhārata. The women's voices bring a particularly personal sense as we recall those left behind after the devastation of violence. The string orchestration pulsates under the voices with a morose *cor anglais* sighing between the lines of text. The subdued nature of the movement is interrupted in the final bars as the full choir joins in a blazing unison.

The *Agnus Dei* leads us back to the Mass in its traditional sense asking for divine peace. *Now the Guns have Stopped* takes the words of Guy Wilson, the current Master of the Royal Armouries, in a recitative-like song of mourning and loneliness. The weariness of war is revealed in this beautiful, intimate setting. The intimate mood continues into the *Benedictus* transforming into a powerful song of praise.

The work concludes with *Better is Peace* which returns to the melody of the *L'homme armé*, although this time in a major tonality and with a different text which gives hope for a peaceful future (a combination of words by Tennyson and from Revelations). The voices ring out, encouraging a new beginning, and are then elevated into a prayer in an attempt to acknowledge those devastating episodes in our history, and nurture and nourish all living things in our lives as we move towards a better existence.

Debra Shearer-Dirié



After the Concert
Please Join Us for Afternoon Tea
in the Hall below the Church