

2007 Concert Season

May

The Armed Man—A Mass for Peace Karl Jenkins

With the Sinfonia of St Andrew's.

Sunday, 13th May, 2007

July

"From Scratch" Beethoven *Mass in C*

Saturday, 14 July, 2007

With the Sinfonia of St Andrew's.

September

A cappella concert

Sunday, 16 September, 2007

December

Traditional Christmas Concert

Sunday, 2 December, 2007

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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



Rutter

Mass of the Children

Poulenc

Gloria

Bernstein

Chichester Psalms



Brisbane Concert Choir at St Andrew's

Phone (07) 3369 4866

chairman@brisbaneconcertchoir.com

www.brisbaneconcertchoir.com

with the
Sinfonia of St Andrew's
Brisbane Grammar School
Chamber Choir
Anita Parakh-Morgan
Michael Strasser
Daniel Paxton

Sunday, 3 December, 2006
St Andrew's Uniting Church, Brisbane

A word from our Chairman

Welcome to this our last concert at St Andrew's for 2006, and thank you for sharing our musical journey. 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, or post it to us.

I would also like to welcome Brisbane Grammar School Chamber Choir, and their conductor Kate Albury, as our guests. 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.

Looking backwards, this concert marks the end of our 10th anniversary year. Many people have played a part in the history and development of this choir over the years. I don't have space here to go into details, but will mention a few (brief highlights at our celebration in the hall after the concert. Please join us!

Looking forwards, we will be the guest choir at a Christmas Concert in Redcliffe next Sunday. And as always, you can hear us caroling at Toowong Village from 9th December. Dates and times are listed on our website.

We have firm plans for 2007 which include a full performance with orchestra of *The Armed Man—A Mass for Peace* by Karl Jenkins (in May), Beethoven's *Mass in C* as our *Come and Sing 'from scratch'* event (July), revisiting the delightful acoustic of Lismore's St Carthage's Cathedral (August) to help celebrate their centenary, an *cappella* concert here in St Andrew's (September), followed by an 11 day concert tour to Western Australia, and finishing up with another of our very popular Traditional Christmas Concerts both here and in Southport at the end of the year. We also plan to begin recording sessions for our second CD, with a likely release date in 2008.

Ian Maurer
Chairman - Brisbane Concert Choir



A word from St Andrew's Church

Throughout the past year it has been exciting to have had guest choirs sharing in these concerts. Today, we welcome young choristers from Brisbane Grammar School. Hopefully, one day, we will see some of these students in the Brisbane Concert Choir.

Thank you to the Choir and Sinfonia for their 2006 concerts which have brought joy and happiness to many people. My hope is that this evening's glorious selection of music will enrich your Advent and Christmas Journeys.

Reverend Ray Herrmann
Minister - St Andrew's Uniting Church

Lord, open thou my heart that I may love thee,
Serve thee with joy, fear none above thee.
Christ be my sword and shield, my strong defender;
Christ be my light and my Redeemer.
Lord, be with me this day in each endeavour;
Lord, keep my soul with thee now and for ever.

(John Rutter, based on Lancelot Andrewes, 1555-1626)

Adults:

Dona nobis pacem.

Soprano soloist:

Christ, be my guide today, my guide tomorrow;

Christ in my days of joy, my days of sorrow;

Christ in the silent hours when I lie sleeping,

Safe in his holy angels' keeping.

Christ be within the hearts of all who love me;

Christ all around, and Christ above me.

Christ in my thought and prayer and my confessing;

Christ, when I go to rest, grant me your blessing.

(John Rutter, based on St Patrick's Breastplate, 5th cent.)

Adults:

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Children, at the same time:

Glory to thee, my God, this night

For all the blessings of the light;

Keep me, O keep me, King of kings,

Beneath thy own almighty wings.

Praise God, from whom all blessings flow,

Praise him, all creatures here below,

Praise him above, ye heavenly host,

Praise Father, Son and Holy Ghost.

(Thomas Ken)

Dona nobis pacem.

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.

3. Sanctus and Benedictus

Adults:

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth,
Hosanna!

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Children, then adults and soloists:

Benedictus qui venit in nomine Domini.

Hosanna!

4. Agnus Dei

Adults:

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Children:

Little lamb, who made thee?

Dost thou know who made thee?

Gave thee life and bid thee feed,

By the stream and o'er the mead;

Gave thee clothing of delight,

Softest clothing, woolly bright;

Gave thee such a tender voice,

Making all the vales rejoice:

Little lamb, who made thee?

Dost thou know who made thee?

Adults and children:

Little lamb, I'll tell thee;

Little lamb, I'll tell thee:

He is called by thy name,

For he calls himself a Lamb:

He is meek and he is mild,

He became a little child:

I a child and thou a lamb,

We are called by his name.

Little lamb, God bless thee.

Little lamb, God bless thee.

(William Blake, 1757—1827)

Adults:

Miserere nobis.

5. Finale

Baritone soloist:

Lord, open thou mine eyes that I may see thee;

Lord, open thou my lips that I may praise thee;

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
Mary Gough
Andrea Hall Brown
Jan Hungerford
Stella Jenks
Caitlin McMorrow
Suzana Milosevic
Chloe Mudie
Janelle Roworth
Lucinda Thomson
Ruby Westlake

Altos

Christine Campbell
Cathy Dean
Melissa Hutchinson
Nicolie Jenkins
Barbara Lamb
Lynne Maurer
Tricia Pezet
Rebecca Russell
Ceri Takken
Heather Wearne

Tenors
Bruce Addison
Ian Clarkson
John Holmes
Allen Kloeden
Jack Parakh-Morgan

Basses

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

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.

Mass of the Children John Rutter

1. Kyrie

Children

Awake my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice.

Redeem thy mis-spent time that's past,
Live this day as if 'twere thy last:
Improve thy talent with due care;
For the great Day thyself prepare.

(Thomas Ken, 1637—1711)

Adults (then children and soloists):

Kyrie eleison. Christe eleison. Kyrie eleison.

2. Gloria

Children, then adults:

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Children:

Glory be to God in highest heaven, and peace on earth.

Adults:

Laudamus te, benedicimus te, adoramus te.
Gratias agimus tibi propter magnam gloriam tuam.

Soloists:

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris,

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostrum.

Qui sedes ad dexteram Patris, miserere nobis.

Adults:

Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus Altissimus,
Jesu Christe, Cum Sancto Spiritu in Gloria Dei Patris. Amen.

Ps. 2, vs. 1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III.

Ps. 131, entire

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Ps. 133, vs. 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Interval

Sinfonia of St Andrew's

The Sinfonia of St Andrew's formed in 1995 and is an interesting mix of professional players and students from the Conservatorium, University of Queensland and the Queensland Youth Orchestra. The Sinfonia are indebted to The Kelvin Grove Wind Ensemble for the loan of the timpani and the percussion instruments.

1st Violins

Chen Yang (Leader)
Jenny Khafagi
Marie Spiller
Miriam Townsley
Fred O'Grady
Sherryn Toomey

2nd Violins

Matthew Gillet
Cathy Roberts
Frances Hyu
Natalie Little
Paula Newcombe

Violas

Trevor Jack
Tara Houghton
Janine Harris
Petros Stylianos

Cellas

Deborah Davis
Meg Robson

Ngaio Toombes
Stephanie Edwardson

Double Bass

Murray Gay

Flutes

Bryony McGillvray
Melanie Newman

Piccolo

Jarrod Schindler

Oboes

Natasha Kalous
Maggie Moncrieff

Cor Anglais

Karina Window

Clarinets

Graham Evans
Geoff Secomb

Bass Clarinet

Karen Hadfield

Bassoons

Anne Hoare
Shaun Wrigley

French Horns

Kerry Thomas
Suzanne McKenzie

Trumpets

Geoff Spiller
Michael Keyne
Haddon Mossley

Trombones

Adrian Head
Dan Toomey
Anthony Messina

Timpani

Vanessa Solomon

Percussion

Petina Winch

Harp

Jill Atkinson

Brisbane Grammar School Chamber Choir

Conductor *Kate Albury*

William Yaxley
(Captain)
Braden Mewing
(Captain)
James Alcorn
Alexander Baldry
Nicholas Brassil
Daniel Bundock

Jacky Chu
Xavier Craven
Elliott Giarola
Thomas Kennedy
William Kleimeyer
Man Kit Kwan
Joni Levine
Sam Mather

Ben Morris
Connor Saxton
Andrew Stower
Henry Swindon-
Macmillan
Christopher Thang

Programme Notes

by Dr. Debra Shearer-Diri , Musical Director, Brisbane Concert Choir

I hope you enjoy this evening's performance as much as we have enjoyed preparing it for you. In this time of angst and turmoil in our world, it is a joy to immerse oneself in this music as it reassures us in our destinies of peace and compassion.

Francis Poulenc (1899-1963), Leonard Bernstein (1918-1990) and John Rutter (b.1945) are three of the most prominent composers of the 20th and 21st centuries. These composers, amongst others, have established a truly original musical language. The three works performed this evening reflect each composer's unique style and language, mastery of writing for voices and instruments so that the intense and sincere sentiments of the texts can be heard.

Francis Poulenc grew up in an environment created by his parents of free thinking independence, a deep love of the arts, as well as one laced with strong Roman Catholic beliefs. This dichotomy can be seen in Poulenc's works on many levels and is one that perhaps he never completely reconciled. It might be suggested that the friction between these elements created the inspiration for such a strong compositional output. From his early years of sitting under the grand piano at his mothers musical soir es to his first piano lessons with the famous virtuoso Ricard Vi es he quickly became reassured in his career choice as a composer, which he knew at 14 years of age. His musical adventures were soon recognised by Darius Milhaud, Georges Auric, Erik Satie, and Igor Stravinsky. In 1920, the critic Henri Collet named Poulenc and five composing friends "Le Groupe des Six". In contrast to the Russian Five however, the group insisted they were just a collection of friends with no communal musical aims.

Poulenc's *Gloria* in G major for soprano solo, chorus and orchestra is one of his late works, composed only three years before his death. It was commissioned by the Boston-based conductor, Sergei Koussevitzky. A deep religious experience which Poulenc had had in 1935 in the course of a pilgrimage to Notre Dame de Rocamadour in the south of France had influenced greatly a whole series of sacred works, the *Gloria* being one of these. Poulenc breaks the Latin *Gloria* text from the Ordinary of the Mass into 6 contrasting movements. The orchestral writing of each movement compliments the character and meaning of the text from the light-hearted *Laudamus te* to the sensual writing of the *Domine Deus, Agnus Dei*. This work was composed with the words of Jean Cocteau in mind: "A poet always has too many words in his vocabulary, a painter too many colours on his palette, a musician too many notes on his keyboard." The work exhibits a simplic-

Chichester Psalms Leonard Bernstein

I.

Ps. 108, vs. 2

Awake, psaltery and harp!

I will rouse the dawn!

Ps. 100, entire

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know ye that the Lord, He is God.

It is He that hath made us, and not we ourselves.

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting,

And His truth endureth to all generations.

II.

Ps. 23, entire

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,

He leadeth me beside the still waters,

He restoreth my soul,

He leadeth me in the paths of righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me

In the presence of mine enemies,

Thou annointest my head with oil,

My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,

And I will dwell in the house of the Lord

Forever.

Gloria Francis Poulenc

I. Gloria

Glory be to God in highest heaven
And on the earth peace to men of good will.

II. Laudamus te

We praise Thee, Lord,
Worship Thee and bless Thee,
Praise and adore Thee,
And we glorify Thee,
Bless Thy holy name.
And we give thanks to Thee, O Lord,
Thanks for Thy great glory.

III. Domine Deus

Lord most high, Lord God, King of heaven
God our Father, Father omnipotent.

IV. Domine Fili unigenite

Hail, O Son of God,
Only begotten One,
Jesus, Lord Christ!

V. Domine Deus, Agnus Dei

Holy Lord most high,
Lamb of God
Lord God,
Son of the Father,
King of heaven
Thou that bearest the sins of mankind
Be merciful to us
Hear our prayer
Hear us when we call upon Thee.

VI. Qui Sedes ad dexteram Patris

Thou, enthroned on high at God's right hand,
Show thy mercy to us
Thou alone are the holy One
Thou alone are the Lord
Jesus Christ, with the Holy Spirit
Amen

ity of juxtaposed sections with brilliant orchestral colour and what seems like at times the floating soprano soloist above the intermingled haze of choral and instrumental voices.

Leonard Bernstein could never really finally decide which way his musical career should go—pianist, composer or conductor, or his musical style—popular or serious. Born in Massachusetts, USA, he began piano lessons as a boy and followed his music studies in Harvard University. It was at the newly created summer institute of Tanglewood that Bernstein studied with Sergei Koussevitzky (also above) and soon became Koussevitzky's conducting assistant. In 1943 he was appointed Assistant Conductor of the New York Philharmonic and the same year was substituted on a few hours notice for Bruno Walter at Carnegie Hall. This performance was broadcast throughout the USA and orchestras worldwide soon knew the name of Leonard Bernstein.

Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. Inspired by his Jewish heritage, Bernstein composed several large-scale works with either programmatic titles or in the case of his choral and vocal music, using texts in Hebrew. *Chichester Psalms* (1965) for chorus, boy soprano and orchestra is one such piece. Commissioned by the Very Reverend Walter Hussey, Dean of Chichester Cathedral, Sussex, for the famous summer music festival at the Cathedral of Chichester, Bernstein unites the texts of Psalms 108, 100, 23, 2, 131, and 133.

The splendour of his orchestration will be easily realized in the performance this evening, for example, the clashing harmonies and irregular meter of the opening on the text "Awake, psaltery and harp: I will rouse the dawn!" to the sensitive setting with a boy soprano of the text "The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures, He leadeth me beside the still waters," simply accompanied by a single harp. Bernstein brings these three movements to an end with an intimate setting of the text: "Behold how good, and how pleasant it is, for brethren to dwell together in unity."

John Rutter's *Mass of the Children* was composed in 2003 after the untimely death of his son Christopher. Written for children's choir, adult choir, soprano and baritone soloists, and orchestra, Rutter composed this work to repay a debt. As a boy soprano himself, he was excited every time the choir he sang in participated in a large scale work with an adult choir such as Mahler's Third Symphony and Britten's *War Requiem*. He is the master of writing for both children's and adult voices in a most beautiful way where melodies linger in the air with tenderness and simplicity.

The text of *Mass of the Children* is the standard Latin *Missa Brevis* (a Mass without the *Credo* section) to which several relevant English poetic texts have been added. The first and last lines of the work are taken from Bishop Thomas Ken's (1637—1711) renowned morning and evening hymns for the scholars of Winchester College. The lines of William Blakes "Little Lamb who made thee?" are first set for children's choir and then appear in what seems like a mother-child dialogue as the verse proceeds. The opening of the finale presents the words based on a prayer of Lancelot Andrewes (1555-1626) sung by the baritone and soprano soloists before ending with a sensitive "*Dona nobis pacem*".

My best wishes to you and your families over this holiday season and we look forward to seeing you for our very full 2007 season.

After the Concert

Please Join Us for our 10th Anniversary Supper
in the Hall below the Church

Soloists

Anita Parakh-Morgan *Soprano*

Anita Parakh-Morgan has performed internationally with The Chicago Philharmonia Orchestra in 2002, as well as making her professional chorus and solo debut with Opera Queensland. Productions include *Cavalleria Rusticana*/*I Pagliacci*, *Carmen*, Verdi's *Requiem*, *The Damnation of Faust*, *The Masked Ball* and *Romeo and Juliet*. Future performances include *Nabucco* with Opera Queensland and more music drama and concert performances both in Queensland and interstate. Anita has performed in numerous concerts and recitals as a soloist. Her previous oratorio experience includes the many Mozart works and her debut with the Brisbane Concert Choir as soprano soloist in Gounod's *Messe Solennelle* earlier this year. She has also coordinated and produced performances for Radio 4MBS Classic FM. Major concert and oratorio experience include appearing as a soloist with the Queensland Pops Orchestra, Opera Queensland and as soprano soloist with the Brisbane Philharmonic Orchestra, supporting Julie Anthony, at the QPAC Concert Hall. Major awards include a 1998/1999 Queen's Trust Award for Opera Studies in England. Operatic roles include appearances in the title roles of Bellini's *Norma*, and Janacek's *Jenufa*, Donna Anna (*Don Giovanni*), Violetta (*La Traviata*), Santuzza (*Cavalleria Rusticana*) and Miss Jessel (*Turn of the Screw*).

Michael Strasser *Baritone*

Michael Strasser is a versatile singer who has performed as chorister and soloist in many different musical styles. He is a regular soloist with choirs in south-east Queensland, including the Brisbane Concert Choir, Sunshine Coast Choral Society, Noosa Chorale, Bach Society of Queensland, Toowoomba Philharmonic Society, Canticum and the Brisbane Chorale.

Choral works in which he has performed as soloist include Mendelssohn's *Elijah*, Handel's *Messiah*, Mozart's *Requiem* and *Coronation Mass*, Gounod's *Messe Solennelle*, Bach's *Christmas Oratorio*, Saint Saen's *Christmas Oratorio*, Haydn's *Creation* and *Nelson Mass*, Stainer *Crucifixion*, Dvořák's *The Spectre's Bride*, Vaughan Williams *Five Mystical Songs* and *Mass in G Minor*, Beethoven's *Choral Fantasia*, and Arvo Pärt's *Passio*.

Michael has been a regular member of the Opera Queensland Chorus since 1993, performing in concerts as well as staged productions. He sings as a Lay Clerk at St John's Cathedral in Brisbane. Michael sang with the vocal sextet *Jones & Co* from 1989 to 1994, and later with the sextet *Sixophony* from 1999 to 2001. He has also performed in many *Village Music Hour* concerts for 4MBS Classic FM.

Daniel Paxton *Treble*

Daniel completed Year 6 at Anglican Church Grammar School in 2006. He has performed with Young Conservatorium choral ensembles and in 2005 he sang the part of young St Nicolas in Benjamin Britten's work of the same name with the Brisbane Concert Choir. He is currently a choral scholar with St John's Cathedral Choir.

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